



OLLSCOIL NA GAILLIMHĒ
UNIVERSITY OF GALWAY

Discipline of English

3BA/4BA

Course Handbook

2025 – 2026

Welcome!

Dear students,

Welcome to Final Year English and congratulations on passing Second Arts! We all hope you have enjoyed some rest, recovery, and reading after another busy 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 look forward to welcoming you back.

All best wishes,

Dr Dermot Burns,

Head of Final Year English for 2025-26

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Crisis Contacts

In a crisis situation, please contact:

- National Crisis Textline – Text NUIG (or any message) 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 (also emergency laptop loan)

Further support contacts and information appear below.

Information and Support

English at University of Galway is committed to the welfare and wellbeing of our students alongside academic excellence. **Do please check all available sources of information and come forward if you need help.** Looking beyond this handbook:

1. [University of Galway English website](#) should be your first port of call for all information about English.
2. [Canvas](#) (**which has replaced Blackboard**) is an important online portal of information about courses 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
3. [University of Galway College of Arts, Social Sciences and Celtic Studies](#). The College of Arts office handles most queries about overall subject choices or clashes, repeats, assessment appeals and so on.
4. **Registration**: As a returning student to Galway, you must register online [here](#) This facility opens on 20th August 2025 and again in early January 2026, when you may adjust your Semester 2 module selections. Queries regarding registration difficulties should be addressed to registration@universityofgalway.ie
5. **Email**. Periodic communications from English and the university are sent to registered students via their **universityofgalway.ie student email** accounts. For this reason, students should check this email on a regular basis, and should use it when possible for contacting the university in any context (see email etiquette).
6. **The English Staff-Student Committee** meets each term and can be a good means of communicating with the department. Wider course feedback, general issues or particular student concerns can be recognised and dealt with quickly. Consider contacting your class representative, or becoming a class rep.
7. **Student Services** provides counselling, financial advice, and career guidance to all students. We all need help sometimes: do get in touch with them if you feel stressed, depressed, or not yourself in some way – or simply if you just need advice.
8. **The Access Office** supports those with illness, learning difficulties, and disabilities and can help provide extra resources and facilities.
9. **Library Services** The James Hardiman Library provides all kinds of helpful support services concerning academic and research skills, book and source-finding, referencing, plagiarism, and free laptop loans. The Academic Skills Team are located in the library foyer and are there to assist you too. For further resources see:
 - a. [Academic Skills](#)
 - b. [Guides and tutorials](#)
 - c. [For specialised English help](#)
10. **The Academic Writing Centre** in the James Hardiman Library provides individual specialized help for students in managing and completing assessments of all kinds. Staffed by experienced and understanding student tutors and aimed at students at all levels, it is there for all your writing needs.

Contacting English

We are here to help, and we enjoy hearing from you. However, to avoid a significant volume of unnecessary queries (especially at crunch points in the semester) we ask you to stop, think, and seek out all available information and help first. Before getting in touch do please **first** consult **all** the information in this handbook, especially by consulting all relevant sources listed above.

If you have checked through all these sources of information and need further help, you should consider contacting individuals in English.

All staff contact details are available on the University of Galway English website at '[People](#)':

In all email correspondence with academic and support staff, remember to address the recipient politely, formally, and properly, or your query may not get answered. Please **include your student number** as well as relevant course titles and codes.

For enquiries or concerns about individual courses, students are encouraged to approach relevant members of our teaching staff. Academic staff may also hold drop-in in-person or virtual consultation hours during the semester and students can discuss any issues during these times or make an appointment. Problems are resolved far quicker in person. Individual contact details can be found on our website as above.

If you are experiencing difficulty in dealing with the academic demands of a course you are enrolled in, please contact the individual lecturer in the first instance. 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.

If you have questions concerning the Final Year English academic programme that cannot be answered either by the Secretary or other sources detailed in this Handbook, the **Head of Final Year English**, Dr Dermot Burns can be approached about academic concerns. This is best done by dropping in during office hours, advertised at the beginning of each semester. Dr Burns' office is Room 510, Tower 1 (some virtual meetings **may** also be available).

Student consultation hours will be available at the beginning of each semester.

If you cannot make the times posted drop in or make an appointment by emailing Dr Burns at (dermot.burns@universityofgalway.ie)

All general English enquiries that cannot be answered in this Handbook should be directed to the **English Administrative Assistant, Shania Collins** (shania.collins@universityofgalway.ie)

Feedback on your experiences can be provided to your class representatives: they are appointed early in the year through the Student Union and meet regularly with lecturers on the staff-student committee in English.

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 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 from 10am on 20th August 2025. Repeat students can register from 8th September 2025. (Check the registration website for possible updates to this information). You may register for both Semester 1 and Semester 2 modules in August; however, there will also be an **optional change-of-mind window from late December until early January 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.

Registering for English modules for Final 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 University of Galway.

Students register for 3 modules each semester:

Semester One English Modules

Students are required to take **TWO** out of three 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 are 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

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 -19 th 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

Workload and Criteria for Final Year

Welcome to Final Year! For your Third or Final Year (sometimes called Third or Final Arts) you must have passed Second Year successfully: if so, congratulations! We hope you will find this upcoming year challenging, exciting, and enriching.

Beyond contact hours in classes, students should be devoting considerable time to their own study – this means researching, reading, and preparation for class, as well as work on assessments. Our teaching is to facilitate your own self-directed learning.

The correspondence of the full-time [workload](#) of an academic year to 60 ECTS credits is outlined by the formalised European Credit Transfer System and national legal provisions. In most cases, workload ranges from 1,500 to 1,800 hours for an academic year, which means that one credit corresponds to 25 to 30 hours of work. (It should be recognised that this represents the typical workload and that for individual students the actual time to achieve the learning outcomes will vary). See [here](#) .

In Third or Final Year, you continue to pursue the two subjects taken at Second Year. Each subject makes up 30 ECTS over the course of the academic year: making a total of 60 ECTS for the year.

How to enter Final Year

Students must pass all courses in **both subjects** in order to progress into Third or Final Year (allowing one course to be passed by compensation). Students must complete their Final Year within two academic years of having passed Second Year, except for those in the Year Abroad of the BA (International), who must complete Final Year within three academic years of having passed Second Arts.

Any student who passes in one subject while failing the other subject is exempt from further examination in the subject passed.

Any student who does not pass a subject at the Semester 1 or Semester 2 assessments must repeat those courses in which a fail grade has been awarded, though their mark may be capped. Where a student is repeating examinations in a subject, the results already attained from passing courses in that subject may be retained only within the time-limit for the completion of Third Year as stated above.

Students who may have taken a year out, or come back after a period of absence from university, must carefully consider the modules they choose for final year. Students are not permitted to re-take any modules which they have previously passed in another academic year.

BA CONNECT Programmes

Students enter Third Year in BA Connect the same way. The two subjects chosen are studied full time. Students do not engage directly in study in their specialism, although they may choose relevant courses from those available to all students of their degree subjects.

