



OLLSCOIL NA GAILLIMHE
UNIVERSITY OF GALWAY

Discipline of English

2BA

Course Handbook

2025 – 2026

2BA English

Handbook 2025-2026

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Welcome & Teaching/Learning for 2025-26

Dear Students,

Welcome to 2BA English in the University of Galway, and congratulations on passing First Arts! We are delighted that you are continuing your studies in English with us. The start of Second Year is a good opportunity to review your study/reading/writing habits, and to think carefully about the knowledge and skills that you hope to gain from this degree. Your decision to pursue English to degree level authorises you to immerse yourself in reading, in writing, and in thinking and talking about what you're reading and writing. While you are expected to keep up with your required course texts, we also hope that you will use the opportunity to engage with a wider range of creative and critical works as you develop your own interests and capacities.

This handbook is your first port of call for all things regarding Second Year English, from contact points to indicative grade criteria to citation formatting, so please download it and refer to it throughout the year.

Semester One Lecture Modules will begin on the Monday, **8th of September 2025**

Semester One Seminar modules will begin on Monday, **15th September 2025**.

Semester Two will begin on Monday **12th January 2026**.

We hope that you are looking forward to your studies in English and we are very happy to be welcoming you back.

All best wishes,

Dr Adrian Paterson, Head of 2nd Year English

Adrian.paterson@universityofgalway.ie

Support and Communication

1. All general enquiries/queries that cannot be answered in this Handbook should be initially directed through the **Discipline Administrator, Shania Collins in Room 511, 3rd Floor, Arts and Science Building Tower 1**. You may also wish to consult the [English website](#).
2. If you have questions concerning the 2BA English programme that cannot be answered either by the Discipline Administrator or in this Handbook, **the Head of Year, Dr Adrian Paterson** (contact information below) is also available to help with academic concerns. In email correspondence with the Head of Year—as with all other members of staff—remember to include your student number as well as any relevant course titles and codes.
3. Students are welcome to contact relevant members of our teaching staff with queries about their particular modules. **Most academic staff will hold Student Consultation Hours during the semester and students can make an appointment to discuss any issues during these times**, or can request a different time if unable to attend these slots. Check your lecturer's office door or the module Canvas site for details of Student Consultation Hours. You can also email teaching staff with queries: email addresses can be found on our [staff web page](#). However, it will be far quicker to resolve any issues by coming to see us in person.
4. [Canvas](#) is an important online portal of information about modules and assessments. Students should be checking in on **Canvas** regularly for important updates throughout the term. Individual module pages will contain extra resources and information that may help you. There is also a 24/7 help function within Canvas if you need help navigating your way around. If you need information about class schedules, reading lists, assessments, etc. **please check the Canvas site for your module before contacting your lecturer/seminar leader**. IT queries relating to Canvas access should be directed to ISS (Information Solutions and Services): see <https://www.universityofgalway.ie/information-solutions-services/services-for-students/canvas/students/#:~:text=As%20part%20of%20the%20Canvas,navigation%20button%20in%20the%20VLE>.
5. **It is important to note that communications from English will be sent to registered students via their universityofgalway.ie student email accounts. For that reason, students must check their university email on a regular basis, including outside semester time.**
6. For general queries relating to your degree programme, you may wish to consult the Administrative Assistant (Undergraduate enquiries) for the College of Arts, Sciences and Celtic Studies, **Ms Catherine McCurry, via artsundergrad@universityofgalway.ie**.

Head of Second Year English

The Head of Second Year English for 2025-26 is Dr Adrian Paterson. His office is located in Room 502 on the 3rd floor of Tower 1, though students are encouraged to consult in person if possible. His **student consultation hours for Semester 1 and Semester 2 will be confirmed at start of term**. His email address is adrian.paterson@universityofgalway.ie.

General Information on Second Arts

In Second Arts, you will pursue two of the subjects you completed in First Arts (the same two subjects you will complete to Final Arts). Your Second Arts results will count 30% towards your final degree.

Eligibility to Take a Subject at Second Arts

A subject passed outright at First Arts (with a result of 40% or higher) may be taken in Second Arts (subject to certain disciplinary restrictions and additional progression requirements where stipulated). Students who pass a subject by compensation may not carry that subject into Second Arts. This means that, if you wish to take 2BA English, you must have received at least 40% or higher in your first year results for this subject in addition to having passed First Arts overall.

Students pursuing Modern Languages or Gaeilge as a second subject alongside English should note that, in addition to passing these subjects overall, you will need to pass (40% or higher) the required language module(s) for these programmes in order to progress to Second Arts in those subjects. If you are hoping to take German, Legal Studies, Léann an Aistriúcháin, Psychology/Psychological Studies, or Mathematics as a second subject alongside English, please note that these subjects have specific, additional restrictions and/or enrolment limits. You should check with these individual Disciplines regarding their rules and regulations.

Students Taking a Denominated Programme

In order to progress into the 2nd Year of a denominated programme, students must pass the denominated subject/elements of their programme (all modules) plus pass the other subject they wish to continue with (with a result of 40% or higher). For example, a student taking the BA in Drama, Theatre and Performance, must pass all modules in Drama, Theatre and Performance and also pass the other subject they wish to continue with to degree level.

Students Taking BA Connect Programmes

If you are a BA Connect student, you will study two of the subjects you chose at First Arts along with your specific BA Connect specialism in Second Arts. Connect students have dedicated classes for their specialism in addition to the modules taken in their other two subjects. In Second Arts, Connect students take 5 modules (25 total ECTS credits) in English (that is, they take one English module less than students in the ordinary Arts degree). They are prohibited from taking more than the requisite 25 credits in English. Connect students are encouraged to consult with their BA Connect Course Directors about which English module they intend to drop.

BA English and Creative Writing students

Note:

- If you registered for the first time as a first-year student *prior* to 2021-22 you are continuing as a 'Connect' (BA with Creative Writing) student and the information in the section above applies to you.

For all other students registered from 2022-23: you are on the *new* version of the BA programme, called the BA in English and Creative Writing. In continuing into 2nd year, you will proceed with English and Creative Writing (classified as one combined subject), and your other subject.

For your 2nd year (60 ECTS total), your other subject will account for 30 credits, and English and Creative Writing *combine* in accounting for 30 credits: in *each* semester, you take the *one* obligatory 5-credit module in CW, and *two* 5-credit modules in English. Importantly, for English in *each* semester you must take *one* *Lecture* module and *one* *seminar* module (as detailed in your options below in this booklet).

Regardless of which Creative Writing programme you are on, you should consult with John Kenny if you are uncertain about any related elements of your 2nd year.

(john.kenny@universityofgalway.ie).

Students Repeating the Year

Typically, repeat students will be given credit for all English modules previously passed in which a minimum mark of 40% has been returned. Consult your transcript to ensure that all previous year exemptions have been correctly carried over. It is not possible to re-sit a module in which you have previously earned 40% or higher. You are not required to re-sit the exact modules failed in a previous year (i.e. you may change your module selections, if you desire).

If you have particular concerns or questions about your module selection choices, please make an appointment to discuss your situation with the Head of Year.

Registration

To register as a returning student to the University of Galway, you must first register with the university online [here](#). **It is your responsibility to ensure that you have fully and correctly completed the online registration process. Please** print or screenshot a copy of your registration confirmation and store it carefully once you have completed the process. See [how to register](#).

Registration for all English modules is conducted online only. This year, registration opens for College of Arts students on 20th August 2025. Repeat students can register from 8th September 2025. (Check the registration website for possible updates to this information). You should register for both Semester 1 and Semester 2 modules in August; however, there will also be an **optional change-of-mind window from early January 2026 when you may adjust your Semester 2 module selections**. If you experience registration difficulties of a technical nature, your first point of contact should be registration@universityofgalway.ie.

Clashes and Quotas

Please check your timetable across all your subjects before selecting modules. The scheduling of core modules at the University of Galway is managed in such a way as to ensure that you will not encounter clashes between lecture modules in English and your compulsory modules in your second subject. **Where there are clashes between optional modules across subjects you will generally have to change one of your selections.** Lecture modules will be capped as well as seminar modules. So when you register, be aware that you may not be admitted to your first lecture or seminar choice and have your alternative preferences chosen in advance.

Registering for English modules for 2nd Year English 2025-26:

Students must register online for all modules via their student portal

1. **Log into your** [student portal](#) when online registration opens for your programme
Note this link is only live **on or after** your opening date.
2. **Pay** [Fees](#) now or later
3. Choose **Subjects / Modules** - always refer to your student handbook for course/module information before selecting your curriculum.
4. Student **ID card** previously issued to current students will remain your ID card for the duration of your course at the University of Galway.

Students on the Joint Hons BA Programme and most BA denominated programmes register for 3 English modules each semester:

Semester One English Modules

Students are required to take **TWO** out of four lecture modules. Plus **ONE** seminar module.

Semester Two English Modules

Students are required to take **TWO** out of three lecture modules. Plus **ONE** seminar module. **Please note: student numbers for lecture and seminar modules will be capped.**

The total for the year is 6 modules which equates to 30 ECTS for English.

Registration for Seminars:

Please note: **Once you register online for a seminar (one in Semester 1 and one in Semester 2), you will see that many modules have an 'X' sign beside them. This is because once you sign up for a seminar; you are prevented from registering for any more than ONE seminar each semester.**

Changing a seminar module:

If you find that you need to change your seminar due to a clash in your timetable for example, please take the following steps:

1. DELETE your original seminar on your registration statement.
2. Spaces in seminars will appear again once you have removed your original seminar.
3. Choose a module that suits your timetable.
4. Ensure you click next and 'save and finish' to the end to lock in your new module

Term Dates 2025-26

Semester 1

| | |
|---|-------------------------------------|
| Teaching for all English lecture modules begins | 8 th September 2025 |
| Teaching for all English seminar modules begins | 15 th September 2025 |
| Teaching for all English lecture modules ends | 28 th November 2025 |
| Semester 1 exam period | 8 th -19th December 2025 |

Semester 2

| | |
|---|---------------------------------|
| Teaching for all English lecture modules begins | 12 th January 2026 |
| Teaching for all English seminar modules begins | 19 th January 2026 |
| Teaching for all English lecture modules ends | 3 rd April 2026 |
| Semester 2 exam period | Begins 9 th May 2026 |

The Structure of 2BA English

- All students on the **BA Joint Honours programme or a BA denominated programme** studying 2BA English **take 6 modules** (5 ECTS each in credit weighting, total 30 ECTS credits):
- All **BA Connect students take 5 modules** (25 total ECTS credits) in English (that is, they take one English module less than students in the ordinary Arts degree). They are prohibited from taking more than the requisite 25 credits in English.

Semester One Courses

Students are required to take **TWO** out of the following three lecture modules. Please note: student numbers for each lecture module will be capped.

- EN2185 Stories Told and Re-Told;
- EN2133 Media, Culture, Society;
- EN2166 Seduction, Sexuality, and Race: Early Modern Identities
- IS2106 Irish Environmental Literatures

PLUS ONE seminar module from list below

Semester Two Courses

Students are required to take **TWO** of the following three lecture modules. Please note: student numbers for each lecture module will be capped.

- EN264 Studies in Medieval Literature;
- ENG203 Genre Studies;
- ENG304 Contemporary Literature

PLUS ONE seminar module from list below

Assessment:

All 2BA English lecture courses are assessed EITHER by means of 40% continuous assessment and a 60% final assignment OR 40% continuous assessment and a 60% final examination. Continuous assessment can take many forms, including a mid-term essay or other tasks. Final assignment may require a final research essay, timed examination or other task.

2BA English Lecture Timetable 2025-26

Students choose **TWO** of the following lecture modules **PLUS One seminar**
in both semesters

| Semester 1 | | | | | |
|--------------------|---|---|--|--|--|
| | Monday | Tuesday | Wednesday | Thursday | Friday |
| 9:00-10:00 | | | | | |
| 10:00-11:00 | IS2106: Irish Environmental Studies: CSB-1007 | | EN2185 Stories Told and Re-Told: MRA201 Ryan Annex Theatre | | EN2185 Stories Told and Re-Told: AMB-1021 Colm O H-Eocha Theatre |
| 11:00-12:00 | | | | | |
| 12:00-1:00 | | | | | |
| 1:00-2:00 | IS2106: Irish Environmental Studies: BLE1006 | | | | |
| 2:00-3:00 | | | | | |
| 3:00-4:00 | | EN2166 Seduction, Sexuality and Race: SC001, Kirwan Theatre | | EN2133 Media, Culture, Society: CSB-1006 (Computer Science Building) (Formerly IT250) | EN2166 Seduction, Sexuality and Race: AC001, O'Flaherty Theatre |
| 4:00-5:00 | | | | | |
| 5:00-6:00 | EN2133 Media, Culture, Society: AC001 , O'Flaherty Theatre | | | | |

****PLUS ONE SEMINAR FOR SEMESTER 1 CHOSEN FROM THE LIST ON Page 17 BELOW****

In order to complete your timetable,

- (1) Fill in your seminar timeslot once you have registered for it online (from 20th August),*
- (2) Cross out whatever lecture module you are not taking and*
- (3) Add your timetable for your other BA subject.*

| Semester 2 | | | | | |
|--|---|--|---|---|--|
| | Monday | Tuesday | Wednesday | Thursday | Friday |
| 9:00-10:00 | | | | | |
| 10:00-11:00 | | | ENG203 Genre Studies: SC005 , Tyndall Theatre | | ENG304 Contemporary Literature: AC001 , O'Flaherty Theatre |
| 11:00-12:00 | | | | | |
| 12:00-1:00 | | | | ENG304 Contemporary Literature: CSB-1006 (Computer Science Building) (Formerly IT250) | |
| 1:00-2:00 | | | | | |
| 2:00-3:00 | | | | | |
| 3:00-4:00 | | EN264 Studies in Medieval Literature: AC001 , O'Flaherty Theatre | | EN264 Studies in Medieval Literature: AC002 , Anderson Theatre | |
| 4:00-5:00 | | | | | |
| 5:00-6:00 | ENG203 Genre Studies: AMB-1021 , O'hEocha Theatre | | | | |
| **PLUS ONE SEMINAR FOR SEMESTER 2 CHOSEN FROM THE LIST ON Page 17 BELOW** | | | | | |
| <p><i>In order to complete your timetable,</i></p> <p><i>(1) Fill in your seminar timeslot once you have registered for it online (from January 2025),</i></p> <p><i>(2) Cross out whatever lecture module you are <u>not</u> taking and</i></p> <p><i>(3) Add your timetable for your other BA subject.</i></p> | | | | | |

Second Year Semester 1 2025-26

Students are required to choose TWO of the following four modules:

EN2185, EN2166, EN2133, IS2106

AND

ONE of the Seminar Modules listed below

EN2185: STORIES TOLD AND RE-TOLD

The course examines authors' use and adaptation of folkloric and mythological material in their works.