Final Year English Structure

In Third or Final Year, you continue to pursue the two subjects taken at Second Year. All students take six courses making up a total of 30 ECTS credits in English over the course of the academic year. Each course is worth 5 ECTS in weighting, corresponding roughly to 100-150 hours of work. This means that beyond contact hours students should be devoting considerable time to reading, preparation, and their own study and researches. Students in **BA CONNECT** programmes in Third Year English do the same as students studying for the denominated BA degree.

Semester One

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

- EN3141 North American Literature
- EN3138 Literature and the Digital Age
- ENG238 Nineteenth Century British Literature

PLUS ONE seminar module from list below

Semester Two

Students are required to take TWO out of the following three lecture courses OR one lecture module and EN399 Extended Essay (please note that students who wish to apply to do EN399 Extended Essay should register in the normal way for two lecture courses and one seminar, but then, should their application to the Extended Essay be successful, alter their registration in December so that EN399 will replace one lecture course):

Please note: student numbers for each lecture module will be capped.

- ENG228 Old English
- EN385 Drama and Theatre Studies
- EN4112 Ecology and Literature

PLUS ONE seminar module from list below

Students then choose **ONE** out of the wide selection of seminar courses.

Remember places may be limited, so you may not get on exactly the course you wish. You have the best chance if you sign up early.

All final year lecture courses operate with **40%** Continuous Assessment and a **60%** Final Assessment. Continuous Assessment can take many forms, including a mid-term essay or other tasks. Final Assignment may require a timed examination paper, a final research essay, or other task.

Seminar courses generally require **30%** Continuous Assessment and **70%** Final Assignment, usually a final research essay.

Final Year English Lecture Timetable

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			EN3138: Literature in the Digital Age AC002, Anderson Theatre		ENG238: 19th Century British Literature: CSB- 1006 (Computer Science Building)
10:00- 11:00					
11:00- 12:00				EN3141 North American Literature: AMB- 1021 O'hEocha Theatre	
12:00-1:00					
1:00-2:00					
2:00-3:00			ENG238: 19th Century British Literature: CSB- 1006 (Computer Science Building)		
3:00-4:00					
4:00-5:00	EN3141 North American Literature AC001, O'Flaherty Theatre				
5:00-6:00		EN3138: Literature in the Digital Age CSB- 1006 (Computer Science Building)			
PLUS ONE SEMINAR FOR SEMESTER 1 CHOSEN FROM THE LIST ON Page 18 BELOW					
<p><i>In order to complete your timetable,</i></p> <p>(1) Fill in your seminar timeslot once you have registered for it online (from 20th August),</p> <p>(2) Cross out whatever lecture module you are <u>not</u> taking and</p> <p>(3) Add your timetable for your other BA subject.</p>					

Semester 2					
	Monday	Tuesday	Wednesday	Thursday	Friday
9:00-10:00			ENG228 Old English Poetry: SC001, Kirwan Theatre		
10:00-11:00					
11:00-12:00				EN4112 Ecology and Literature CSB-1006 (Computer Science Building)	
12:00-1:00					
1:00-2:00		[EN399 Extended Essay (separate application process required) 1-3pm TB303, Tower 2]			EN385 Drama and Theatre Studies: AC002, Anderson Theatre
2:00-3:00		[EN399 Extended Essay (separate application process required) 1-3pm TB303, Tower 2]	EN385 Drama and Theatre Studies: CSB-1006 (Computer Science Building)		
3:00-4:00					
4:00-5:00	ENG228 Old English Poetry: AC001, O'Flaherty Theatre				
5:00-6:00		EN4112 Ecology and Literature: AMB-1021, O'hEocha Theatre			

****PLUS ONE SEMINAR FOR SEMESTER 2 CHOSEN FROM THE LIST ON Page 18 BELOW****

In order to complete your timetable,

- (1) Fill in your seminar timeslot once you have registered for it online (from January 2025)***
- (2) Cross out whatever lecture module you are not taking***
- (3) For those students successful in gaining entry to EN399 Extended Essay, remove whatever lecture module you are replacing EN399 with (if you have applied and are successful)***
- (4) Add your timetable for your other BA subject.***

Final Year Semester ONE, 2025-2026

Students are required to choose TWO of the following three lecture modules:

EN3141, EN3138 and ENG238

Plus ONE seminar module from the list below

EN3141 NORTH AMERICAN LITERATURE

NB: Students who have already take this module in a previous 2nd year iteration should NOT register for this module.

In this module, we will examine a selection of six notable North American novels: I Know Why the Caged Bird Sings by Maya Angelou; Octavia E. Butler's Kindred; Julie Otsuka's When the Emperor was Divine; Willa Cather's My Ántonia; The Grapes of Wrath by John Steinbeck; and Ceremony by Leslie Marmon Silko. We will explore the aesthetic and generic development of North American writing and the way in which these novels reflect and engage with ideas such as identity, belonging, isolation, the 'American Dream', prejudice, and resilience, in different social and historical contexts, and in the context of changing ideas about America and what it means to be – and who gets to count as – American.

Venue: Monday 4-5pm AC001, O'Flaherty Theatre AND Thursday 11-12pm AMB-1021 O'hEocha Theatre

Lecturers: Dr Fiona Bateman (fiona.bateman@universityofgalway.ie) and Dr Daniel Cordle (email TBC)

Texts:

Maya Angelou, I Know Why the Caged Bird Sings (1969)

- Octavia E. Butler, Kindred (1979)
- Julie Otsuka, When the Emperor was Divine (2002)
- Willa Cather, My Ántonia (1918)
- John Steinbeck, The Grapes of Wrath (1939)
- Leslie Marmon Silko, Ceremony (1977)

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

EN3138 LITERATURE IN THE DIGITAL AGE

Why bother reading literature in our digital age when we have so many other media and entertainments to absorb our time and attention? Given the effects that digital media have had on our concentration and attention spans, is the novel—or, indeed, is literature more generally—doomed? On the contrary: we find ourselves in a potentially golden age for literature. History shows that periods of transition between media are enormously fruitful times for the production of innovative literary forms and for reflection on key questions about the essential nature of literature.

This lecture module exploits our ongoing place in the media shift from print to digital to address a range of these key questions: What is literature? How is it changing, and what is it for? What happens to “the book” in an age of digital culture? By reading contemporary and historical literature, and print and born-digital texts, we will explore themes such as language and communication, form and content, creativity and originality, networks and connections, cognition and artificial intelligence, privacy and surveillance, identity and subjectivity, longevity and obsolescence. In so doing, we will explore how literary forms are transforming in our digital age.