The course examines a variety of early modernist and contemporary texts alongside earlier materials alluded to or explored by those texts. Romantic Nationalism and the development of Modernism are major themes. The course considers the writing of W. B. Yeats and other authors of the Irish Revival as well as J.R.R. Tolkien, James Joyce, John Updike, and Kazuo Ishiguro.

The course enables students to query the nature of literary production and reception across different time periods. It allows them to explore why authors choose to underpin their works by references to well-known narratives, and, conversely, why authors choose to revive forgotten legends.

Venue/Times: Wednesday 10-11 in MRA201 Ryan Annex Theatre AND Friday 10-11 AMB-1021 Colm O hEocha Theatre

Lecturer: Dr Irina Ruppo (Irina.Ruppo@universityofgalway.ie)

Texts:

W.B. Yeats, *On Baile's Strand* (1906). In *Collected Works* Vol. 2 (Shakespeare Head Press, 1908) (Available online) Henrik Ibsen, *Peer Gynt* (1867). Trans. Geoffrey Hill (Penguin, 2016) Other translations (including those available online) are also acceptable. James Joyce, extracts from *A Portrait of the Artist as a Young Man* (1916) All editions except Wordsworth classics are accepted. James Joyce, *Finnegans Wake* (1939) (Available online) J.R.R. Tolkien, *The Two Towers* (1954) All editions are accepted. John Updike, *The Centaur* (1963) All editions are accepted. Kazuo Ishiguro, *The Buried Giant* (2015) All editions are accepted.

Assessment: Continuous Assessment (40%); End-of-Semester assignment (60%)

EN2166: SEDUCTION, SEXUALITY, AND RACE: EARLY MODERN IDENTITIES

This module examines ideas about seduction, sexuality and race, in early modern poetry, drama, and prose. The first half explores texts that grapple with race and ethnic identity in William Shakespeare's *Othello* (and the modern re-imaginings of Shakespeare's characters via Toni Morrison and Rokiah Traoré's *Desdemona* and Keith Hamilton Cobb's *American Moor*), and Aphra Behn's *Oroonoko*. The second half explores three great poetic sequences of seduction: William Shakespeare's *Venus and Adonis*, Christopher Marlowe's *Hero and Leander*, and Mary Wroth's *Pamphilia to Amphilanthus*, alongside the shorter 'Come live with me' lyrics.

Debates about erotic versus chaste love, heteronormativity and queerness, will be the focus. The module will introduce students to current critical theories of gender, sexuality, and race. It will also attend to questions around literary genre: poetic form (erotic epyllion, sonnet sequence, answer poetry), drama, and the emerging novel.

Venue/Times: Tuesday 3-4 in SC001 Kirwan Theatre AND Friday 3-4 O'Flaherty Theatre

Lecturer: Prof. Marie-Louise Coolahan (marielouise.coolahan@universityofgalway.ie)

Texts:

William Shakespeare, *Othello*; *Venus and Adonis*

Toni Morrison and Rokia Traoré, *Desdemona*

Keith Hamilton Cobb, *American Moor*

Aphra Behn, *Oroonoko*

Christopher Marlowe, *Hero and Leander*

Mary Wroth, *Pamphilia to Amphilanthus* (selected sonnets)

These texts are available in hard copy from the campus bookshop and Charlie Byrne's bookshop. Where open-access electronic editions are available, these will be uploaded to Canvas.

Assessment: Mid-term essay (40%); End-of-semester Examination (60%)

EN2133: MEDIA, CULTURE, SOCIETY

This course will provide students with an understanding of our contemporary media environment, with attention to both Irish media and international examples. Students will learn about the operation of the media industries, exploring both the structure of the mass media, and the social context within which they operate.

Venue/Times: Monday 5-6 in AC001 O'Flaherty Theatre AND Thursday 3-4 pm CSB-1006 (Computer Science Building) (Formerly IT250)

Lecturer: Dr. Andrew Ó Baoill (andrew.obaoill@universityofgalway.ie)

Texts:

A Reading List is available directly from the Library Reading List at:

<https://rl.talis.com/3/nuigalway/lists/D543CD61-CEC7-F843-84E5-2439611C1D57.html>

Assessment: 40% - mid-term assessment; 60% End-of-semester assessment

IS2106: IRISH ENVIRONMENTAL STUDIES

This module explores how literature has shaped, and responds to, understanding of the natural environment in the Age of the Anthropocene. It traces historical modes of writing about the natural world and examines contemporary ways in which writers and artists shape our understanding of the environment today. The module will focus primarily on Irish environmental literatures in both Irish and English languages, and uncovers connections in the global context of world literatures. Irish language texts will be studied in translation. Key concepts to be considered include environment, anthropocene, climate change, petro-capitalism, sustainability, eco-social justice and decolonial practices.

Topics include the following:

- Introduction to Key Concepts in Environmental Humanities - Irish Literature and the Natural World - Traditions and Legacies of writing on the Natural World - Island Literatures: Ireland and Small Nation States - Blue Sky Thinking?: Rethinking our relationship to the Natural World through Literature - Ireland and Scotland: Shared Environmental Literatures - Minority Report: Minoritised Cultures and Literatures of the Environment - Decolonial Literatures: Irish Literature in a Global Context - The role of the Arts in Sustainability Policy - Futures for our Anthropocene?

Texts:

- *The Canadian Journal of Irish Studies* 2017, SPECIAL ISSUE: IRISH ENVIRONMENTAL HUMANITIES, Vol 40 Ed., <https://www.jstor.org/stable/e26333443> Canada
- Derek Gladwin and Christine Cusick 2016, *Unfolding Irish landscapes: Tim Robinson, culture and environment*, University of Manchester Press Manchester [ISBN: 978-1-7849-92]
- Tom Lynch, Susan Naramore Maher, Drucilla Wall, and O. Alan Weltzien 2017, *Thinking Continental Writing the Planet One Place at a Time*, University of Nebraska Press [ISBN: 978-0-8032-99]
- Adeline Johns-Putra, Kelly Sultzbach 2022, *The Cambridge Companion to Literature and Climate*, University of Cambridge [ISBN: 9781009057868]
- Additional resources will be recommended: available on Canvas and in the university library.

Venue/Times: **Monday 10-11am in CSB-1007 AND Monday 1-2pm in BLE 1006**

Lecturer: Dr. Nessa Cronin (nessa.cronin@universityofgalway.ie)

Assessment: 100% Continuous Assessment

Second Year Semester 2 2025-26

Students are required to choose TWO of the following THREE modules:

EN264, ENG203, ENG304

AND

ONE of the Seminar Modules listed below

EN264: STUDIES IN MEDIEVAL LITERATURE

This module introduces students to a diverse range of medieval literary texts, offering insight into the rich and varied culture of the Middle Ages. In the first half of the course, we explore medieval writings including the anonymous lyric 'Ye that Pasen by the Weye', Bede's historical and religious account featuring 'Caedmon's Hymn', and Robert Henryson's fable 'The Cock and the Jasper'. These texts illuminate themes such as spiritual reflection, poetic inspiration, and moral instruction, while also demonstrating the dynamic interplay between oral tradition and written culture.

The second half of the module is devoted to the fourteenth-century alliterative masterpiece 'Sir Gawain and the Green Knight', a key work in the tradition of medieval Arthurian romance. Through close reading and contextual analysis, we will examine central themes such as chivalry, honour, temptation, testing, and Christian piety. Students will consider how the poem engages with the ideals and anxieties of its time, while also highlighting the artistry of Middle English alliterative verse.

By engaging with these texts, students will develop skills in literary analysis, historical contextualisation, and critical thinking, while gaining a broader understanding of the intellectual and imaginative landscape of medieval Britain.

Venue/Time: Tuesday 3-4pm in AC001 O'Flaherty Theatre AND Thursday 3-4pm AC002 Anderson Theatre

Lecturer: Dr Dermot Burns (dermot.burns@universityofgalway.ie)

Texts:

Simpson, J. editor. *The Norton Anthology of English literature: The Middle Ages*. 11th Edition, Vol. A. Norton, 2024.

ISBN: 978-1-324-06261-5

Assessment: mid-term assignment (40%) and final essay (60%)

ENG203 GENRE STUDIES

Reason and feeling warred for prominence during the eighteenth century, a culturally vibrant time in which many forms and genres of literature flourished against a backdrop of significant global change. Many authors worked in multiple modes of literary expression, producing poetry, drama, and prose during their careers, very often to critique their society's values and practices. This course uses the anchoring concepts of satire and sentiment to explore the various genres of literature consumed by readers during a period that straddles both the Age of Reason and the Age of Sensibility. The expansive nature of this survey of eighteenth-century genres will allow us to chart the development and progression of various key themes within the period

and learn about the important political, social, and intellectual contexts out of which these texts emerged.

Venue/Time: **Monday 5-6pm AMB-1021, O'hEocha Theatre AND Wednesday 10-11am SC005, Tyndall Theatre**

Lecturer & Required Texts: **TBC**

Assessment: 40% midterm assignment and 60% final examination

ENG304 CONTEMPORARY LITERATURE

In this course, we will examine literary texts through the contemporary lens or “the here and now”, within Ireland but also across other time periods and places. The course shall focus on the imbrications between literary productions and some of the major issues of our time, illustrating the intersections of cultural ideologies, political thoughts, and aesthetic conventions. Throughout the module students will reflect on a range of current and developing ideas in our rapidly changing world, and on the ways in which literary and cultural formations are emerging in response to these changes. Might we then understand these changes not simply in terms of tropes, but instead as the very production of contemporary culture? We will read a selection of texts from across genres – including novels, short stories, poems and plays – and explore a diverse range of critical and theoretical approaches to contemporary literary culture.

Venue/Time: **Thursday 12-1pm CSB-1006 AND Friday 10-11 AC001 O'Flaherty Theatre**

Lecturers: Dr Henry Ajumeze (henry.ajumeze@universityofgalway.ie)

Texts:

Caroline O'Donoghue, *Scenes of a Graphic Nature*

Sinéad Morrissey, *Between Here and There*. Manchester: Carcanet, 2002

Imbolo Mbue, *How Beautiful We Were*.

J.M. Coetzee, *Disgrace*

Ben Okri, *The Famished Road*

Ella Hickson *Oil*

Secondary Readings: Brannigan, John. *Race in Modern Irish Literature and Culture*. Upso: Oso University, 2009

Jackson, Jeanne-Marie. *The African Novel of Ideas: Philosophy and Individualism in the Age of Global Writing*, Princeton & Oxford: Princeton University Press, 2021

Assessment: 40% mid-term essay and 60% end-of-term assignment

LIST OF 2BA SEMINARS (Semester 1 and 2)

Choose ONE each semester

**STUDENTS MUST TAKE A DIFFERENT SEMINAR COURSE EACH SEMESTER.
STUDENTS MAY NOT TAKE TWO SEMINARS WITH THE SAME COURSE TITLE EVEN
IF THE COURSE CODE IS DIFFERENT**

**Assessment for Seminar courses is: 30% Continuous Assessment and 70% Final Assignment,
usually a final research essay.**

2BA Semester 1:

EN2154 Exploring Shakespeare
EN2106 Shakespearean Comedy
EN2102 Renaissance Drama
EN2191 18th-Century Writing
EN2112 Creative Writing
EN2306 History of the English Language
EN2175 Postcolonial Literature
EN3152 The Sonnet
EN2181 Special Topic
EN2119 Media Studies
EN2216 Nineteenth-Century Writing
EN3154 Literature, Empathy and Estrangement
EN3113 Modernist Fiction
EN2217 Literature and Ideas

2BA Semester 2:

EN2155 Exploring Shakespeare
EN2116 Shakespearean Comedy
EN2114 Renaissance Drama
EN2179 19th-Century Detective Fiction
EN2187 Jane Austen
EN2172 Service Learning
EN2100 Creative Writing
EN2174 Exploring Shakespeare
EN2176 Postcolonial Literature
EN2182 Special Topic
EN3155 Literature, Empathy and Estrangement
EN2782 Milton's Poetry
EN3114 Modernist Fiction
EN2218 Literature and Ideas

LIST OF 2BA SEMINARS (Semester 1 and 2)

Choose ONE each semester

**STUDENTS MUST TAKE A DIFFERENT SEMINAR COURSE EACH SEMESTER.
STUDENTS MAY NOT TAKE TWO SEMINARS WITH THE SAME COURSE TITLE EVEN
IF THE COURSE CODE IS DIFFERENT**

**Assessment for Seminar courses is: 30% Continuous Assessment and 70% Final Assignment,
usually a final research essay.**

| Code | Seminar Title | Semester available | Venue |
|-------------------|---|--------------------|---|
| EN2102/ EN2114 | <p>RENAISSANCE DRAMA <u>Lecturer:</u> Ms. Kirry O'Brien</p> <p>This course explores four plays by four different writers from the Renaissance period: Christopher Marlowe's <i>The Jew of Malta</i>, William Shakespeare's <i>The Merchant of Venice</i>, Kyd's <i>The Spanish Tragedy</i> and Jonson's <i>Volpone</i>. We will examine the development of theatrical drama during this era and invigilate many of the concerns of the day that were addressed by said theatre: power, race, gender, revenge etc., as well as looking at these texts from present day perspectives. <u>Assessment:</u> 10% for participation, 10% for the class presentation write up, 10% for a mid-term essay and 70% for the final essay.</p> | 1 and 2 | <p>Monday 11-1 TB306, Tower 2 (Semester 1)</p> <p>Monday 11-1 TB306, Tower 2 (Semester 2)</p> |
| EN2106/ EN2116 | <p>SHAKESPEAREAN COMEDIES <u>Lecturer:</u> Ms. Kirry O'Brien</p> <p>This seminar will examine, in detail, four of Shakespeare's Comedies. Shakespeare's comedies end in heterosexual marriage: however, many trials and obstacles have to be overcome along the way. We shall explore the complex issues raised on the journey towards a so-called happy ending. <u>Texts:</u> <i>As You Like It, Twelfth Night, All's Well that Ends Well, Measure for Measure.</i> <u>Assessment:</u> 10% for participation, 10% for the class presentation write up, 10% for a mid-term essay and 70% for the final essay.</p> | 1 and 2 | Tuesday 11-1pm TB306, Tower 2 (same venue both semesters) |
| EN2175/ EN2176 | <p>POSTCOLONIAL LITERATURE Lecturer: Dr Henry Ajumeze</p> <p>This course will explore the intersecting histories of colonialism and literary texts from the postcolonial worlds. Drawn mostly from former colonies of European empires, the texts examined</p> | 1 and 2 | Thursday 4- 6pm TB301 (Semester 1) |

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| | <p>in the course will deal with issues of political-economic and cultural domination of indigenous peoples. It looks at the body of literature by colonized peoples which emerged following the historic struggle against European colonialism and the consequent rise of new political and cultural actors on the world stage from the second half of the twentieth century onwards. These writers are concerned with colonialism and anticolonial struggles, self-determination and liberation, historical reclamation and cultural revivalism, social justice and equity, memorialization and remembering, and the restoration of the dignity of oppressed peoples. Adopting different narrative traditions and styles, the texts reveal the intrinsic violence, dehumanization, and paradoxes associated with colonisation and imperialism.</p> <p>Required Texts:</p> <p><i>Death and the King's Horseman</i>, Wole Soyinka Amitav Ghosh, <i>Sea of Poppies</i> Tayeb Salih, <i>Season of Migration to the North</i> Okot P'Bitek, <i>Song of Latino and Song of Ocol</i></p> <p>Secondary Readings:</p> <p>Aimé Césaire, <i>Discourse on Colonialism</i> Frantz Fanon, <i>The Wretched of the Earth</i> Edward Said, <i>Orientalism</i> Neil Lazarus, <i>The Postcolonial Unconscious</i></p> <p><i>Assessment:</i> 30% continuous assessment; 70% final essay</p> | | <p>Wednesday 5-5pm CSB-1008 (Semester 2)</p> |
| EN3152 | <p>THE SONNET <u>Lecturer:</u> Dr Justin Tonra</p> <p>One of the most recognisable of poetic forms, the sonnet is also one of the most varied. Within its short fourteen lines, strict rhyming pattern, and specific structure, poets have contrived to address the sonnet to a wide range of themes: comic, dramatic, erotic, personal, public, religious, romantic, satiric, and many more. In this module, we will read poems in English from the Renaissance to the present day, with a view to examining the sonnet's unique features as well as more common poetic devices. Class activities will include lots of group work and a sustained focus on close reading. In the course of the semester, students will compile a practical and diverse toolbox of methods for reading and writing about sonnets and other poetic forms.</p> | <u>1 only</u> | <p>Tuesday 1-3pm TB306, Tower 2</p> |

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| | <p>Required Book: Stephanie Burt & David Mikics, eds. <i>The Art of the Sonnet</i></p> <p>Assessment: 30% Continuous Assessment and 70% Final Assessment.</p> | | |
| EN2154/ EN2155 | <p>EXPLORING SHAKESPEARE Lecturer: Ms Kirry O'Brien</p> <p>This seminar explores in detail some of the diversity of genres to be found with Shakespeare's Plays. Engaging with four very diverse plays it will examine an extensive range of (sometimes overlapping) themes. These will be examined in the context of the time of their construction and how they are read/performed today.</p> <p>Texts: <i>Romeo and Juliet</i>, <i>A Midsummer Night's Dream</i>, <i>Henry V</i>, <i>The Winter's Tale</i></p> <p>Assessment: 10% for participation, 10% for the class presentation write up, 10% for a mid-term essay and 70% for the final essay.</p> | 1 and 2 | <p>Monday 9-11am TB306, Tower 2 (Semester 1)</p> <p>Monday 9-11am TB306, Tower 2 (Semester 2)</p> |
| EN2782 | <p>MILTON'S POETRY Lecturer: Prof Marie-Louise Coolahan</p> <p>This module focuses on a canonical work of literature in English: John Milton's biblical epic, <i>Paradise Lost</i> (1667). But it was not canonical when first published. It was written in the aftermath of the civil wars, by a committed (and defeated) republican activist, who was facing up to the realities of a restored monarchy. The poem tells the story of Adam and Eve, their fall from innocence to humanity in the Garden of Eden, and the conflict between Satan and God. We will explore the poem's treatment of character and motivation, its investigations of good and evil, free will versus fate, republicanism and royalism. Questions of gender and literary form will also be central. For the purposes of comparison, we will also be reading short extracts from the <i>King James Bible</i> (1611) and Lucy Hutchinson's contemporary poem, <i>Order and Disorder</i> (1679), to explore alternative ways of telling this foundational story.</p> <p>Assessment: continuous assessment (30%), end-of-term assignment (70%).</p> <p>Primary texts:</p> <ul style="list-style-type: none"> John Milton, <i>Paradise Lost</i>. Any unabridged edition will be fine. Extracts from the <i>King James Bible</i> (1611) and Lucy Hutchinson's <i>Order and Disorder</i> (1679) will be supplied. | 2 only | <p>Wednesday 2-4pm ODC-G010 O'Donoghue Centre</p> |
| EN2181/ EN2182 | <p>SPECIAL TOPIC Literature of Migration and Displacement</p> | 1 and 2 | <p>Wednesday 1-3 AC203,</p> |

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| | <p>Lecturer: Dr Alexandra Peat</p> <p>This module considers representations of migration and displacement from the beginning of the twentieth century to the present day and from writers across the world. The twentieth and twenty-first centuries have witnessed a wealth of literary production that responds to and reflects shifting ethnic and national communities, and a modern world put in motion by — among other things — global conflict, the effects of decolonization, and the climate crisis. We will explore questions of displacement (both forced and voluntary), exile, border crossing, diasporic community, anxieties about strangers, and changing definitions of home. As we examine the narrative strategies and forms that displaced writers use to represent their experiences, we will discuss whether writing by and about immigrants is a transnational literary movement that requires new frameworks of analysis that extend beyond the study of national cultures and languages.</p> <p>Texts: Andrea Levy, <i>Small Island</i>, Tinder Press ISBN 978-0755307500 Moshin Hamid, <i>Exit West</i>, Penguin ISBN 978-0241979068 Thi Bui, <i>The Best We Could Do</i> ISBN 978-1419718786 Colm Toibín, <i>Brooklyn</i>, Penguin ISBN 978-0241972700</p> <p>Selected short texts provided on Canvas</p> <p>Assessment: 15% participation, 15% mid-term assignment and 70 % end-of-term assignment</p> | | <p>Arts/Science Building (Semester 1)</p> <p>Tuesday 10-12pm ODC Seminar Room 1 (Semester 2)</p> |
| EN2306 | <p>HISTORY OF THE ENGLISH LANGUAGE Lecturer: Dr Frances McCormack</p> <p>The History of the English Language? Or maybe not...</p> <p>The idea of “the English language” doesn’t manage to capture the richness and variation of Englishes that we’ll encounter and may come to appreciate over the course of the semester. It presupposes a “correct English”, a “proper English” – something that is fundamentally at odds with the diversity and dynamism of language itself. Over the course of this semester, we’ll think about language change and variation, working backwards from our own point in time to the prehistory of English. We’ll think about regional and social variations of English with particular attention to Hiberno-English (the variety of English that we speak in Ireland). We’ll explore some general linguistic principles, examine our own attitudes to linguistic difference, and try to untangle some of the peculiarities of English (not least its</p> | 1 only | <p>Tuesday 9-11 TB306, Tower 2</p> |

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| | <p>apparently unfathomable spelling rules!). And we'll ponder what might happen to Englishes in the future.</p> <p><u>Reading:</u> TBD</p> <p><u>Assessment:</u> 30% continuous assessment and 70% final essay</p> | | |
| EN2191 | <p>EIGHTEENTH-CENTURY WRITING</p> <p><u>Lecturer:</u> Dr Maureen DeLeo</p> <p>The eighteenth century, a period when notorious rakes, libertines, and saucy jades indulged their appetites with seeming abandon, is remembered for its freedom of sexual expression. Narratives of courtship and seduction, marriage and estrangement, as well as voyeurism and assault abounded. In this module, students will consider the ways in which this transformative age has influenced modern attitudes towards sexuality, and gender, and discuss the complicated legacy of eighteenth-century literature regarding issues such as the construction of gender, the commodification of the female body, the shifting definition of consent, the disruptive potential of the erotic, and the power relations between the sexes. Far from being a straightforward celebration of sex, these texts reveal the complex negotiations of agency and identity that characterise eighteenth-century literature.</p> <p><u>Texts:</u></p> <p>All texts marked with an asterisk * below will be provided on Canvas.</p> <p>Lady Mary Chudleigh, "To the Ladies"*</p> <p>Anne Finch, "The Unequal Fetters"*</p> <p>Alexander Pope, <i>The Rape of the Lock</i>*</p> <p>Eliza Haywood, <i>Fantomina</i> (Online, UPenn Digital Library)</p> <p>Jonathan Swift, "The Lady's Dressing Room"*</p> <p>Lady Mary Wortley Montagu, "The Reasons that Induced Dr. Swift to write a Poem called 'The Lady's Dressing Room'""*</p> <p>Elizabeth Griffith, <i>The Platonic Wife</i> (Online, U of Michigan Library Digital Collections)</p> <p><u>Assessment:</u> 30% continuous assessment and 70% final essay.</p> | <u>1 only</u> | Tuesday 12-2 TB303, Tower 2 |

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| EN2187 | <p>JANE AUSTEN <u>Lecturer:</u> Dr. Muireann O’Cinneide</p> <p>This seminar explores the writings of Jane Austen (1775-1817), one of the best-loved and most critically admired novelists in English literature. Associated in today’s popular consciousness with comedic romance, Austen’s writing in fact offers a blistering ethical commentary on the power dynamics of early-nineteenth-century British society and Britain’s colonial territories. The module considers some of Austen’s earliest work, tracing her transition from gleeful parody to pointed social satire and to a distinctive psychological complexity. We also discuss two of Austen’s mature novels, examining how her satire develops into a powerfully ironic narrative mode. Seminars will also address the twentieth- and twenty-first century production of Jane Austen as an authorial brand through examination of media adaptations, literary pastiches, and cultural tourism.</p> <p>Required Texts: “Love and Friendship” (~1790); <i>Northanger Abbey</i> (1818); <i>Mansfield Park</i> (1814); <i>Emma</i> (1815). Oxford University Press editions of the 3 novels preferred.</p> <p>Assessment: 30% continuous assessment (20% individual presentation and in-class activities; 10% participation & engagement activities); 70% final essay.</p> | <u>2 only</u> | Thursday 1-3 TB306, Tower 2 |
| EN2179 | <p>NINETEENTH-CENTURY DETECTIVE FICTION <u>Lecturer:</u> Dr. Coralline Dupuy</p> <p>19th-century detective fiction. The focus of this course is a selection of the Sherlock Holmes stories by Arthur Conan Doyle. Through this course, the students will appraise each text individually and look at the global issues pervading the Sherlock Holmes corpus. Learning outcomes:</p> <ol style="list-style-type: none"> 1. analysing the themes of power, family dynamics, gender politics, post-colonial anxiety, and social inequality in 19th-century detective fiction; 2. Becoming familiar with the paradigms of the genre of detective fiction. 3. Identifying the main themes of fin-de-siècle anxiety in Doyle’s writings. 4. constructing a coherent and well-informed textual analysis of the primary texts; 5. interpreting and exploiting secondary sources in relation to the final essay topic. <p>Required Texts</p> <ul style="list-style-type: none"> • Doyle, Arthur Conan. <i>A Study in Scarlet</i>. 1887. Oxford: OUP, 2008. • Doyle, Arthur Conan. <i>The Adventures of Sherlock Holmes</i>. | <u>2 only</u> | Tuesday 1-3, TB306, Tower 2 |