Venue/Times: Tuesday 5-6pm AC001 O’Flaherty Theatre AND Wednesday 9-10am AC002 Anderson Theatre

Lecturer: Dr Alexandra Peat

Texts:

E. M. Forster, “The Machine Stops,” available on Canvas

Stephen Marche, Lucy Hardin’s Missing Period (<https://thewalrus.ca/lucy/lucy.html>)

Kate Pullinger, Breathe, Editions at Play/Visual Editions (<https://www.breathe-story.com/>)

R. F. Kuang, Yellowface, Harper Collins ISBN 9780008626372

Kazuo Ishiguro, Klara and the Sun, Faber and Faber ISBN 9780571364909

Various short readings, available on Canvas

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

ENG238: NINETEENTH-CENTURY BRITISH LITERATURE

This module addresses selected British prose, poetry, fiction, and drama from 1832 until the turn of the century, the period often known as the Victorian Age. Victorian literature grapples with the environmental and psychological impacts of an era of extraordinary industrial and technological development. In this period, the workings of colonial capitalism fundamentally refigure relationships between the individual, society, and labour. The texts on this module engage with changing conceptions of class, gender, sexuality and selfhood; the relationship between evolutionary science, religious faith, and the natural world; and discourses of race, slavery, and the expansion of empire. Above all, these writers ask what it ultimately means to produce art in an age of machines. Students wishing to read ahead should begin with Mary Elizabeth Braddon's scandalous bestseller *Lady Audley's Secret*.

Venue/Times: Wednesday 2-3pm CSB-1006 / Friday 9-10am CSB-1006

Lecturer: Dr Muireann O'Cinneide muireann.ocinneide@universityofgalway.ie

Required reading:

Catherine Robson & Rachel Ablow, eds., *The Norton Anthology of English Literature: Volume E, The Victorian Age*. Gen. Ed. Stephen Greenblatt. 11th edition. Norton, 2024.
Mary Braddon, *Lady Audley's Secret* (1862). Pref. Oxford UP 2012 edition, ed. Lyn Pykett
Charles Dickens, *Great Expectations* (1860). Pref. Oxford UP 2008 edition eds. Cardwell and Robert Douglas-Fairhurst. Additional readings on Canvas.

Assessment: Continuous Assessment (40%); End-of-term Exam (60%)

Final Year Semester TWO, 2025-2026

***Students are required to choose TWO of the following THREE modules:
ENG228, EN385, EN4112***

AND

ONE of the Seminar Modules listed below

OR

Instead of one lecture module, students can apply to take EN399 Extended Essay module

ENG228: OLD ENGLISH LITERATURE

This course is not only a study of early poetry in English, but a reflection on what we study, how we study it, and why. We'll explore the poetry in translation with a view to holding scholarly traditions up to scrutiny. We'll analyse texts that have been classed as wisdom poems, battle poems, riddles, elegies, and even charms, and we'll consider how useful or appropriate these designations are. While we'll produce collaborative close readings and experimental translations of texts, we'll also reflect on our own scholarly practices and the tradition that has shaped the field of study. In doing so, we'll engage with a range of theoretical perspectives.

Venue/Time: Monday 4-5 in AC001 O'Flaherty Theatre AND Wednesday 9-10 SC001 Kirwan Theatre

Lecturer: Dr. Frances McCormack ([frances.mccormack @universityofgalway.ie](mailto:frances.mccormack@universityofgalway.ie))

Texts:

***Primary Sources*, will be available on Canvas**

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

EN385 DRAMA AND THEATRE STUDIES

NB: Students who have already take this module in a previous 2nd year iteration should NOT register for this module.

This course offers students an introduction to theatre history and dramatic writing. The first half explores medieval and early modern drama, the second half focuses on modern and contemporary theatre. We pay special attention to the modes in which meanings are produced by theatre as a performance medium and to the various ways in which the theatre functions as a social institution.

Venue/Times: Wednesday 2-3 pm CSB-1006 (Computer Science Building), Formerly: IT250 and Friday 1-2pm AC002, Anderson Theatre

Lecturers: Dr Dermot Burns (Dermot.burns@universityofgalway.ie) and Prof. Patrick Lonergan (patrick.lonergan@universityofgalway.ie)

Required reading:

The York Play of the Crucifixion. Available at:

<https://d.lib.rochester.edu/teams/text/davidson-play-35-crucifixiochristi> and
<https://pls.artsci.utoronto.ca/wp-content/uploads/2015/09/York35.html>

Gorboduc, Thomas Sackville and Thomas Norton. Available at:

https://archive.org/stream/cu31924013133834/cu31924013133834_djvu.tx

t and <http://www.luminarium.org/renascenceeditions/gorboduc.html> and

<https://resources.warburg.sas.ac.uk/pdf/emh68b2456709.pdf>

King Lear, William Shakespeare. Oxford World Classics. Ed. Stanley Wells. ISBN 0199535825

Macbeth, William Shakespeare. Oxford World Classics. Ed. Nicholas Brooke. ISBN 0199535833.

The Rover, Aphra Behn, <https://www.gutenberg.org/files/21339/21339-h/21339-h.htm> or on Canvas.

Tennessee Williams, A Streetcar Named Desire. London: Penguin, 2009 (available in hard copy in the library). Students should also watch the live recording of the production on the National Theatre Collection via the library website.

Caryl Churchill, Far Away (Drama Online link) and Escaped Alone (available via Drama Online)

Tony Kushner, Angels in America Part One (hard copies available in university library). Students should also watch the live recording of the production on the National Theatre Collection on the library website.

Anne Washburn, Mr Burns (available via library website)

Assessment: Continuous Assessment (40%) and a Final Assignment (60%)

EN4112 ECOLOGY AND LITERATURE

How have writers represented the relationships among humans, birds, animals, plants and landscapes? How have language and storytelling shaped our ideas of “Nature”? How are these representations related to cultural change and environmental justice? Can literature have a role in addressing ecological crisis? These are some of the questions to be surveyed in this course. The texts we examine range widely across time and geography - from the ancient Epic of Gilgamesh to Romantic landscape poetry, American environmental writing, Irish nature poetry, and contemporary ecological fiction.

Learning Outcomes:

1. Gain knowledge of a wide range of representations of nature and environmental change in literary history.
2. Be able to analyse and evaluate texts relating to literature and ecological themes.
3. Understand a variety of theoretical, critical and historical arguments relating to the course material.

Venue/Time: **Tuesday 5-6pm, AMB-1021 O’hEocha Theatre AND Thursday 11-12noon IT250 IT Building**

Lecturers: Prof. Sean Ryder

Required texts:

- *PDF Course Anthology* – downloadable from Canvas.
- Margaret Atwood, *Oryx and Crake* (Virago, 2003) [ISBN 9780349004068]
- Richard Powers, *The Overstory* (Norton, 2018) [ISBN 9781784708245]

Assessment:

Midterm assignment (40%), Final Essay (60%).

EN399 EXTENDED ESSAY

The Extended Essay course gives students the opportunity to do independent research and to write an essay (of between 4000 and 5000 words) on a topic of their own choice. The topic should be a new one for you, one you have not previously studied in your coursework in English in Galway. To support you as you undertake your research and writing, we hold a weekly class (attended by all students on the course). In these weekly sessions we will discuss the ways in which you can find and develop your argument, deal with evidence, organise research and notes, advance your thinking and writing, and much more.

There is a limited number of places in this module. If you would like to be considered you should send a proposal in by the 2nd December (details as to what should be included in the proposal will be circulated to all 3BA/4BA students early in the first semester). The proposals will be considered on the basis of the strength of the proposed project in the first instance and secondarily of the academic record of the applicant.

This course requires a good deal of your own input and drive. You might consider this course if you enjoy active independent research and intellectual challenges, can conceive an exciting project, and have the capacity to manage your time well.