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| | <p>1891. Oxford: OUP, 1999.</p> <ul style="list-style-type: none"> • Doyle, Arthur Conan. <i>The Hound of the Baskervilles</i>. 1901. Oxford: OUP, 2008. • Doyle, Arthur Conan. 'The Final Problem.' <i>The Memoirs of Sherlock Holmes</i>. 1893. Oxford: OUP, 2009 <p>Assessment: continuous assessment 30% and final essay 70%.</p> | | |
| EN2172 | <p>SERVICE LEARNING: READING AND WRITING WITH PRIMARY SCHOOL CHILDREN</p> <p><u>Lecturer:</u> Dr Dermot Burns</p> <p>This service learning module offers students the opportunity to develop responsible citizenship skills by addressing issues beyond the classroom and in the local community. In addition to attending a two-hour reflective seminar per week, students spend one hour supporting children with their reading in a teacher-supervised classroom at a local primary school. It is a requirement of this course that all students taking it comply fully with the university's Garda vetting procedures regarding working with children. Full details on how to obtain this clearance will be provided on Canvas. Garda vetting should be obtained before the seminar commences in semester 2, so students will need to organise vetting during semester 1. Students who take this seminar will need to be available from 10-11 AM on Tuesdays during semester 2 (which is the time they will be on placement at the school) as well as for their weekly seminar on Thursday.</p> <p><u>Please Note:</u></p> <p>Students who take this seminar will need to be available from 10-11 AM on Tuesdays during semester 2 (which is the time they will be on placement at the school) as well as for their weekly seminar on Thursday.</p> <p><u>Texts:</u></p> <p>Excerpts from sources (provided on Canvas) include:</p> <ul style="list-style-type: none"> • Cremin, T. 2015, <i>Teaching English Creatively.</i>, Routledge • Dewey, John 1916, <i>Democracy and Education</i>, New York: The Free Press, | <u>2 only</u> | Thursday 10-12 TB306, Tower 2 |

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| | <ul style="list-style-type: none"> Grobman, L 2015, <i>Service-Learning and Literary Studies in English</i>, New York: Modern Language Assoc. of America, Jacoby, B., & Howard, J. 2015, <i>Service-Learning Essentials</i>, San Francisco, CA: John Wiley & Sons, <p>Assessment: 30% continuous assessment and 70% final essay.</p> | | |
| EN2112/ EN2100 | <p>CREATIVE WRITING <u>Lecturer:</u> John Paul McHugh</p> <p>Please note: This seminar is <u>not</u> available to students of the BA in English & Creative Writing or the BA with Creative Writing</p> <p>This seminar will introduce students to the fundamentals of creative writing in prose fiction. Through close-readings of prescribed texts and discursive in-class conversations, the seminar will examine the foundational mechanics of creative writing and introduce students to a range of writing techniques and ideas. Writing exercises animated by prior discussion will also be used to allow students to explore these ideas. The seminar will explore how creative writing can inform and improve our critical skills and evaluations, our scholarly appreciation of literature, and it will also seek to improve our writing skills on a creative and academic level.</p> <p>Reading list: No set text for this seminar, though there will be a short story/novel-extract required to be read and considered before each class.</p> <p>Assessment: 10% in-class participation, 20% 500 to 750 words midterm creative piece, and 70% end-of-term piece of prose fiction (max 3,500 words)</p> | 1 and 2 | <p>Wednesday 1-3pm TB306, Tower 2 (Semester 1)</p> <p>Wednesday 1-3pm TB306, Tower 2 (Semester 2)</p> |
| EN2174 | <p>EXPLORING SHAKESPEARE <u>Lecturer:</u> Ms Kirry O'Brien</p> <p>This seminar explores in detail some of the diversity of genres to be found with Shakespeare's Plays. Engaging with four very diverse plays it will examine an extensive range of (sometimes overlapping) themes. These will be examined in the context of the time of their construction and how they are read/performed today.</p> <p>Texts: <i>Romeo and Juliet</i>, <i>A Midsummer Night's Dream</i>, <i>Henry V</i>, <i>The Winter's Tale</i></p> | <u>2 only</u> | Tuesday 4-6pm TB306, Tower 2 |

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| | <p><u>Assessment:</u> 10% for participation, 10% for the class presentation write up, 10% for a mid-term essay and 70% for the final essay.</p> | | |
| EN2216 | <p>NINETEENTH-CENTURY WRITING: Romanticism Lecturer: Dr Eamon Doggett</p> <p>The writers of the Romantic period (1780-1830) formulated many of the ideas that still shape our cultural debates today - ideas about the value of nature, about freedom, revolution and human rights, about human psychology, and about the risks of unregulated technology. In this seminar we will discuss a selection of influential poets like William Wordsworth, Anna Laetitia Barbauld, Percy Shelley and John Clare alongside philosophers like Mary Wollstonecraft and Edmund Burke. We'll also read one of the most impactful novels ever written, Mary Shelley's <i>Frankenstein</i>.</p> <p><u>Required Texts/Resources:</u> PDF Course Anthology (available on Canvas) Mary Shelley, <i>Frankenstein</i> (1818 edition; Oxford University Press paperback).</p> <p><u>Assessment:</u> 30% continuous assessment, 70% final essay</p> | <u>1 ONLY</u> | Wednesday 4-6pm AMB-G010 |
| EN2119 | <p>Media Studies Andrew O Baoill How do issues of ownership, funding, and organisation shape our media environment? This course will provide an introduction to study of media industries, through a critical political economic lens. We will examine a variety of models, including commercial, political economic and alternative; identify the institutional pressures shaping media texts; and discuss the role of a number of interventions aimed at disrupting 'business as usual' in the mass media.</p> <p>Reading List: Full reading list on library reading list System. Likely to have additional changes in advance of semester.</p> <p>Assessment Type: 10% Participation, 20% Group Project, 10% Collegiality Activities, 60% Final Paper</p> | <u>1 only</u> | Monday 11-1pm CSB-1003 |

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| <p>EN3113/ EN3114</p> | <p>Modernist Fiction Dr Adrian Paterson</p> <p>This seminar course considers the radical prose of two of the twentieth century's finest writers, Katherine Mansfield and Virginia Woolf. Their innovations in technique and in perception revolutionized the short story while their rivalry and mutual influence spurred Woolf to conceive a new shape for the novel. While reading closely and conducting a detailed analysis of the fictions' narrative form and prose style, we attempt to consider key influences such as aesthetics, war, ego, science, time, sex, gender, audience, and empire, and their effect on the modernist revolution in the arts more generally. We also consider the place of genre in bringing about change in modernist fiction, and the role of short stories, essays, and diaries in forming new kinds of narrative. Active class participation is encouraged and demanded.</p> <p>Reading list: ALL required reading texts must be READ IN PRINT FORM, so borrowed from the library or purchased.</p> <ul style="list-style-type: none"> · Katherine Mansfield, <i>Selected Stories</i> (Norton) [preferred, or look at <i>Collected Stories</i> (Penguin)] · Virginia Woolf, <i>To The Lighthouse</i> (Oxford), · Virginia Woolf, <i>Orlando</i> (Oxford) <p>see also Modernist Fiction ESSENTIALS and EXTRAS available online</p> <p>Assessment Type: Assessment will take into account the quality of reading & participation by means of continuous assessment (30%) and a longer final essay (70%).</p> | <p><u>1+2</u></p> | <p>Thursday 1-3pm in O'Donoghue Centre – Seminar room 1 (SEMESTER 1)</p> <p>Monday 3-5pm in TB306 (SEMESTER 2)</p> |
| <p>EN3154/ EN3155</p> | <p>Literature, Empathy and Estrangement Dr Emily Ridge</p> <p>How and why do literary texts draw readers into forms of emotional identification with their subjects and characters? By contrast, what are the effects of a deliberate withholding of identification? This seminar course will introduce and contextualise critical debates on the moral efficacy of empathy as this pertains to the question of narrative approach. Can an empathetic reading process foster more ethical modes of engagement within the real world or does the experience of catharsis lead to a withdrawal from greater responsibility? Are distancing effects an alternative response to empathy's failure? The course will consider representations of and perspectives on empathy and estrangement within a selection of literary and critical texts, demonstrating the often complicated co-existence of these conflicting impulses across literary history more broadly and even within a single text. We will examine</p> | <p><u>1+2</u></p> | <p>Thursday 11-1pm TB306 (Semester 1)</p> <p>Monday 2-4pm in AMB-G036 (Semester 2)</p> |

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| | <p>techniques both for closing the gap between reader and character (free indirect discourse, stream of consciousness) and for creating distance (frame narratives, exteriority, irony). We will further explore the ways in which such techniques can be mapped onto genre, from sentimental literature to satire, and how expectations, on the level of genre and emotional response, can also be radically overturned.</p> <p>Reading List:</p> <p>Joseph Conrad's 'Amy Foster' (1901) – to be circulated</p> <p>Katherine Mansfield's 'The Garden Party' (1922) – to be circulated</p> <p>Claire Keegan's <i>Small Things Like These</i> (2021) – Faber ISBN: 9780571368686</p> <p>Naomi Mitchison's <i>Memoirs of a Spacewoman</i> (1962) – Kennedy and Boyd ISBN: 9781849210355</p> <p>Muriel Spark's 'The Girl I Left Behind Me' (1957) – to be circulated</p> <p>James Baldwin's 'Previous Condition' (1948) – to be circulated</p> <p>Ottessa Mosfegh's <i>My Year of Rest and Relaxation</i> (2019) – Vintage ISBN: 9781784707422</p> <p>Charles Yu's <i>Interior Chinatown</i> (2020) – Vintage ISBN: 9780307948472</p> <p>Viet Thanh Nguyen's 'Fatherland' (2017) – to be circulated</p> <p>Assessment Type:</p> <p>30% continual assessment and 70% end-of-term assignment</p> | | |
| <p>EN2217/ EN2218</p> | <p>Literature and Ideas</p> <p>Daniel Cordle</p> <p>In this module we explore philosophical, political (in a broad sense) and scientific ideas in, and approaches to, literature. Working with three books - Jon McGregor's <i>Lean, Fall, Stand</i> (2021) about a disaster befalling a scientific expedition in Antarctica, Ursula Le Guin's utopian depiction of a future northern California in <i>Always Coming Home</i> (1985), and Robert Macfarlane and Stanley Donwood's strange contemporary myth, <i>Ness</i> (2019), set in the ruins of an atomic testing facility off the English coast - we focus on texts as places where the relations between self, text and world are developed and interrogated. Ideas discussed include those of language, selfhood, mind, history, environment and utopia/dystopia. In addition to the primary reading, there is a textbook for the course, Andrew Bennett and Nicholas Royle's <i>An Introduction to Literature, Criticism and Theory</i>, from which we will read short excerpts each week; while you're recommended to get your own copy of this book, you may also be able to use copies from the library.</p> | <p><u>1+2</u></p> | <p>Tuesday 1-3pm CSB-1008 (Semester 1)</p> <p>Thursday 9-11am TB303 (Semester 2)</p> |

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| | <p>Set texts:</p> <p>Jon McGregor, <i>Lean, Fall, Stand</i> (2021)</p> <p>Ursula Le Guin, <i>Always Coming Home</i> (1985)</p> <p>Robert Macfarlane and Stanley Donwood, <i>Ness</i> (2019)</p> <p>Andrew Bennett and Nicholas Royle, <i>An Introduction to Literature, Criticism and Theory</i> (the latest edition is 2023, but earlier editions are also fine)</p> <p>Assessment:</p> <p>30% continuous assessment and 70% end-of-module assignment</p> | | |
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Assessment Overview

All 2BA lecture modules will be assessed 40% by continuous assessment and by one 60% final essay OR exam due during the University's official examinations period. Seminar module final assessments will usually be due end of semester/before the examinations period.

Assignment Submission & Deadlines

All essay submissions for lecture modules are done electronically via your Canvas account. Make sure to check the 'Assignments' section within any given module to be sure that you have submitted your work successfully. Within 'Assignments', click on any assignment and you can see submission details on the right hand side. If you are having any issues with submission, you may wish to consult the Library & IT Service Desk on the ground floor of the James Hardiman Library: see <https://www.universityofgalway.ie/information-solutions-services/aboutus/contactus/libraryitservicedesk/>.

Please note that it is your responsibility to ensure that you upload the correct essay file to the correct submission box on Canvas. Double check that you have done this correctly (check the 'Assignments' tab – you should see "Submitted" for that assignment). You will face penalties—and even risk assignment failure—for uploading the wrong essay or uploading to the wrong location and failing to notice this error until after the deadline.

Policy on Extensions, Repeats and Deferrals

You should only seek to submit work late in the event of serious extenuating circumstances which is defined by [university policy](#) as "serious unavoidable, unpredictable and exceptional circumstances outside the control of the student, which may negatively impact the student's performance in assessment."

A full list of what DOES and DOES not count as extenuating circumstances is available [here](#).

If you have met the grounds for extenuating circumstances, you will seek either:

1. An extension: This is when the College of Arts Office and/or Head of Year/Programme allows you to submit work late without penalty following a process of application with documentation (i.e. medical or other certificates).
2. A deferral: This is when you get College of Arts Office permission to submit outstanding work without penalty in the autumn exam ('Second Sitting') period.

Extensions

Individual module convenors/lecturers cannot give extensions for substantial assignments (over 20%) under any circumstances.

For an extension of seven days or less, you must contact your Head of Year/Programme. Extensions are not granted for issues stemming from poor time management, extracurricular activities, or employment commitments. Please also note that technology issues (e.g. a computer crash) are never grounds for an essay extension. It is your responsibility to back up your work carefully.

If you seek an extension for more than seven days, you must request it from the College of Arts Office (artsundergrad@universityofgalway.ie). You will need to fill out the College's [Extenuating Circumstances form](#).

You should include with this form your copies of a medical certificate, a letter from a student counsellor, or other relevant documentation.

Students registered with DSS whose reasonable accommodations include leniency regarding deadlines can still contact the Head of Year for extension requests of up to two weeks. Requests for longer periods will generally need to go to the College via the Extenuating Circumstances process above. Please note that leniency with deadlines is not automatically applied; specific requests will still need to be made and granted.

Any applicable late penalties are applied automatically. Please get in touch promptly with a full explanation for any late work.

Note: If you are incurring substantial late penalties or have failed to submit an assignment altogether, **then you are recommended to contact the Head of Year for advice, even if you do not have formal grounds on which to request an extension.** See also the Student Services and Support section below.

Deferrals:

Deferral means postponing a university examination or assessments from the end of the semester to the summer period. This will usually be granted in cases of serious illness, bereavement of an immediate family member or in other extremely serious circumstances, as vetted by the College Office. Decisions about deferral can only be made by the College of Arts office. Applications can be made through [here](#) for the College of Arts.

You can review FAQs on deferrals [here](#):

Please note: If you defer one or more modules, you will sit your exams/submit remaining assignments during the Repeat exam sitting (early August). As a result of this, your results will not be issued until early September. If you are successful in progressing to the next year of study, it will be after the results issue date that you will be permitted to register for the

following academic year (usually early September). Please take this into account when deciding on deferring your exams.

Penalties for Late Work

Late work that does not meet the grounds for the above or is simply late will be penalised at two points per day including weekends and bank holidays up until two weeks after the deadline; essays will not be accepted beyond this point without due cause. Late submissions are generally not accepted for second sitting (repeat/deferred) essays.

Late work penalties can still apply even if you are granted an extension, if your documentation does not cover an additional period of lateness. For example, if a student provides a medical certificate indicating two days' illness, then the work can be submitted two days late without penalty. But if that same student submits work a week late, the cert covers them only for two and they will lose marks for five days.

Summary notes on extensions, deferrals, repeats and penalties for late work

- Late work is penalised at two points per day including weekends and bank holidays.
- Short-term extensions (of seven days or less) can be sent to the Head of Year/Programme with supporting documentation and CANNOT be granted by individual module convenors/lecturers.
- Extensions on work of MORE than seven days must be granted through the College of Arts Office unless the student has DSS leniency accommodations and CANNOT be granted by individual module convenors/lecturers OR the Head of Year/Programme.
- Work that is any more than two weeks late (14 days) cannot be accepted even if students have medical certificates, accommodations etc. without an extension from College Office.
- If a cert is provided indicating two days' illness, then the work can be submitted two days late without penalty. But if that cert covers only two days; any additional days will be subject to the late penalty.
- We ask students to make every effort to submit work on time. Late essays have damaging effects on your work for other assignments. They also lead to administrative difficulties and may delay the processing of your results.

Review again the full university policy on extenuating circumstances [here](#).

You can access the College of Arts Form for submission of extenuating circumstances forms for 1) extensions of more than seven days or 2) deferral of a module [here](#).

If you fail a module

If you fail a module, you have an opportunity to repeat it. Students must pay a repeat examination fee to the university in such cases for each module they are repeating.

Repeat assignments are posted following the release of second semester marks to Canvas and are equivalent to the total workload of the module you are repeating. They are due in early-mid August (see calendar above).

Repeat marks are capped at 40% for second, third and fourth years.

You can review FAQs regarding university policy on repeats including accessing fee information [here](#)

Calculating Marks

The Discipline of English often receives queries from students along the lines of ‘What do I need to get on the exam to get a 2.2 / 2.1 / First / Pass in this module?’ You can easily make these calculations yourself.

Here’s an example: Mary scored a 55% on her EN2128 midterm and wants to know what she must score on the final exam in order to receive a 2.1 in the module overall. As midterms for all 2BA lecture courses are worth 40% of a student’s final mark, Mary will multiply $40 \times .55$ for a result of 22. As she needs to score a minimum of 60% overall to get a 2.1 in the module, she then calculates $60 - 22$ and gets the result 38. This means that she would need to score at least $38 / 60$ or 63% on her final exam (as the exam is worth 60% of the overall module mark) to secure a 2.1 in this module.

Here’s another example: John did not do any continuous assessment for his module. He wants to know what he would have to score on the final module essay (worth 60% of the overall module mark) to secure a 2.2 in the module overall. As John needs to score a minimum of 50% overall to get a 2.2 in the seminar, he will divide $50 / 60$ and discover that he would need to earn a whopping 83% on the final essay in order to finish the module with a 2.2. As you can see, it is very important to complete all module assignments.

Passing and Progression

The Examination Board is the formal examination authority for each College and examination session. Chaired by the Dean, the Board is made-up of academic staff members of the College and University. Examination Board Meetings are held at the end of Semester 2 and after the repeat examination period in August. The Examination Board will determine your overall result for the year and will apply compensation provisions, where possible or appropriate. Many complex factors inform the Examination Board’s decisions regarding your final 2BA results. This means that any Semester 1 results released to you in January by the Discipline of English are purely provisional. This also means that the Discipline of English is unable to counsel you on the likelihood that you will pass the year by compensation or other issues of a similar nature. Please note that the overall requirements for passing 2BA and progressing into 3/4BA differ from those for 1BA.

Autumn Repeats

Most students who fail or defer a module in the first sitting choose to sit the second sitting assessment for this module. A repeat essay/exam session scheduled by the university is held in August each year. Students sitting repeat assessments because they failed (rather than deferred) a module in the first sitting will be subject to having their repeat results capped at 40%.

There will be a submission period, usually scheduled just prior to the exam period, when repeat/deferred essays are accepted by the Discipline of English. Late essays are generally not accepted in the second sitting without a compelling reason. Please note that repeat essay titles

are often different in the second sitting than the first sitting and that you will be required to write on the second sitting questions/titles. **Any student who failed (rather than deferred) a module in the first sitting is unable to carry forward partial credit accumulated in the first sitting and cannot count it towards their second sitting mark.** This means, for instance, that a student who wrote and passed a first sitting final essay, but did not submit a corresponding first sitting midterm and then failed the lecture module overall, would need to repeat both the final essay and the midterm in the second sitting. Full information about the second sitting essay topics, deadlines, etc. is circulated via Canvas only after the official first sitting results have been released. It is the repeating student's responsibility to make themselves aware of the requirements for second sitting assignments, including the University's centralised timetable for any exams to be sat.

Hoping to Become a Second Level Teacher?

Many students in English at University of Galway have gone on to become second level teachers, and the Discipline regularly receives queries about module selection from students hoping to enter that profession. The best source of accurate, up-to-date information is the Teaching Council itself (see, for instance, <http://teachingcouncil.ie> or their Regulations document at: <https://www.teachingcouncil.ie/en/publications/registration/revised-teaching-council-registration-regulations-2016.pdf>). It would be hard to go wrong selecting any of from the modules on offer in our programme. However, future teachers would no doubt find it useful to have covered as many different time periods and topics as possible when selecting options in 2BA and 3BA English.

Student Services and Support

The Discipline of English is committed to the welfare of our students. If you are experiencing difficulty in dealing with the demands of the courses you are enrolled in, please speak to your lecturers in the first instance. **If you are struggling with your 2BA English studies more generally, you are very welcome to contact the Head of Year for advice.** With so many students in class, it is easy to feel lost; it is very important to us that you let us know if we can help.

The English Staff-Student committee meets at least once each semester and is an efficient means of communicating student concerns to the Heads of Year so that problems can be recognised and dealt with quickly. Please consider putting yourself forward as a Class Rep in order to represent you and your classmates' interests – we look for multiple representatives from each year of the course and from different BA programmes. Further information about this will be circulated by English and/or by the Students' Union around the start of semester; contact the Head of Year if you would like to put your name forward.

For problems of a personal nature, or for additional academic support, see:

- [Student Services](#)

Student Services provides counselling, financial advice, and career guidance to all students. Students may wish to consult the Student Service's Support Wheel:

<https://www.universityofgalway.ie/health-wellbeing/student-services/supportwheel/>

- Students who have a disability, and/or ongoing physical or mental health conditions, and may require learning supports/accommodations, can consult the [Disability Support Service](#)
- The University offers a range of Health & Wellbeing Resources for physical and mental health: see https://www.universityofgalway.ie/health-wellbeing/?_gl=1*1sq5d1x*_gcl_au*MjExMTg0NzYyOS4xNzUzNDUzODA2
- Student Support Officer for the College of Arts, Social Sciences and Celtic Studies: Dr Rosemary Crosse. Email rosemary.crosse@universityofgalway.ie or book an appointment with her here: <https://www.universityofgalway.ie/artsstudentsupport/>.

In a crisis situation, please contact:

- **Crisis Textline – Text NUIG to 50808**
- **University of Galway Student Counselling – Email counselling@universityofgalway.ie**
- **Student Health Unit – Call 091 492 604 or Email healthunit@universityofgalway.ie**
- **Chaplaincy service – Call or Text 087 203 7538**

The Library & the Academic Writing Centre

The Hardiman Library website has multiple learning resources for students: see <https://library.universityofgalway.ie/> and especially the section on Academic Skills Service for Students <https://library.universityofgalway.ie/studying/academicskills/>.

[The Academic Writing Centre](#), located in the Hardiman Library, offers free one-on-one tutorials on essay writing. Everyone is welcome. Arrangements regarding the service will be posted on the Library website at the beginning of term.

To get the most out of your session, bring your written work with you. Some students bring completed assignments; others bring rough drafts or notes; past assignments are also acceptable. An AWC tutor will identify areas of your writing that need improvement and set you on the track for becoming a better writer. You can also visit the AWC if you have trouble starting your essay or choosing your essay topic.

Email Etiquette

Email communications to lecturers should be formal, respectful, and relevant. **Lecturers hold student consultation hours, and most lecturers would prefer that students avail of these consultation hours in order to ask questions about course materials.** Problems are resolved far quicker in person. If you must send a query via email, make sure that you are writing to the right person, and consider whether you would say what you have written to the lecturer's face. Include your student number and relevant course code(s) with your query, and

do not expect an instant reply. If you have not received a reply within 2-3 working days of your email, you can send a follow-up message or consider calling into the relevant Tower 1 office(s) in person.

Queries regarding registration difficulties, should be addressed to registration@universityofgalway.ie.

GRADE BANDS – MARKING CRITERIA

SUMMARY

| Mark | Grade | Award | Criteria used for assessment |
|--------------|--------------|---------------------------------------|---|
| 70+ | A | First Class Honours | An essay that displays originality and close critical engagement with the materials, and is written in excellent English. No major grammatical or factual errors. A coherent argument supported by convincing evidence. Proper citing of sources (Bibliography and Works Cited) using the MLA Styleguide. |
| 60-69 | B | Second Class Honours (Grade 1) | An essay that displays a clear attempt to engage critically with subject. Largely grammatically and structurally solid work, possibly with some minor errors. A coherent argument that is wide-ranging though not comprehensive. |
| 50-59 | C | Second Class Honours (Grade 2) | Evidence of an attempt to engage with the subject, but an overdependence on others' work (secondary sources, lecture notes), which are deployed without evidence of being fully understood. Grammatical errors (apostrophe usage, fused sentences) reveal lack of knowledge of rules of writing. The essay relies on plot summary and excess description rather than analysis. |
| 45-49 | D+ | Third Class Honours | Barely adequate, but shows some knowledge of primary texts and makes some attempt to provide a substantial answer. |
| 40-44 | D | Pass | Inadequate, but displays some knowledge of text/topic and attempts to provide an answer, |

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| | | | though response shows a lack of knowledge of/engagement with learning materials. |
| 35-39 | E | Fail | Inadequate but displays some knowledge of subject. |
| 20-34 | F | Fail | Totally inadequate (very limited answer, lack of engagement with assessment texts, etc.). |
| 0-19 | G | Fail | Attended examination/submitted essay but no genuine attempt. Plagiarism or equivalent breach of academic integrity, including unauthorised use of generative AI. |