NB to apply for this course you must submit a proposal by the 2nd December 2025, Semester One. *You cannot register for this module directly online*

Venue: Tuesday, 1-3pm, TB303

Lecturers: Dr. Dermot Burns (Dermot.burns@universityofgalway.ie) and Dr Henry Obi Ajumeze (Henryobi.ajumeze@universityofgalway.ie)

Assessment: **NB Final Assessment 100%: 4,000- 5,000 word research essay**

LIST OF 3BA 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.

3BA Semester 1:

EN3105 Children's Fiction
EN3109 Poetry of the Great War 1
EN3110 Poetry of the Great War 2
EN3144 Empire Writing
EN3184 The Hero's Quest Monomyth in Medieval and Modern Literature
EN3172 Transformation of the Novel
EN3160 Autism Fictions, Autistic Writing
EN3180 Special Theme
EN3119 Technology and Culture
EN3159 Twentieth-Century Writing by Women (British and North American)
EN4111 Print Publishing: The Author, the Book and the Marketplace
EN3150 Historical Fiction
EN4341 Twentieth-Century Fiction

3BA Semester 2:

EN3112 Poetry of the Great War
EN3120 Technology and Culture
EN3178 African Fiction
EN3173 Transformation of the Novel
EN3145 Empire Writing
EN3181 Special Theme
EN3161 Autism Fictions, Autistic Writing
EN3165 World Literature
EN3116 Literature and Environmental Crisis B
EN3151 Historical Fiction
EN3156 Twentieth-Century Writing by Women (British and North American)
EN4116 Twentieth-Century Poetry
EN4342 Twentieth-Century Fiction

FINAL YEAR 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	Venue
EN3172/ EN3173	<p>TRANSFORMATIONS OF THE NOVEL Maureen DeLeo</p> <p>Tobias Smollett defines the novel as “a large diffused picture, comprehending the characters of life.” When Smollett set down these words, the novel was still in its formative years. Those studying this period regularly describe the novel as having “risen” in the eighteenth century, as if its development was a smooth and effortless process. As students on this module will learn, however, the birth of the novel was messy and complicated, and early examples of the form are far more experimental than the three-volume novels of the nineteenth century would have us expect. Reflecting the attitude of the rollicking eighteenth century, when the ideas of the Enlightenment, the birth of consumer culture and the discoveries of medical science were remaking what it meant to be human, the texts on this module reveal a world of shifting constructions of gender, power, and the individual.</p> <p>Texts: Eliza Haywood, <i>The Fatal Secret: or, Constancy in Distress</i> (Online, UPenn Digital Library)</p> <p>Selections from Jonathan Swift, <i>Gulliver’s Travels</i> (Oxford World’s Classics)</p> <p>Horace Walpole, <i>The Castle of Otranto</i> (Oxford World’s Classics)</p> <p>Assessment: Continuous assessment 30% and final essay 70%.</p>	1 and 2	<p>Thursday 9-11 TB306, Tower 2 (Semester 1)</p> <p>Tuesday 9-11 TB306, Tower 2 (Semester 2)</p>

EN3184	<p>THE HERO'S QUEST MONOMYTH IN MEDIEVAL AND MODERN LITERATURE Dr. Dermot Burns</p> <p>A lone hero embarks on a sudden and unexpected journey. Peril and adventure await. His courage, resolve, and skill are tested before the ultimate battle takes place. Finally, he returns home in triumph, having saved the day and undergone an important personal transformation. Sound familiar? The narrative archetype, known as the quest, has framed countless adventure narratives, from Beowulf to Bond. It has been termed the 'monomyth', or 'hero's journey'. This module employs narratology and close reading/analysis to examine literature and film ranging from Old English epic poetry to modern adventure novels and science fiction movies. We will attempt to answer the questions: how and why does this narrative archetype resonate so profoundly throughout the history of English story-telling?</p> <p><u>Texts</u></p> <p>Seamus Heaney 2001, <i>Beowulf (Bilingual Edition)</i>, W. W. Norton & Company [ISBN: 0-393-32097-9] John Ronald Reuel Tolkien 2012, <i>The Hobbit, Or, There and Back Again</i>, Harper Collins publishers [ISBN: 9780007458424] J. D. Salinger 2010, <i>The Catcher in the Rye</i>, Penguin Books Limited [ISBN: 0241950430] Peter Benchley 2012, <i>Jaws</i>, Pan Publishing [ISBN: 9781447220039]</p> <p><u>Assessment</u></p> <p>30% continuous assessment and 70% final essay.</p>	<u>1 only</u>	Wednesday 3-5 AC203, Arts/Science Building
EN3105	<p>TWENTIETH-CENTURY CHILDREN'S FICTION Dr. Coralline Dupuy</p> <p>The focus of this course is an in-depth analysis of modern texts for children and young adults written in the last three decades. Through this course, the students will appraise each text individually and to look at the global issues pervading the genre. The proposed method of study is comparative analysis.</p> <ul style="list-style-type: none"> • Dahl, Roald. <i>The Witches</i>. London: Puffin, 1988. • Sachar, Louis. <i>Holes</i>. London: Bloomsbury, 1998. • Said, S. F. <i>Varjak Paw</i>. 2003 London: Corgi, 	<u>1 only</u>	Wednesday 11-1 TB306, Tower 2

	<p>2014.</p> <ul style="list-style-type: none"> Crossan, Sarah. <i>The Weight of Water</i>. London: Bloomsbury, 2011. <p><u>Assessment</u>: continuous assessment 30% and final essay 70%.</p>		
<p>EN3160/ EN3161</p>	<p>AUTISM FICTIONS, AUTISTIC WRITING Dr. Frances McCormack</p> <p>This course examines writing, both fiction and non-fiction, that tells or claims to tell stories about autism and/or Autistic experiences. We'll think about how these texts construct and respond to changing and contested understandings of the same. Examining fiction and non-fiction from medical texts to "autiebiography," Autistic-authored texts and allistic -authored works, we will explore the politics of shared knowledge and participation in discourse; we'll consider the intended audiences for various types of texts; we'll examine the construction and narration of identity; we'll think of how "autism" is widely (mis)understood. This will be a challenging course dealing with some difficult topics, but it is my intention that it will also be radical, neuroaffirming, and hopeful.</p> <p><u>Texts</u>: TBC</p> <p><u>Assessment</u>: 30% continuous assessment; 70% final essay.</p>	<p><u>1 and 2</u></p>	<p>Friday 9-11 TB306 Tower 2 (Semester 1)</p> <p>Monday 1-3 TB306 Tower 2 (Semester 2)</p>
<p>EN3109</p>	<p>POETRY OF THE FIRST WORLD WAR Ms Kirry O'Brien</p> <p>The approach of this seminar will be thematic. We engage with a wide variety of material by both poets who have only one poem of substance, to others whose body of work from this very short time period is remarkable. We begin with some of the poetry that helped create the climate for war. We also look at the (now all but forgotten) poetry that was written and read during the war by both combatants and non-combatants, both male and female. Male soldier poets examined include, amongst others, Rupert Brooke, Siegfried Sassoon, Ivor Gurney, Edward Thomas, Issac Rosenberg, and Wilfred Owen. Female writers to be studied include, amongst others, Jessie Pope, Vera Brittain and May Wedderburn Cannan.</p> <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>	<p>1</p>	<p>Monday 2-4pm TB306 Semester 1</p>