Detailed Grade Descriptors

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| A 70- 100 H1 | <p><u>Excellent</u> A comprehensive, highly-structured, focused and concise response to the assessment tasks, consistently demonstrating some or all, as appropriate, of the following:</p> <ul style="list-style-type: none"> • an extensive and detailed knowledge of the subject matter • a highly-developed ability to apply this knowledge to the task set • evidence of extensive background reading • clear, fluent, stimulating and original expression • excellent presentation (spelling, grammar, graphical) with minimal or no presentation errors • Correct use of MLA style guide for citation and bibliography | <p>A deep and systematic engagement with the assessment task, with consistently impressive demonstration of a comprehensive mastery of the subject matter, reflecting;</p> <ul style="list-style-type: none"> • a deep and broad knowledge and critical insight as well as extensive reading; • a critical and comprehensive appreciation of the relevant literature or theoretical framework • an exceptional ability to analyse and present arguments fluently and lucidly with a high level of critical analysis, amply supported by evidence, citation or quotation; • a highly-developed capacity for original, creative and logical thinking |
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| B 60-69 H2.1 | <p><u>Very Good</u> A thorough and well-organised response to the assessment tasks, demonstrating some or all, as appropriate, of the following:</p> <ul style="list-style-type: none"> • a broad knowledge of the subject matter • considerable strength in applying that knowledge to the task set • evidence of substantial background reading • clear and fluent expression • quality presentation with few presentation errors • minor grammatical and spelling errors • Correct use of MLA style guide for citation and bibliography | <p>A substantial engagement with the assessment task, demonstrating</p> <ul style="list-style-type: none"> • a thorough familiarity with the relevant literature or theoretical, technical or professional framework • well-developed capacity to analyse issues, present arguments clearly and cogently well supported by evidence, citation or quotation; • some original insights and capacity for creative and logical thinking |
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| C 50-59 H2.2 | <p><u>Good</u> An adequate and competent response to the assessment tasks, demonstrating some or all, as appropriate, of the following:</p> <ul style="list-style-type: none"> • adequate but not complete knowledge of the subject matter • reliance on plot summary and description rather than analysis • omission of some important subject matter or the appearance of several minor errors • capacity to apply knowledge appropriately to the task albeit with some errors • evidence of some background reading • clear expression with few areas of confusion • writing of sufficient quality to convey meaning but some lack of fluency and command of suitable vocabulary • grammatical errors (apostrophe usage, fused sentences, etc.) • good presentation with some presentation errors • Incorrect use of MLA style guide | <p>An intellectually competent and factually sound answer, marked by,</p> <ul style="list-style-type: none"> • evidence of a reasonable familiarity with the relevant literature or theoretical, technical or professional framework • good developed arguments, but more statements of ideas, arguments or statements adequately but not well supported by evidence, citation or quotation • some critical awareness and analytical qualities • some evidence of capacity for original and logical thinking |
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| D+ 45-50 H3 | <u>Satisfactory</u> An acceptable response to the assessment tasks with <ul style="list-style-type: none"> • basic grasp of subject matter, but somewhat lacking in focus and structure • main points covered but insufficient detail • some effort to apply knowledge to the task but only a basic capacity or understanding displayed • little or no evidence of background reading • multiple errors • satisfactory presentation with an acceptable level of presentation errors | An acceptable level of intellectual engagement with the assessment task showing <ul style="list-style-type: none"> • some familiarity with the relevant literature or theoretical, technical or professional framework • mostly statements of ideas, with limited development of argument • limited use of evidence, citation or quotation • limited critical awareness displayed • limited evidence of capacity for original and logical thinking |
| D 40-44 H3 | <u>Acceptable</u> The minimum acceptable standard of response to the assessment tasks which <ul style="list-style-type: none"> • shows a basic grasp of subject matter but may be poorly focused or badly structured or contain irrelevant material • has one major error and some minor errors • demonstrates the capacity to complete only moderately difficult tasks related to the subject material • no evidence of background reading • displays the minimum acceptable standard of presentation (spelling, grammar, graphical) | The minimum acceptable level of intellectual engagement with the assessment task with <ul style="list-style-type: none"> • the minimum acceptable appreciation of the relevant literature or theoretical, technical or professional framework • ideas largely expressed as statements, with little or no developed or structured argument • minimum acceptable use of evidence, citation or quotation • little or no analysis or critical awareness displayed or is only partially successful • little or no demonstrated capacity for original and logical thinking |
| E 35-39 Fail | <u>Marginal</u> A response to the assessment tasks which fails to meet the minimum acceptable standards yet <ul style="list-style-type: none"> • engages with the subject matter or problem set, despite major deficiencies in structure, relevance or focus • has major errors | A factually sound answer with a partially successful, but not entirely acceptable, attempt to <ul style="list-style-type: none"> • integrate factual knowledge into a broader literature or theoretical, framework • develop arguments • support ideas or arguments with evidence, citation or quotation |

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| | <ul style="list-style-type: none"> • demonstrates the capacity to complete only part of, or the simpler elements of, the task • an incomplete or rushed answer e.g. the use of bullet points through part/all of answer | |
| F 6-34 Fail | <p><u>Unacceptable</u> A response to the assessment tasks which is unacceptable, with</p> <ul style="list-style-type: none"> • a failure to address the subject matter resulting in a largely irrelevant answer or material of marginal relevance predominating • A substantial failure to meet the assignment requirements • a display of some knowledge of material relative to the question posed, but with very serious omissions/errors and/or major inaccuracies included in answer • solutions offered to a very limited portion of the problem set • an answer unacceptably incomplete (e.g. for lack of time) • a random and undisciplined development, layout or presentation • unacceptable standards of presentation, such as grammar, spelling or graphical presentation | <p>An unacceptable level of intellectual engagement with the assessment task, with</p> <ul style="list-style-type: none"> • no appreciation of the relevant literature or theoretical framework • no developed or structured argument • no use of evidence, citation or quotation • Inadequate citation/acknowledgement of sources used • no analysis or critical awareness displayed or is only partially successful • no demonstrated capacity for original and logical thinking |
| G 5% Fail | <p><u>Wholly unacceptable</u></p> <ul style="list-style-type: none"> • attended exam/submitted assignment but no genuine attempt to answer questions • plagiarism – unacknowledged use of | |

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| | other sources, including other students' work <ul style="list-style-type: none"> • Other breaches of academic integrity, including unauthorised use of generative AI. | |
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Mandatory Penalties for Plagiarism, Unauthorised Artificial Intelligence Use, and Other Breaches of Academic Integrity

A good English essay should take into consideration a range of possible interpretations of the primary text, using these to develop an argument that shows independent critical thinking. The process of writing is a vital part of this critical thinking. When citing interpretations made by other authors, you must credit them accurately. Use other authors/sources to inform and develop your own thinking about the primary text(s), not as substitutions for your own thinking. Plagiarism occurs when these sources are not correctly acknowledged and is a possible failing offence for an assignment. It is students' responsibility to make sure that they are in accordance with academic integrity requirements for each assignment.

The Discipline of English has a zero-tolerance approach to issues of plagiarism and other breaches of academic integrity and takes all cases seriously, pursuing the maximum mandatory penalties as a matter of policy. Penalties can range from a substantial reduction in marks for the assignment, to zero marks for the module, to referral for disciplinary action. The University has developed a code of conduct regarding plagiarism and academic integrity, and the Discipline of English complies with the University's mechanism for dealing with work that appears to have contravened these requirements. See here for further information on the: <https://www.universityofgalway.ie/academicintegrity/> and <https://www.universityofgalway.ie/academicintegrity/policies/>.

Students will be penalised for unauthorised use of artificial intelligence (AI) programmes in their assessments Any attempt to pass off work generated by other sources as a student's own work is a serious breach of academic integrity. The ability to identify reliable sources, to develop ideas from your own reading, to structure coherent arguments, and to evolve your own distinctive critical voice through writing and rewriting are all vital components of the learning and training offered by an English degree. Unauthorised use of generative artificial intelligence (GenAI) tools such as ChatGPT to produce assignments is not permitted and indications of such use will have your assignment referred to the Academic Integrity Adviser (Dr Muireann O'Cinneide) for further action.

Notes/Guidelines

- Examples of unauthorised generative AI use would include using these programmes to produce sentences, paragraphs, or sections that you present as your own; paraphrases of GenAI output; using AI-generated information (e.g. textual references, secondary sources) without separate verification, etc.
- In some cases, lecturers/seminar leaders may incorporate use of GenAI into English assignments. In these cases, the requirements for this use will be specifically defined and any breaches of these will still constitute a possible academic integrity issue.

- Any such specifically authorised use of GenAI should be acknowledged and cited as per MLA guidelines: see <https://style.mla.org/citing-generative-ai/>
- You may use programmes such as (e.g.) Microsoft Word's Spelling and Grammar or References, or their equivalents, but should treat these as supplementary checks on your own knowledge of these areas.
- Writing programmes such as Grammarly are sometimes recommended to students as learning supports, but you should not use these as substantive tools for rewriting your work.
- In general, students are reminded that information, citations, analysis etc. produced by generative AI are unreliable materials and should not be considered acceptable scholarly sources.
- If you are in any doubt about the tools that you are using for your work, consult your lecturer/seminar leader, the Head of Year Dr Paterson, or the Academic Integrity Adviser Dr O'Cinneide muireann.ocinneide@universityofgalway.ie BEFORE submission of your assignment.

Is it Plagiarism? A Quick Guide for Students

| EXAMPLE | IS IT PLAGIARISM? | NOTES |
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| <p>SparkNotes says:</p> <p>A university student whose studies are interrupted by his father's death, Hamlet is extremely philosophical and contemplative.</p> <p>Sam writes an essay that says:</p> <p>A university student whose studies are interrupted by his father's death, Hamlet is extremely philosophical and contemplative.</p> | <p>Yes!</p> | <p>It is never acceptable to incorporate online (or any other) materials in your essays without crediting the original source. Even if Sam lists SparkNotes as a source on his Bibliography/Works Cited page, his failure to put this sentence in quotation marks still means that he has plagiarized. Remember: just one sentence in your essay that is uncredited could mean that you risk failing the entire assignment.</p> |

| <p>SparkNotes says:</p> <p>Faced with evidence that his uncle murdered his father, evidence that any other character in a play would believe, Hamlet becomes obsessed with proving his uncle's guilt before trying to act.</p> <p>Sam writes an essay that says:</p> <p>Hamlet is cautious when it comes to interpreting this evidence, evidence that any other character in a play would believe.</p> | <p>Yes!</p> | <p>It still counts as plagiarism if Sam has copied a <i>unique</i> phrase (i.e. less than an entire sentence, or, in this example: 'evidence that any other character in a play would believe') from a source without using quotation marks properly crediting that source. How do you know if a phrase is unique? Try googling 'evidence that any other character in a play would believe'—it takes you straight back to SparkNotes.</p> |
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| EXAMPLE | IS IT PLAGIARISM? | NOTES |
| <p>In an article called “‘Thy State Is the More Gracious’: Courtly Space and Social Mobility in <i>Hamlet</i> and Early Modern Culture’, Peter Sillitoe argues:</p> <p><i>Hamlet</i> (1601) depicts hierarchy and social mobility because the play focuses its attention onto a royal court. Clearly, this approach could be applied to many plays but <i>Hamlet</i> takes things much further with its emphasis on role-play and confused social identities. Crucially, the major characters are either nobles or the socially mobile, and the play highlights the workings of courtly power and the social challenge of the revenger in light of this.</p> <p>Sam writes an essay that says:</p> <p><i>Hamlet</i> portrays chains of command and social movement because the drama focuses its concentration onto an imperial court. Evidently, this approach could be useful to numerous plays but <i>Hamlet</i> takes belongings much further with its highlighting on role-play and perplexed community-based identities. Vitally, the chief characters are either aristocracy or the socially itinerant, and the drama showcases the machinery of courtly authority and the social test of the revenger in illumination of this</p> | <p>Yes!</p> | <p>This phenomenon has recently become known as ‘Rogeting’ (in fact, you can read a humorous article about this phenomenon here: http://www.theguardian.com/education/shortcuts/2014/aug/08/rogetingsinister-buttocks-studentsessays-plagiarisingthesaurus). It is not acceptable to cut and paste from a source and then use a thesaurus to simply insert synonyms for the words. Moreover, the results are often nonsensical when students do this!</p> |

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| EXAMPLE | IS IT PLAGIARISM? | NOTES |

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| <p>A blog post found online at http://warustudiotk.blogspot.ie/2011/04/political-and-social-themes-in-hamlet.html says:</p> <p>The men throughout the play fall into two categories. There are those like Claudius and Polonius, as Hamlet states about Polonius, which is true also for Claudius, “A man of words.” And then there are those like Hamlet, Fortinbras and Laertes who are men of action. Claudius is more of a politician king, he has a way with words. This is vastly apparent through out the play, but more so at the beginning and also near the end. [Note that this blog post contains words that are spelled incorrectly and that Sam inadvertently improves the quality of the writing.]</p> <p>Sam writes an essay that says:</p> <p>There are two categories of men in <i>Hamlet</i>: men of words (as Hamlet describes Polonius) and men of action. Claudius and Polonius fall into the first group, whereas Hamlet, Fortinbras and Laertes all fall into the second. It is apparent throughout the play—particularly at the beginning and near the end—that Claudius is a political creature who has a way with words.</p> | <p>Yes!</p> | <p>It is never acceptable to cut, paste and then slightly reword online (or any other) materials in your essays—even if it is ‘just’ plot summary that you are using. Even if Sam lists blog post as a source on his Bibliography/Works Cited page, his failure to cite this material correctly in the body of his essay still means that he has plagiarized.</p> |
| <p>Ann Thompson and Neil Taylor’s introduction to the Arden edition of <i>Hamlet</i> says:</p> <p>Unsurprisingly, feminist critics have expressed difficulties with the play, deploring both the stereotypes of women depicted in it and the readiness of earlier critics to accept Hamlet’s view of the Queen and Ophelia without questioning whether the overall view taken by the play (or its author) might be different.</p> <p>Sam writes an essay that says: Unsurprisingly, feminist critics have expressed difficulties with the play, deploring both the stereotypes of women depicted in it and the readiness of earlier critics to accept Hamlet’s view of the Queen and Ophelia without questioning whether the overall view taken by the play or its author) might be different (Thompson and Taylor 35).</p> | <p>Yes!</p> | <p>Whenever you take sentences and phrases directly from a source, you must indicate that the words are not your own by using quotation marks. Even if Sam includes a parenthetical citation at the end of a sentence or paragraph that he has reproduced from another source (as in this example), this is not enough on its own!</p> |

| EXAMPLE | IS IT PLAGIARISM? | NOTES |
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| Sam is a good student who has high marks in all of his other modules, but was found plagiarizing just three sentences in one essay that he submitted this year. | Yes! | When plagiarism cases are being considered, it is impossible for lecturers to take into account a student's overall academic performance or marks in other modules. |
| Sam and Charlie are good friends who are taking the same module. They submit two copies of the same essay, on which they collaborated. | Yes! | This is a type of plagiarism called 'collusion', which means that students are collaborating in an unauthorized manner on work that they are both submitting for credit. |
| Sam and Charlie are good friends who are taking the same module. They submit essays that have distinct arguments, yet incorporate many of the same sentences, phrases, or paragraphs. | Yes! | This is still collusion, even if the entire essay is not identical (see the example above). |
| Sam hires Charlie to write his essay for him. | Yes! | Any essays you submit must be your own work. |
| Charlie writes an essay for his English seminar and reuses portions that he earlier wrote for an essay due in one of his lecture modules. | Yes! | This is called 'selfplagiarism' or 'autoplagerism'. It is forbidden to reuse materials that you have already (or simultaneously) submitted for credit in another module. |
| Last year, Charlie submitted a number of essays that incorporated passages of reworded information that he'd cut and pasted from online sources, but he's never been accused of 'plagiarizing' before. | Yes! | If you have been doing this sort of thing habitually but never lost points for it, count yourself lucky that you haven't been caught yet, and change your writing habits immediately! |
| Turnitin says that Charlie's essay is only 3% 'unoriginal'. | Maybe, maybe not! | Turnitin is merely a guide that your lecturers use to help identify problematic essays. The number that it produces is not really meaningful in and of itself. It is possible to have a low number returned for an essay that |

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| | | does, in fact, plagiarizes sources. |
| Turnitin says that Charlie's essay is 46% 'unoriginal'. | Maybe, maybe not! | It is possible to have a high number returned on Turnitin for an essay that does not, in fact, plagiarizes any sources and has properly credited all quotations. |

| EXAMPLE | IS IT PLAGIARISM? | NOTES |
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| Charlie writes an essay in which he uses quotation marks appropriately and cites everything parenthetically. However, he does not attach a Bibliography/Works Cited page, as required in MLA format. | Perhaps not exactly, but it's not a good idea! | Attaching a Bibliography/Works Cited is never optional (even in those cases where you may only have used one primary source in your essay and no secondary sources at all). You will lose marks on your essay for failing to attach a Bibliography/Works Cited page. |
| Charlie writes an essay and attaches a Bibliography/Works Cited page listing all of the secondary sources that he consulted. He puts everything that he has quoted directly from these secondary sources in quotation marks to indicate it's not his own words, but he doesn't bother putting any parenthetical citations in the body of his essay to show the source of each individual quotation. | Perhaps not exactly, but it's not a good idea! | Even if you put quoted material in quotation marks, if you fail to give your reader an indication of where each quotation is from, it's still not properly cited. You will lose marks on your essay for failing to cite your sources parenthetically. |

| EXAMPLE | IS IT PLAGIARISM? | NOTES |
|--|----------------------|--|
| <p>Sam writes an essay that uses his secondary reading to help him position his own argument. He writes:</p> <p><i>Hamlet</i> can be interpreted as a play that is focused on social class and that reinforces the patriarchal views of its time. Peter Sillitoe, for example, argues that the play ‘highlights the workings of courtly power and the social challenge of the revenger’ (Sillitoe 208). Thompson and Taylor, on the other hand, consider feminist approaches to the play, which have challenged ‘the stereotypes of women depicted in it and the readiness of earlier critics to accept Hamlet’s view of the Queen and Ophelia’ (Thompson and Taylor 35). What unites these interpretations is their attention to the play’s social dimensions. This essay argues that Shakespeare’s play explores social structures – both class and gender – in order to critique Elizabethan society.</p> <p style="text-align: center;">Bibliography</p> <p>Shakespeare, William. <i>Hamlet</i>. Ed. Ann Thompson and Neil Taylor. London: Arden Shakespeare, 2010. Print.</p> <p>Sillitoe, Peter. “‘Thy State Is the More Gracious’: Courtly Space and Social Mobility in <i>Hamlet</i> and Early Modern Culture.” <i>Shakespeare</i> 9 (2013): 204-19. Print.</p> | No! | <p>Sam has used his reading of criticism about the play in order to develop his ideas about its representation of society. He has engaged with this reading in order to formulate a new argument. He acknowledges the fact that these sources have informed his argument by quoting from them directly and citing them correctly. He has also cited them in his Bibliography/Works Cited page.</p> |

CITATION & REFERENCING

The Discipline of English at University of Galway uses the MLA (Modern Language Association) guidelines for documenting sources. Copies of the MLA Style Guide are in the Humanities Reference section of the Library or see <https://style.mla.org/> for guidelines. The most recent issue is the 2021 9th edition; students may use this edition's guidelines or those of the older model detailed below*, providing consistency is maintained.

References & Documentation

In MLA style, you acknowledge your sources by including parenthetical citations within your text. These refer the reader to the alphabetical list of works cited, or bibliography, that appears at the end of the document. For example:

“The close of the millennium was marked by a deep suspicion of the natural world and an increasing reliance “upon the pronouncements of soothsayers and visionaries, who caused hysteria with their doom-laden forecasts of the end of humanity” (Mulligan 234).

The citation (Mulligan 234) informs the reader that the quotation originates on page 234 of a document by an author named Mulligan. Consulting the bibliography, the reader would find the following information under the name Mulligan:

Mulligan, Grant V. *The Religions of Medieval Europe: Fear and the Masses*. London: Secker, 1977. Print.

The bibliography might list a second work by this author, which, in accordance with MLA style, would appear in the list with three hyphens substituting for the author's name:

---, *The Tudor World*. London: Macmillan, 1981. Print.

In this case, the parenthetical reference above would include more information in order to make it clear which of the two books contains the quoted passage. Usually, a shortened form of the title is sufficient: (Mulligan, *Religions* 234). Parenthetical references should be kept as brief as clarity will permit. If the context in which the quotation appears makes it clear which document in the bibliography the quoted text comes from, then no further identification is needed:

Reva Basch reports that the Georgetown Center for Text and Technology, which has been compiling a catalogue of electronic text projects, lists “over 300 such projects in almost 30 countries” (14).

The parenthetical reference “(14),” in combination with the mention of Reva Basch at the beginning of the passage, makes it clear to the reader that the quoted text comes from page 14 of the following document listed in the bibliography:

Basch, Reva. “Books Online: Visions, Plans, and Perspectives for Electronic Text.” *Online* 15.4 (1991): 13-23. Print.

Endnotes & Footnotes

The style of documentation required by the Discipline of English makes footnotes/endnotes unnecessary, except for information that is not essential to your argument but that might indicate the wider implications of what you'd like to say. For instance:

Elizabeth Gaskell's biography of Charlotte Brontë makes reference to the juvenilia of the family, but does not detail the importance of the texts to the later writings of the sisters.¹

[A footnote (at the bottom of the page) or an endnote (at the end of the essay) will include the following information:]

¹ See Evans (1999) and Wright (2006) for attention to these early attempts at fiction.

The books by Evans and Wright will then appear in the Bibliography.

Bibliography

Books

one author:

Hillman, Richard. *Shakespeare, Marlowe, and the Politics of France*. New York: Palgrave, 2002. Print.

two authors:

Hand, Richard J. and Michael Wilson. *Grand-Guignol: The French Theatre of Horror*. Exeter: University of Exeter Press, 2002. Print.

three authors:

Cargill, Oscar, William Charvat, and Donald D. Walsh. *The Publication of Academic Writing*. New York: Modern Language Association, 1966. Print.

more than three authors:

Howe, Louise, et al. *How to Stay Younger while Growing Older: Aging for all Ages*. London: Macmillan, 1982. Print.

no author given:

The Chicago Manual of Style. 15th ed. Chicago: U of Chicago P, 2003. Print.

an organization or institution as "author":

American Psychological Association. *Publication Manual of the American Psychological Association*. 5th ed. Washington, DC: American Psychological Association, 2001. Print.

an editor or compiler as “author”:

Updike, John, comp. and ed. *The Best American Short Stories of the Century*. Boston: Houghton Mifflin, 1999. Print.

an edition of an author’s work:

Austen, Jane. *Pride and Prejudice*. Ed. Robert P. Irvine. Peterborough, ON: Broadview P, 2002. Print.

Milne, A. A. *When We Were Very Young*. New ed. New York: Dutton, 1948. Print.

Shakespeare, William. *A Midsummer Night's Dream*. Ed. R.A. Foakes. Cambridge: Cambridge UP, 2003. Print.

a translation:

García Márquez, Gabriel. *Living to Tell the Tale*. Trans. Edith Grossman. New York: Knopf, 2003. Print.

a work in a series:

Renwick, William Lindsay. *English Literature, 1789-1815*. Oxford: Clarendon P, 1963. Print. The Oxford History of English Literature 9.

a work in several volumes:

Gardner, Stanley E. *The Artifice of Design*. New York: Hill & Wang, 1962. Print. Vol. 2 of *A History of American Architecture*. 5 vols. 1960-64.

Parker, Hershel. *Herman Melville: A Biography*. 2 vols. Baltimore: Johns Hopkins UP, 1996-2002. Print.

conference proceedings:

Kartiganer, Donald M. and Ann J. Abadie, eds. *Proceedings of the 24th Faulkner and Yoknapatawpha Conference, 1997, U of Mississippi: Faulkner at 100: Retrospect and Prospect: Faulkner and Yoknapatawpha, 1997*. Jackson: Univ Press of Mississippi, 2000. Print.

Articles

in a periodical: Issues paginated continuously throughout the volume:

Loesberg, Jonathan. “Dickensian Deformed Children and the Hegelian Sublime.” *Victorian Studies* 40 (1997): 625-54. Print.

York, Lorraine M. “Rival bards: Alice Munro’s *Lives of Girls and Women* and Victorian poetry.” *Canadian Literature* 112 (1987): 211-16. Print.

Each issue starts with page 1:

Wilkin, Karen. "A Degas Doubleheader." *New Criterion* 17.1 (Sept. 1998): 35-41. Print.

in a newspaper:

Jonas, Jack. "A Visit to a Land of Many Facets." *The Irish Times* 5 Mar. 1961, sec. F: 4. Print.

in a magazine:

Funicello, Dori. "Portugal's Reign of Terror." *National Review* 19 Aug. 1999: 34-37. Print.

in a review:

Burt, Struthers. "John Cheever's Sense of Drama." Rev. of *The Way Some People Live*, by John Cheever. *Saturday Review* 24 April 1943: 9. Print.

Koehler, Robert. Rev. of *The Emperor's Club*, dir. Michael Hoffman. *Variety* 388.5 (2002): 30-1. Print.

an article in a reference book or encyclopedia - signed and unsigned:

Haseloff, Arthur. "Illuminated Manuscripts." *Encyclopaedia Britannica*. 1967 ed. Print.

"Painting, The History of Western." *Encyclopaedia Americana*. 13th ed. 1998. Print.

"Parsimony." *The Oxford English Dictionary*. 2nd ed. 1989. Print.

a work in a collection or anthology:

Davidson, Cynthia A. "Alyson Hagy." *American Short-Story Writers Since World War II. Fourth Series. Dictionary of Literary Biography* 244. Detroit: Gale, 2001. 164-169. Print.

Arnold, Matthew. "Dover Beach." *Norton Anthology of English Literature*. Ed. N.H. Abrams et al. 4th ed. Vol 2. New York: Norton, 1979. 1378-79. Print.

Shapcott, Tom. "Margaret Atwood's *Surfacing*." *Commonwealth Literature in the Curriculum*. Ed. K. L. Goodwin. St. Lucia: South Pacific Association for Commonwealth Literatures and Languages Studies, 1980. 86-96. Print.

a paper published as part of the proceedings of a conference:

Aytür, Necla. "Faulkner in Turkish." *William Faulkner: Prevailing Verities and World Literature. Proceedings of the 6th Comparative Literature Symposium, January 24-26, 1973*. Ed. Wolodymyr T. Zyla and Wendell M. Aycok. Lubbock, TX: Interdepartmental Committee on Comparative Literature, Texas Tech U, 1973. 25-39. Print.

Electronic Texts

The practice of citing electronic texts, especially those only available at remote sites accessible through the Internet, is still evolving. The Internet tends to be changeable, and URLs are often not stable over time. A number of style sheets and style manuals contain sections on electronic sources and recommend formats for citations. However, as yet there are no universally recognized standards.

A citation to material published electronically should accomplish the same task as a citation to material published in print form: it should make it possible for a reader to follow the trail the writer provides in order to locate the item being cited. However, because of the fluid nature of the Internet, citations to electronic resources often require additional information, such as the date on which the electronic work was accessed or the name of a database.