<p>EN3110/ EN3112</p>	<p>POETRY OF THE FIRST WORLD WAR Ms Kirry O'Brien</p> <p>The approach of this seminar will be thematic. We engage with a wide variety of material by both poets who have only one poem of substance, to others whose body of work from this very short time period is remarkable. We begin with some of the poetry that helped create the climate for war. We also look at the (now all but forgotten) poetry that was written and read during the war by both combatants and non-combatants, both male and female. Male soldier poets examined include, amongst others, Rupert Brooke, Siegfried Sassoon, Ivor Gurney, Edward Thomas, Issac Rosenberg, and Wilfred Owen. Female writers to be studied include, amongst others, Jessie Pope, Vera Brittain and May Wedderburn Cannan.</p> <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>	<p>1 and 2</p>	<p>Tuesday 3-5pm TB306 (Semester 1)</p> <p>Monday 2-4 Seminar Room 1, O'Donoghue Centre for Drama, Theatre & Performance (Semester 2)</p>
<p>EN3144/ EN3145</p>	<p>EMPIRE WRITING Dr. Muireann O'Cinneide</p> <p>This seminar explores the relationship between Britain and India as represented in nineteenth-century fiction. India, often hailed as the 'Jewel in the Crown' of the British Empire, came to symbolise in the Victorian popular imagination the deepest desires and fantasies of imperial conquest. In the aftermath of the Indian Uprising of 1857-58, however, it also came to represent the terrifying possibilities of imperial overthrow. British writers projected cultural anxieties about civilisation, race, and knowledge into narratives about Indian mystery and violence, even as Indian writers turned fiction in English into complex expressions of national, colonial and/or anti-colonial identity. The texts on this module include a sensational Orientalist bestseller; one of the first detective novels in English literature; short stories promising intimate revelations from the Indian home; and an imperial bildungsroman of adventure and espionage from the writer whose work became emblematic of British India.</p> <p><u>Texts</u>:</p> <ul style="list-style-type: none"> • Wilkie Collins, The Moonstone (1868) (pref. 2019 Oxford UP ed. O'Gorman) • Arthur Conan Doyle, "The Adventure of the Speckled Band" (1892) • Rudyard Kipling, The Jungle Books (1894/95) (pref. 2008 Oxford UP ed. W.W. Robson); Cornelia Sorabji, extracts from 	<p>1 and 2</p>	<p>Thursday 1-3 TB306, Tower 2 (Semester 1)</p> <p>Thursday 4-6 TB306, Tower 2 (Semester 2)</p>

	<p>Love and Life Behind the Purdah (1901)</p> <ul style="list-style-type: none"> • Rabindranath Tagore, extracts from Stories by Tagore (1918); • Philip Meadows Taylor, extracts from Confessions of a Thug (1839). • Online versions of all texts will be available via the Library catalogue and/or Canvas. Students are recommended to purchase the Collins and Kipling editions specified; those wishing to read ahead should start with Collins's The Moonstone. • Online versions of all texts will be available via the Library catalogue and/or Canvas. Students are recommended to purchase the Collins and Kipling editions specified; those wishing to read ahead should start with Collins's <i>The Moonstone</i> <p>Assessment: 30% continuous assessment (20% individual in-class presentation; 10% attendance & class activities); 70% final essay.</p>		
EN3119/EN3120	<p>TECHNOLOGY AND CULTURE Dr. Andrew Ó Baoill</p> <p>This module will use the example of Generative AI (e.g. ChatGPT, DALL·E 2) to explore the interplay of technology and culture. We will engage with an exciting set of critical thinkers, who explore a range of questions key to understanding the challenges and opportunities offered by this moment, from Walter Benjamin to Zeynep Tufekci, Donna Haraway to Mar Hicks, Michel Foucault to Raymond Williams. Our explorations and discussions will offer a range of perspectives on these radical technologies, and how we can (and should) respond to them.</p> <p><u>Text:</u> Readings available through library reading list service and Canvas.</p> <p><u>Assessment:</u> 10% Participation, 20% Group Project, 10% Collegiality Points, 60% Final Paper</p>	1+2	<p>Wednesday 3-5pm TB306, Tower 2 (Semester 1)</p> <p>Wednesday 3-5pm TB306, Tower 2 (Semester 2)</p>
EN3178	<p>AFRICAN FICTION Dr. Fiona Bateman</p> <p>This seminar is an introduction to African writing. The continent of Africa has a long tradition – or, more precisely, many distinct traditions – of epics, praise songs, riddles, and proverbs, in some cases committed to memory and recited by generations of carefully trained bard/historians known as griots. The written literature is, however, mostly a 20th century phenomenon. This literature is</p>	2 only	Friday 11-1pm TB306, Tower 2

	<p>influenced by both western literature and Africa's own oral traditions.</p> <p>The focus will be on writing from Africa but will include reference to some texts written about Africa by non-Africans to demonstrate the contrast in style, context and representation. The main texts are from Nigeria, Zimbabwe and Kenya and, through reading and discussion, we will consider issues of postcoloniality, language, the oral tradition, and access to publishing, as well as thematic issues which recur such as the clash of tradition and modernity, gender, landscape, childhood and politics.</p> <p>The core texts are: Chinua Achebe, <i>Things Fall Apart</i> (1958) Ngugi wa Thiong'o, <i>The River Between</i> (1965) Tsitsi Dangarembga, <i>Nervous Conditions</i> (1988) Chimamanda Ngozi Adichie, a selection of short stories from <i>The Thing Around Your Neck</i> (2009) to be confirmed</p> <p>Assessment: 10% Participation 20% Continuous assessment 70% Final assignment</p>		
EN3180/ EN3181	<p>SPECIAL THEME Printing Dissent: Protest on the Page Dr Alexandra Peat</p> <p>Printing and publishing has long been associated with protest and activism. In this course, we will explore some key examples of protest in print culture in order to study how print has been used to document, explain, and disseminate dissatisfaction with the status quo and to push for change. We will engage with a variety of material, from the suffragette newspapers and ephemera of the nineteenth century to Riot Grrrl zines and from modernist "little" magazines to the anti-apartheid underground press of South Africa. The course focuses particularly on historical moments where technological developments in print culture coincided with or, indeed, enabled the growth of dissenting ideas, and adopts a broad definition of print culture, encompassing periodicals, newspapers, chapbooks, books, zines, and ephemera.</p> <p>Texts: Claudia Rankine, <i>Citizen: An American Lyric</i>, Penguin ISBN 978-0141981772</p>	<u>1 and 2</u>	<p>Tuesday 1-3 CSB-1003 (Computer Science Building) (Semester 1)</p> <p>Tuesday 1-3pm Bridge Seminar Room THB-1001 (Semester 2)</p>

	<p>Madeleine Thien, <i>Do Not Say We have Nothing</i>, Granta ISBN 978-178378266</p> <p>Margaret Atwood, <i>The Handmaid's Tale</i>, Vintage ISBN 978-0099740919</p> <p>We will also be reading a variety of material available through digital archives, as well as short texts available via Canvas.</p> <p>Assessment: 15% participation, 15% mid-term assignment and 70% end-of-term assignment</p>		
EN3116	<p>LITERATURE AND ENVIRONMENTAL CRISIS B Prof Sean Ryder</p> <p>In this seminar we will centre our discussions around specific instances of environmental crises, including climate change, colonialism, floods/droughts, pollution, disease and war. We will look at how works of literature have represented the causes and experience of such crises, and have also imagined possibilities for resistance and resilience.</p> <p><u>Required texts:</u></p> <ul style="list-style-type: none"> • <i>PDF Course Anthology</i> – downloadable from Canvas. • Jeanette Winterson, <i>The Stone Gods</i> <p><u>Assessment:</u> 30% continuous assessment, 70% final essay</p>	<u>2 only</u>	Friday 11-1pm CSB-1003
EN3165	<p>WORLD LITERATURE Dr Henry Ajumeze</p> <p>This course will examine some of the most influential debates in world literature guided by texts that map our worlds and our cultural landscapes. We will seek to complicate the ways in which conventional categories of “worldliness” are imagined and conceived as we explore these texts in their local and global contexts. We shall question the modes of writing and reading that have historically privileged such literary worlding, aiming to contest the normative literary practice that it authorises; and we shall, consequently, re-articulate alternative systems of “world-thinking” that consider plurality and planetarity in the configuration of world literary register. The course will foreground three different trajectories of world-system discourse: translatability,</p>	<u>2 ONLY</u>	Thursday 1-3 AMB-G043, Psychology Building (Semester 2)

	<p>globalisation, and migration; and using a range of texts— novels, poems and plays — that demand a reorientation in the critical dimensions of world literary practice.</p> <p>Required texts. Rabindranath Tagore, <i>Home and the World</i>, (Penguin Classic) Amos Tutuola, <i>The Palmwine Drinkard</i> Shailja Patel <i>Migritude</i></p> <p>Secondary Readings: Pascale Cassanova, <i>The World Republic of Letters</i>. Cambridge: Harvard University Press, 2004 David Damrosch, <i>What is World Literature?</i> Franco Moretti. "Conjectures on World Literature." <i>New Left Review</i> 1 (2000): 54-68.</p> <p><u>Assessment:</u> 30% continuous assessment; 70% final essay.</p>		
EN3159/ EN3156	<p>Twentieth-Century Writing by Women</p> <p>Dr Emily Ridge</p> <p>This seminar module will explore representations of metropolitan spaces and experiences in twentieth-century women's writing. The figure of the <i>flâneur</i> – a term used to define a male wanderer and observer of urban life – has long been integral to critical explorations of modernity, from Charles Baudelaire's 'The Painter of Modern Life' through to James Joyce's <i>Ulysses</i> (1922). However, students on this module will be introduced to the contrasting feminine figure of the <i>flâneuse</i> – a female wanderer and observer of urban life – across the twentieth century, drawing attention to the many re-evaluative efforts to bring matters of gender as well as the centrality of women's writing and experience to the forefront of studies of modern literature. It will offer a critical and historical framework for approaching the figure of the <i>flâneuse</i>, reading primary texts alongside key critical works, and further incorporating discussions of space, spectacle, urban geography, mobility, consumer culture and labour. The module will be organised in two parts; each part will follow a broadly chronological trajectory, drawing on examples from novels, short fiction, life writing, and poetry by a diverse range of British and North American writers.</p>	1+2	<p>Thursday 9-11am, TB305 (Semester 1)</p> <p>Wednesday 3-5pm, AC203 (Semester 2)</p>

	<ul style="list-style-type: none"> ➤ Hope Mirrlees's 'Paris: A Poem' (1920) – to be circulated ➤ Nella Larsen's <i>Passing</i> (1929) Penguin ISBN 9780241472712 ➤ Virginia Woolf's 'Street Haunting: A London Adventure' (1930) – to be circulated ➤ Doris Lessing's 'In Defence of the Underground' (1992) – to be circulated ➤ Djuna Barnes's <i>Nightwood</i> (1936) – Faber ISBN 9780571322862 ➤ Jean Rhys's <i>Good Morning, Midnight</i> (1939) – Penguin ISBN 9780141183930 ➤ Joan Didion 'Goodbye to All That' (1967) – to be circulated <p>Margaret Drabble 'A Day in the Life of a Smiling Woman' (1973) – to be circulated</p> <p>Assessment: 30% continual assessment and 70% end-of-term assignment</p>		
EN4111	<p>Print Publishing: The Author, the Book and the Marketplace</p> <p>Dr Lindsay Reid, Brenda Luis and Ian Wong</p> <p>This course will provide students with a practical introduction to the study of print culture, or 'book history' – from the impact of technological, cultural, and social change on textual and digital knowledge formation, production, transmission, and reception, to the relationship of economics, gender, race, ethnicity, and law to the meanings and effects of manuscript, print, and digital media. We will not only work with foundational and recent theories of print culture and the critics self-consciously employing those theories, but also attend to earlier movers and shakers who were doing print culture before it was called 'print culture' – the William Caxtons, Richard Smyths, William Morris, Walter Benjamins, James Baldwins, Elizabeth Pickerings, Marshal McLuhans, Mary-Ann Shadds, and Roland Barthes of the world.</p> <p>Reading List:</p> <p>All readings for the course will be provided on Canvas in advance of each session.</p>	<u>1 ONLY</u>	<p>Monday 10-12pm, TB303</p> <p>(Semester 1)</p>

	Assessment Type: 10% participation, 20% continuous assessment and 70% end-of-term assignment		
EN3150/EN3151	Historical Fiction Prof. Marie-Louise Coolahan This module examines the genre of the historical novel: a work of contemporary fiction set in a specific historical period. In fact, the genre designation captures a wide range of fictional possibilities: our primary texts include a detective thriller, a ghost story, and a staging of classical drama. Their historical contexts range from Henry VIII's dissolution of the monasteries to the impacts of slavery in the US to war in ancient Greece. We will analyse these novels on their own terms as contemporary fiction, but also in terms of (sometime ethical) questions of historiographical representation. For example, how can the inner life of a protagonist from a different era be represented? Does historical fiction act as revisionist history? We will also examine the contemporary literary marketplace, in particular the role of literary prizes, in shaping the reception of historical fiction. How does the market positioning of a historical novel locate it in relation to popular or elite culture? Reading List: C. J. Sansom, <i>Dissolution</i> (2003) Toni Morrison, <i>Beloved</i> (1987) Ferdia Lennon, <i>Glorious Exploits</i> (2024) Assessment Type: 30% continuous assessment and 70% end-of-term assignment (including an option to create your own work of historical fiction)	<u>1+2</u>	Thursday 3-5pm TB306 (Semester 1) Thursday 9-11am, TB304 (Semester 2)
EN4341/EN4342	Twentieth Century Fiction Dr Daniel Cordle	<u>1+2</u>	Thursday 2-4pm CA003