IMPORTANT: In many cases, books and articles published in HTML format lack traditional markers, such as page numbers, that make it possible for scholars to direct readers to the precise location where a quotation or idea originated. Some online publishers (notably Johns Hopkins University in *Project Muse*) have attempted to provide a fix by inserting page break indicators directly within the HTML text, and other publishers will number a text's paragraphs. The advent of page imaging in PDF and other formats alleviates the problem to the extent that readers have in hand an exact replica of the original document. However, despite the efforts of publishers to make citing their texts easier, there will be instances in which precise information is simply not available. MLA style acknowledges these difficulties by recommending that scholars make do with the information available to them and only include in citations information such as paragraph numbers and pagination when it is provided.

The following are examples of some commonly cited types of electronic sources:

Books

an entire book converted to electronic form:

Connolly, James. *Labour in Irish History*. Dublin, 1910. *CELT: The Corpus of Electronic Texts*. Web. 16 Jan. 2002.

Holder, William. *Elements of Speech: An Essay of Inquiry into the Natural Production of Letters*. London, 1669. *Early English Books Online*. Web. 19 Apr. 2003.

Articles

Irving, Washington. *Wolfert's Roost, and Other Papers, Now First Collected*. New York: Putnam, 1855. 20 March 2003. *Wright American Fiction 1851-1875*. Web. 15 May 2008.

an article or chapter in an electronic book:

Lernout, Geert. "Reception Theory." *The Johns Hopkins Guide to Literary Theory and Criticism*. Ed. Michael Groden and Martin Kreiswirth. Baltimore: Johns Hopkins UP, 1997. Web. 13 June 2004.

a work that has no print equivalent:

Shute, Sarah, ed. "The Canterbury Tales: The Miller's Tale." *KnowledgeNotes™ Student Guides*. Cambridge: Proquest Information and Learning Company, 2002. Web. 22 May 2003.

an article in a journal accessed through an online database:

Aird, John S. "Fertility Decline and Birth Control in the People's Republic of China." *Population and Development Review* 4.2 (1978): 225-54. JSTOR. Web. 12 Nov. 2002.

Haskins, Rob. "Four Musical Minimalists." *American Record Guide* 64.1 (2001): 281. *Research Library*. Web. 10 Dec. 2003.

Streeby, Shelley. "American Sensations: Empire, Amnesia, and the US-Mexican War." *American Literary History* 13.1 (2001): 1-40. *Project Muse*. Web. 31 Jan. 2003.

an article in a journal accessed directly from the publisher:

Boyd, Alex. "Comfort and Canadian Poetry." *The Danforth Review*: n. pag. Web. 14 June 2004.

Kuntz, Lucía Iglesias. "Pirates and the paper chase." *UNESCO Courier*: n. pag. March 2001. Web. 11 June 2003.

a review or article in a newspaper accessed through an online database:

"Ford plans job cuts." *The Guardian* 19 July 2003: B7. *Canadian Newsstand Atlantic*. Web. 6 Aug 2003.

a review or article in a newspaper accessed directly from the publisher:

Scott, A.O. "Flower Children Grown Up: Somber, Wiser and Still Talking Dirty." Rev. of *The Barbarian Invasions*, dir. Denys Arcand. *New York Times*: n. pag. 17 Oct. 2003. Web. 3 Nov. 2003.

an article posted on an open-access or personal website:

Berardinelli, James. Rev. of *Return to Paradise*, dir. Joseph Ruben. *Reelviews*. 1998. Web. 20 Nov. 2000.

Dyer, John. "John Cheever: Parody and the Suburban Aesthetic." Web. 3 March 2002. <<http://xroads.virginia.edu/~MA95/dyer/cheever4.html>>.

[URL only included if retrieval might be difficult otherwise]

Other Electronic Resources:

an internet site:

Literature Online. ProQuest Information and Learning Company, June 2004. Web 5 July 2004.

a single page from a larger internet site:

“Northern Ireland Timeline: Early Christian Ireland.” *BBC.co.uk*. British Broadcast Corp, 2004. Web. 20 May 2004.

a personal email message:

Howard, Teresa. “Feedback on Electronic Writing.” Message to Lily Briscoe. 23 May 1999. E-mail.

a posting to an online discussion group or listserv:

Romney, Paul. “Most Important Elections.” Online posting. *H-Canada: Canadian History and Studies*. 19 May 2004. Web. 1 July 2004.

a personal homepage:

Bernholdt, David E. *David Bernholdt's Personal Homepage*. 8 Oct. 2001. Web. 23 Aug. 2003.

a cd-rom publication:

The Oxford English Dictionary. 2nd ed. New York: Oxford UP, 1992. CD-ROM.

an online video:

Wesch, Mike. “Information R/evolution”. *YouTube*. YouTube. 12 Oct.2007. Web. 20 Aug. 2009.

a blog posting:

Steeleworthy, Michael. “Copyright and the Abuse of User Rights – a Canadian Perspective”. *the zeds*. WordPress. 6 Aug. 2009. Web. 20 Aug. 2009.

*The information on this guidesheet is adapted from a stylesheet produced by the Killam Library at Dalhousie University, Canada.

Points from the Student Code of Conduct:

Any student who enrolls for any course in the University in doing so accepts the objectives of the University and is giving a commitment, as a responsible individual and as a member of the University community, to behave in an appropriate manner. The Student Code of Conduct offers guidelines as to the norms of behaviour that accord with the obligations of students, but where more specific requirements are in place, they are available on the University's web site. It should be noted that Students of the University cannot claim any privileged position in regard to the general law of the land. The observance of the Code, so far as it applies to the individual student, is his/her personal responsibility. Breach of any of the regulations of the University will be dealt with either under the appropriate approved University procedure or the Disciplinary Procedure. (The Disciplinary Procedure is laid out in Section 6.0 of the Code of Conduct). See here for the full [code of conduct](#); some key points are extracted below.

Rights and Obligations of Staff, Students and Others

- Every student and staff member has the right to be treated with dignity and respect.
- Students are expected to acknowledge the authority of the staff of the University, both academic and support staff, in the performance of their duties.

Academic Conduct

- Every student is expected to approach their academic endeavours with honesty and integrity.
- Each student shall comply with their academic programme requirements in terms of lectures, practicals, assignments and assessments and with all University registration, fees, library, use of computer facilities and examination regulations associated therewith.
- Students shall attend regularly and punctually the lectures and classes of the courses of study for which they are registered and to which they have been assigned.
- No student shall provide false or misleading information to or withhold relevant information from any party regarding their academic achievements

General

- Every student is required to behave in a manner which enables and encourages participation in the educational activities of the University and does not disrupt the functioning of the University.
- The maintenance of the good name of the University is in the interests of all of the University community and, as the standing of the University depends largely on those who represent it, it is the duty of its students at all times to behave, both inside and outside of the University, in a way which does not bring discredit to the University. For the avoidance of doubt, this Code applies to both offline and online behaviour.

Some Examples of Breaches of the Student Code of Conduct

- Obstruction of members of the University staff or other students in the performance of their duties.
- Any violence or threats of violence or any abuse, either physical or verbal.
- Any bullying or harassment or any discrimination on the grounds of gender, marital status, family status, sexual orientation, religious belief, age, disability, race, colour, nationality or ethnic or national origin, membership of the travelling community or perceived political belief or affiliation.
- Any behaviour that endangers the welfare of the individual or others.
- Making derogatory or insulting comments or allegations against a member of staff or other student either in person or utilising electronic media or communication platforms of any kind.
- Academic misconduct, including plagiarism, self-plagiarism, and circumstances where a student submits the work of another as their own or allows another person to undertake an assessment or assignment for them.

- Failure, without reasonable explanation, to carry out all or any of the following to the satisfaction of the Academic Council: attend lectures; attend prescribed practical classes.....attend tutorial classes; meet requirements laid down for project-work, essay-writing, or any other prescribed course exercise.
- Conduct likely to disrupt teaching, examinations, study, research, or administration of the University.
- Failure to abide by the regulations governing enrolment on the academic programme, attendance at lectures and other prescribed exercises and the conduct of examinations.
- Abuse of alcohol or other substances on the campus, including contravention of the regulations which may be made from time to time relating to the consumption of alcohol or other substances on the campus.

How To Ask For A Letter Of Reference

Advice for students in search of an academic letter of reference, adapted from an article for University Affairs by Adam Chapnick 2011.

It is one of the most critical steps in a student's path to permanent employment or further academic work, yet ironically it's also one of the most mysterious. Asking a lecturer for a letter, or more likely many letters, of reference can be stressful, and rarely are students instructed on proper etiquette. Fortunately, the process doesn't have to be intimidating.

The first thing to keep in mind is that the vast majority of lecturers understand that writing letters of reference is part of their job. Even better, most take pride in being able to help their students succeed in their academic careers and understand that students might not know how to best approach them.

Who to choose and when to approach them

Not every lecturer will make the best referee, and some are better for certain applications than others. Although there is little specific research on this issue, anecdotal evidence from academics who have experience on selection committees suggests that you should choose referees based on three criteria (in order of importance):

- How well did I do in the lecturer's course(s)
- How well does the lecturer know me and/or my work and how up-to-date is that knowledge?
- Will the lecturer's reputation carry weight with the selection committee?

Since lecturers are often asked to rank their students' past and future abilities in any letter of reference, it makes little sense to solicit a recommendation from someone who cannot say that your work stands out. Convincing letters also give the reader a sense that the lecturer knows the student well. More recent knowledge is therefore more credible. Aim to create a list of potential referees five to six weeks before the letter is due and make sure that your list includes at least one or two more names than you need, in case one is simply not available to write.

What to say and what to give them

In your initial approach, make sure that each lecturer

- knows who you are
- understands that you are seeking a strong reference
- knows why you would like a letter from them, specifically
- understands that you face a deadline

Full disclosure up front should prevent a reluctant yes. And when it comes to letters of reference, an unenthusiastic recommendation can be worse than no letter at all.

Be prepared to provide any referee with a package of information about you immediately

It should include:

- an unofficial copy of your academic history (transcripts) along with an explanation of any aberrations (low grades, missing years, etc.). The Department has a Reference Form that you are recommended to fill out. (see below).
- an updated résumé or cv (including mention of any special skills: IT, languages, etc., and participation in student clubs or societies)
- a draft of any personal statement or research proposal that will be included in your application
- any forms that the referee will be asked to fill out
- fill in all of your personal information, along with as much of the lecturer's as possible, in advance
- an additional sheet with your personal contact details
- a covering letter that reiterates who you are, the program that interests you and why, when the letter is due, what the Lecturer should do with it once it's finished (will you pick it up? Should it be mailed to you in a supplied, stamped, self-addressed envelope? Should it be mailed directly to the institution at the address you have included on an address label? Should it be uploaded to a website?), and any additional instructions.

Ask your referees if they would also like:

- a writing sample and/or copy of the Lecturer's comments on your work
- a reminder note or phone call a week before the letter is due

Thank you etiquette

Always let your Lecturer know whether the application has been successful. If you anticipate asking for additional letters, send yearly updates about your progress.

Student Reference Form
Discipline of English, University of Galway

Name: _____

Student Number: _____

Home Address: _____

Mobile: _____

E-mail Address: _____

Courses at University of Galway

Degree Title: _____ **Start Date:** _____ **Complete Date:** _____

Degree Title: _____ **Start Date:** _____ **Complete Date:** _____

If you have a postgraduate degree, or have completed qualifications elsewhere, please give further details on a separate page.

BA Degree Information

1BA Subjects: _____

2 & 3 BA Subjects: _____

BA Degree Final Results _____ **Date of Conferring:** _____

Discipline of English Information re BA

Seminars 2BA:

1 Title: _____ **Seminar Leader** _____ **Grade** _____

2 Title: _____ **Seminar Leader** _____ **Grade** _____

Lectures 2BA:

Title: _____ **Lecturer** _____ **Grade** _____

Title: _____ **Lecturer** _____ **Grade** _____

Title: _____ **Lecturer** _____ **Grade** _____

Title: _____ Lecturer _____ Grade _____

Seminars 3BA:

1 Title: _____ Seminar Leader _____ Grade _____

2 Title: _____ Seminar Leader _____

Grade _____

Lectures 2BA:

Title: _____ Lecturer _____ Grade _____

Title: _____ Lecturer _____ Grade _____

Title: _____ Lecturer _____ Grade _____

Title: _____ Lecturer _____ Grade _____

Other Course Information:

PERSONAL INFORMATION: In order to write a strong reference, it is necessary to comment on relevant experience of the candidate beyond the academic. If you have experience relevant to your job or course application, please provide details on a separate page. Relevant information might include: academic prizes or scholarships, computer qualifications, sporting achievements, involvement in university clubs or societies, pertinent work experience.

Course/Job applied for: _____

Name and address of the person to whom the reference should be addressed:

Is the reference to be uploaded to an external website? If yes, give the address:

Date by which the reference is required:

Note that it is in your interest to give your referee as much time as possible to write the reference, especially towards the end of term when Lecturers are especially busy.

Final Note

We hope that you have a productive and exciting year. This handbook has aimed to give you an overview of the information and resources you'll need to complete your year of 2BA English successfully. There may, however, be additional information we can give, or additional resources we can steer you towards – if there's anything you haven't been able to find out or are uncertain about, do ask someone on the English Staff!