	<p>In this module we look at texts from both sides of the Atlantic that give a flavour of some of the formal innovations and thematic preoccupations of twentieth-century literature. The first, F. Scott Fitzgerald's <i>The Great Gatsby</i> (1925), is an example of American Modernist writing, and introduces themes of commercialisation, identity and alienation. To some extent, this last concern is also the subject of our second novel, Ralph Ellison's <i>Invisible Man</i> (1952), which is a noted articulation of the existentialist philosophy that became important in the middle of the century. It's also a powerful, entertaining and moving depiction of American society, of African American experience, and of the growing commodification of identity and culture. Commodification and the coming age of advanced capitalism are also themes of our final text, Angela Carter's <i>Nights at the Circus</i> (1984), a playful and exuberant novel, telling the story of Fevvers, a circus aerialiste at the turn of the century, who might (or might not) actually have wings. The novel's 'magical realism' allows us to see how the experimentalism of Modernism morphs into postmodern forms. Set at the cusp of the century, it also takes the twentieth century itself as a theme.</p> <p>Assessment</p> <p>30% continuous assessment and 70% end-of-module assignment</p> <p>Set texts:</p> <p>F. Scott Fitzgerald, <i>The Great Gatsby</i> (1925)</p> <p>Ralph Ellison, <i>Invisible Man</i> (1952)</p> <p>Angela Carter, <i>Nights at the Circus</i> (1984)</p>		<p>(Semester 1)</p> <p>Tuesday 3-5pm CA002</p> <p>(Semester 2)</p>
EN4116	<p>Twentieth Century Poetry</p> <p>Dr Adrian Paterson</p>	<u>2 ONLY</u>	<p>Tuesday 2-4pm, CSB-1002</p> <p>(Semester 2)</p>

	<p>'Literature', said the American poet Ezra Pound, 'is news that STAYS news'. This course</p> <p>reverberates with the shock of the new in poetry and poetics, examining the different ways</p> <p>poetry stays news from the revolutionary beginning of the century onwards. Poems are</p> <p>considered as formal artefacts, as agonized personal responses, and as radical symptoms of</p> <p>(or interventions into) changing times. Poets who 'make it new' are especially scrutinized:</p> <p>American poets like Pound, Hilda Doolittle (H.D.) and William Carlos Williams, English poets</p> <p>like W.H. Auden and Stevie Smith, alongside a range of other less radical voices like Thomas</p> <p>Hardy and Edward Thomas. The exciting plurality and diversity in poetry leads to a chance to</p> <p>examine a (limited) choice of long poems and authors for special study. The course demands</p> <p>attention to close reading and class participation and encourages individual research</p> <p>projects.</p> <p>Reading List:</p> <p>ALL required reading texts must be READ IN PRINT FORM, so borrowed from the library or purchased.</p> <p>.</p> <p>The Bloodaxe Book of Twentieth Century Poetry from Britain and Ireland ed. Edna Longley</p> <p>see also Twentieth Century Poetry ESSENTIALS and EXTRAS available online</p> <p>Assessment Type:</p> <p>Assessment will take into account the quality of</p>		
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	reading & participation by means of shorter written assignments (30%) and a longer final essay (70%).		
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PART TWO: Studying English Guide

Reading, Researching, Referencing, Writing

Studying English is mostly a matter of **reading, speaking, thinking, and writing**.

The core activity is reading primary texts – we are lucky it should be so, as they were usually written for the reader's pleasure as well as edification. Try to make your reading fun, and take it with you, dipping in and out: getting hold of physical copies of texts from libraries or bookshops is recommended wherever this is remotely possible.

As you read, take your time, look out for things that are interesting or unusual or puzzling and jot down a note. You can choose to take notes, either in the book itself or on separate sheets, the more detailed the better. But even brief notes can provide important grounds and sources for your later writing.

Take some time to work out what you think about the text overall. Then go and discuss it – with classmates, with friends, whoever you can find. Even if you disagree, listening what other people think is a good way of working out what you think and why. Hopefully you'll get a chance to discuss things in class, too – come prepared with ideas, or questions about things you don't understand. Then go and do the same with some criticism, reading attentively but critically and to help define your own views. Pause a bit and write down some conclusions.

You might be asked to write something about the text, or in comparison. Before you start writing try throwing some ideas and connections down on a mind map, referring to any notes or ideas you've had. This can be refined into a plan. Then go ahead and write, but remember giving yourself time at the end to look over what you've written and edit, adjust, cut, restate, add is hugely valuable. Good writing is re-writing.

Remember above all our teaching is there to facilitate your own self-directed learning. Beyond contact hours in classes, students should be devoting considerable time to their own study: it's your degree, get stuck in and take control!

Library Services The James Hardiman Library provides all kinds helpful support services concerning research, book and source-finding, referencing, plagiarism, free laptop loans.

<https://libguides.library.universityofgalway.ie/guidesandtutorials/>

For specialized English help see <https://libguides.library.universityofgalway.ie/English>

The Academic Writing Centre in the James Hardiman Library provides individual specialized help for students in managing and completing assessments of all kinds. Staffed by experienced and understanding student tutors and aimed at students at all levels, it is there for all your writing needs.

<https://library.universityofgalway.ie/awc/>

Assessment Overview

All Final Year lecture courses will be assessed 40% by continuous assessment and by one 60% end-of-semester essay OR exam

Clashes and Caps

The scheduling of core modules at NUI 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.

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 that you have submitted your work successfully. Within Assignments, click on any assignment and you can see submission details on the right hand side.

Please note that it is your responsibility to ensure that you upload the correct essay to the correct submission box on Canvas. Double check that you have done this correctly (check the 'Assignments' tab!) You will face penalties—and even risk assignment failure—for uploading the wrong essay 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 Second/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.

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](#)

Referencing and Plagiarism

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. It is always a good thing, therefore, to read widely, and can be really valuable to bolster your interpretation of the text by reacting to other people's ideas.

You are encouraged therefore to use to use other sources and other authors to inform and develop your own thinking about what it is you are writing: in English, this often means using sources in literary criticism or other sources to help you comment on a select group of primary text(s).

This means there's actually only a huge advantage in showing that you've done this, and done it thoughtfully, by making clear what these ideas are, where they come from, and how they contribute to your argument.

Simply put, when employing ideas created by other authors, you should credit them. Not only is there a moral and legal imperative to doing this, it can only help your writing.

There are many ways to do this. When using text directly, this is most easily done by quoting them directly and accurately, and providing a source. You can also do this by summarizing arguments, indirectly, showing where you agree or disagree, and how this helps us, and again providing a source. – viz. Carney in the University of Galway English Final Year Handbook argues convincingly that referring to others' ideas is not only the right thing to do, it makes for good writing (Carney 2023).

Providing a source requires some system of referencing, to acknowledge an what you are relying and to refer the reader to where to find these sources. Although referencing systems vary depending on context, subjects, and likely audiences, providing this has become standard academic practice, and indeed is good practice for any piece of writing. Guidelines on a major standard system of referencing from the MLA (Modern Language Association) appear below.

Plagiarism occurs when sources are used without being adequately acknowledged. That can be because there is no reference; it can be when the reference is incomplete or inaccurate – or it can be where a reference is provided but your own views are not sufficiently differentiated from the source.

This usually happens through a lack of understanding about academic practice, although it can also be a deliberate attempt to deceive. All students should inform themselves of how to reference and what plagiarism is - if you are at all unclear about what constitutes plagiarism, do consult the extensive help and resources on the James Hardiman Library guides and tutorials website:

[Guides and tutorials](#)

[Citing and referencing](#)

[Quick referencing course](#)

University of Galway Academic Integrity Code of Practice

English follows the university's Academic Integrity Code of Practice, which means any instances of academic misconduct (ie. Plagiarism) are kept on permanent record and can result in severe sanctions. A summary appears below – and more is available in the [Academic Integrity Policy](#)

“Plagiarism is the act of copying, including or directly quoting from the work of another without adequate acknowledgement, in order to obtain benefit, credit or gain. Plagiarism can apply to many materials, such as words, ideas, images, information, data, approaches or methods. Sources of Plagiarism can include books, journals, reports, websites, essay mills, another student, or another person.

Self-Plagiarism, or auto-Plagiarism, is where a student re-uses work previously submitted to another course within the University or in another Institution.

All work submitted by students for assessment, for publication or for (public) presentation, is accepted on the understanding that it is their own work and contains their own original contribution, except where explicitly referenced using the accepted norms and formats of the appropriate academic discipline.

Plagiarism can arise through poor academic practice or ignorance of accepted norms of the academic discipline. Schools should ensure that resources and education around good academic practice is available to students at all levels. Cases in which students facilitate others to copy their work shall also be subject to the procedures outlined in the University's [Academic Integrity Policy](#)

Students will be penalised for unauthorised use of artificial intelligence (AI) programmes in their assessments

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, 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

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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<p>B</p> <p>60-69</p> <p>H2.1</p>	<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
<p>C</p> <p>50-59</p> <p>H2.2</p>	<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.) 	<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

	<ul style="list-style-type: none"> • good presentation with some presentation errors • Incorrect use of MLA style guide 	
D+ 45-50 H3	<p><u>Satisfactory</u> An acceptable response to the assessment tasks with</p> <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 	<p>An acceptable level of intellectual engagement with the assessment task showing</p> <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	<p><u>Acceptable</u> The minimum acceptable standard of response to the assessment tasks which</p> <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) 	<p>The minimum acceptable level of intellectual engagement with the assessment task with</p> <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

<p>E 35-39 Fail</p>	<p><u>Marginal</u> A response to the assessment tasks which fails to meet the minimum acceptable standards yet</p> <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 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 	<p>A factually sound answer with a partially successful, but not entirely acceptable, attempt to</p> <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
<p>F 6-34 Fail</p>	<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 <p>* A substantial failure to meet the assignment requirements</p> <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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 significant failure to meet the assessment requirements

G 5% Fail	<u>Wholly unacceptable</u> <ul style="list-style-type: none"> • attended exam/submitted assignment but no genuine attempt to answer questions • plagiarism – unacknowledged use of other sources, including other students’ work • 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 Burns, 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
<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>	Yes!	<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>	Yes!	<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</p>

Hamlet is cautious when it comes to interpreting this evidence, evidence that any other character in a play would believe.		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.
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>	Yes!	<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>
EXAMPLE	IS IT PLAGIARISM?	NOTES
<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</p>	Yes!	<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</p>

<p>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>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>	Yes!	<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
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 does, in fact, plagiarize 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, plagiarize any sources and has properly credited all quotations.

EXAMPLE	IS IT PLAGIARISM?	NOTES
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	Perhaps not exactly, but it's	Even if you put quoted material in quotation marks, if you fail to give

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.	not a good idea!	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.
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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!	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.

MLA Referencing Guidelines

Modern Language Association

References & Documentation

The discipline of English at University of Galway adopts the Modern Language Association (MLA) referencing guidelines.

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.

The information on this guidesheet is adapted from a stylesheet produced by the Killam Library at Dalhousie University, Canada. Copies of the MLA Style Guide are in the Humanities Reference section of the Library. For more visit [MLA Style](http://style.mla.org/) <http://style.mla.org/>

Endnotes & Footnotes

The style of documentation required by the Discipline of English makes most 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 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 or magazine:

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

Jonas, Jack. "A Visit to a Land of Many Facets." *The Irish Times* 5 Mar. 1961, sec. F: 4. 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 encyclopaedia — 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 Common-wealth 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. Aycock. 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.

Part THREE: Acting Professionally

Email Etiquette

Email communications to lecturers should be formal, respectful, and relevant. Most lecturers would prefer that students attend student consultation hours in order to ask detailed questions about courses, or consider making an appointment. 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 with your query, and do not expect an instant reply.

Please ensure that you include the following in your email:

- A short subject line that identifies the topic of the email;
- A formal salutation such as "Dear X";
- If you are going to use your lecturer's title, make sure you use the correct title (Dr, Prof., etc.); you'll find the titles of the lecturer you're addressing online with their contact details if you're unsure;
- Your student number, year, and course code if you're emailing about a specific course;
- As much information as you can to help your lecturer deal with your query;
- Language that is appropriate for a professional setting;
- An appropriate sign-off, such as "Best wishes," "Kind regards," "Many thanks," etc.

Please expect two working days for a response to your email; please do not resend your email within this time frame. If you email a lecturer on Friday, you can expect a response Tuesday. If your query is urgent, please indicate this in the subject line, but do not expect that this will speed up a response. Student consultation hours are better for urgent queries.

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

Student Services

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're enrolled in, please speak to your lecturers in the first instance. 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.

For problems of a personal nature, Student Services provides counselling, financial advice, and career guidance to all students. See their website at:
<https://www.universityofgalway.ie/student-services/>

HOW TO ASK FOR A LETTER OF RECOMMENDATION

Advice for students in search of an academic letter of reference/recommendation

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.

Please ensure that you contact your lecturer to seek their permission before adding them as referee on your application.

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 Discipline has a Reference Form that you will be asked to fill out;
- an updated resumé 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 complete;
- all of your relevant personal information added to the form, along with as much of the lecturer's as possible;
- 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 their 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.

(adapted from an article for *University Affairs* by Adam Chapnick, 2011)

Request for Letter of Reference
Discipline of English, University of Galway

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.

Name: _____
Student Number: _____
Home Address: _____
Mobile _____
E-mail Address: _____

BA Degree Information

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.

1BA Subjects: _____

2 & 3BA Subjects: _____

BA Degree Final Results _____ Date of Conferring: _____

Seminars 2BA: 1 Title: _____ Seminar Leader _____ Grade _____
2 Title: _____ Seminar Leader _____ Grade _____

Seminars 3BA: 1 Title: _____ Seminar Leader _____ Grade _____
2 Title: _____ Seminar Leader _____ 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: _____

Student Code of Conduct

The guidelines that follow have been drawn up with reference to Policies and Procedures established by the University

All students should familiarise themselves with the [Student Code of Conduct](#) these guidelines at:

Main 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.

