Discipline of English

3BA/4BA

Course Handbook

2023 – 2024

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.

- <u>Semester One Lecture Modules</u> will begin on <u>Monday, 4th of September 2023.</u>
- <u>Semester One Seminar Modules</u> will begin on <u>Monday, 11th September 2023</u>
- Semester Two will begin on Monday <u>8th January 2024</u>.

We look forward to welcoming you back.

All best wishes,

Dr Clíodhna Carney,

Head of Final Year English for 2023-24

Contents

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 appears 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 21st August 2023 and again in early January 2024, 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, disability and can help provide extra resources and facilities.
9. **Library Services** The James Hardiman Library provides all kinds 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 Clíodhna Carney can be approached about academic concerns. This is best done by dropping in during office hours, advertised at the beginning of each semester. Dr Carney's office is Room 507, Tower 1 (some virtual meetings **may** also be available).

Student Consultation Hours, Semester One Monday 12-1pm and Wednesday 3-4pm.

If you cannot make the times posted drop in or make an appointment by emailing Dr Carney at (cliona.carney@universityofgalway.ie)

All general English enquiries that cannot be answered in this Handbook should be directed to the **English Secretary** Ms Irene O'Malley (Irene.omalley@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 on 21st August 2023. Repeat students can register from 4th September 2023. (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 January 4th 2024 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 2023-24:
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 NUIG.

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.**

<u>Changing a seminar module:</u>

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 2023-24

<u>Semester 1</u>

Teaching for all English lecture modules begins	4 September 2023
Teaching for all English seminar modules begins	11 September 2023
Reading and Development Week for all English lecture modules	9-13 October 2023
Teaching for all English lecture modules ends	24 November 2023
Semester 1 exam period	4-15 December 2023

<u>Semester 2</u>

Teaching for all English lecture modules begins	8 January 2024
Teaching for all English seminar modules begins	15 January 2024
Reading and Development Week for all English lecture modules	12-16 February 2024
Teaching for all English lecture modules ends	28 March 2024
Semester 2 exam period	15 April - 1 May 2024

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 <u>TWO</u> out of the following three lecture courses: <u>Please note</u>: **student numbers for each lecture module will be capped**.

- EN3141 North American Literature
- EN387 Specialist Studies: 20th Century Literature
- ENG238 Nineteenth Century British Literature

PLUS <u>ONE</u> seminar module from list below

Semester Two

Students are required to take <u>TWO</u> out of the following three lecture courses OR one lecture module, and apply to take EN399 Extended Essay: <u>Please note</u>: **student numbers for each lecture module will be capped**.

- ENG228 Old English
- EN385 Drama and Theatre Studies
- EN3138 Literature and the Digital Age

PLUS <u>ONE</u> seminar module from list below

Students then choose **<u>ONE</u>** 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 <mark>TWO</mark> of the following lecture modules <mark>PLUS One seminar</mark> in <u>both Semesters</u>

	Monday	Tuesday	Wednesday	Thursday	Friday
Semester 1					
9:00-10:00			**EN387**: 20th Century Literature: **AC002, Anderson Theatre**		**ENG238:** 19th Century British Literature: **IT250, IT 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: **IT250, IT Building**		
3:00-4:00					
4:00-5:00	**EN387** 20th Century Literature: **AC001, O'Flaherty Theatre**				
5:00-6:00		**EN3141** North American Literature: **IT250, IT Building**			

<mark>****PLUS _ONE_ SEMINAR FOR SEMESTER 1 CHOSEN FROM THE LIST ON Page 18 BELOW****</mark>

In order to complete your timetable,
(1) Fill in your seminar timeslot once you have registered for it online (from 21st August),
(2) Cross out whatever lecture module you are not taking and
(3) Add your timetable for your other BA subject.

	Monday	Tuesday	Wednesday	Thursday	Friday
Semester 2					
9:00-10:00			**ENG228** Old English Poetry: **SC001, Kirwan Theatre**		
10:00-11:00					
11:00-12:00				**EN3138** Literature and the Digital World: IT250, **IT Building**	
12:00-1:00					
1:00-2:00					**EN385** Drama and Theatre Studies: **AC002, Anderson Theatre**
2:00-3:00			**EN385** Drama and Theatre Studies: **IT250, IT Building**		
3:00-4:00			**[EN399 Extended Essay** (separate application process required) **3-5pm TB306, Tower 2]**		
4:00-5:00	**ENG228** Old English Poetry: **AC001, O'Flaherty Theatre**		**[EN399 Extended Essay** (separate application process required) **3-5pm TB306, Tower 2]**		
5:00-6:00		**EN3138** Literature and the Digital World: **AMB-1021, O'hEocha Theatre**			

PLUS <u>ONE</u> 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 4th January 2024)
  (2) Cross out whatever lecture module you are <u>not</u> 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, 2023-2024

Students are required to choose TWO of the following three lecture modules:
EN3141, EN387 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: *Of Mice and Men* by John Steinbeck; *One Flew Over the Cuckoo's* Nest by Ken Kesey; *In Cold Blood* by Truman Capote; Julie Otsuka's *When the Emperor was Divine, The Bluest Eye* by Toni Morrison; and Octavia E. Butler's *Kindred*. We will explore the relationship between social history and the aesthetic and generic development of North American writing with an emphasis on the way in which these novels reflect key cultural concerns including: madness, murder, incarceration, isolation, the 'The American Dream', identity, prejudice, and resilience.

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

Lecturers: Dr Dermot Burns (dermot.burns@universityofgalway.ie) and Dr Fiona Bateman (fiona.bateman@universityofgalway.ie)

Texts:
John Steinbeck, *Of Mice and Men*, Penguin Books New York, N.Y., U.S.A. [ISBN: 9780140186420]
Ken Kesey, *One Flew over the Cuckoo's Nest*, London; Penguin Books, 2005. [ISBN: 9780141187884]
Truman Capote, *In Cold Blood*, Penguin London [ISBN: 9780141182575]
Julie Otsuka, *When the Emperor was Divine*, Penguin, 2013 (2002) [ISBN: 978-0-241-96344-9]
Maya Angelou, I Know Why the Caged Bird Sings, Virago, 1984 (1969) [ISBN: 978-0-86068-511-1]
Octavia E. Butler, *Kindred*, Headline, 2018 (1979) [ISBN: 1472258223]

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

EN387: SPECIALIST STUDIES: TWENTIETH-CENTURY LITERATURE
The Changing Architecture of Twentieth-Century Fiction

This lecture course provides an overview of some of the key movements and concerns of twentieth-century fiction – modernism, feminism, class, global warfare, postmodernism, colonialism and postcolonialism – through one central motif and metaphor: architecture. We will trace a chronological course from turn-of-the-century anxieties about forms of domestic inheritance and exclusion, as exemplified in the works of E. M. Forster and Virginia Woolf, through visions of architectural vulnerability, destruction and reconstruction in the modernist and wartime works of Elizabeth Bowen and Rose Macaulay, to the postmodern structures of writers like Muriel Spark and John Barth. We will conclude with a consideration of what 'home' means in the works of postcolonial and diasporic subjects, as depicted by V.S. Naipaul and Jhumpa Lahiri. The course will investigate the extent to which the changing face of English literature across the twentieth century is reflected in its architectural representations. It will offer a critical framework for approaching such representations, touching on the following subjects, amongst others: the house as a metaphor for fictional form; phenomenology and the poetics of space; modern gothic; home and the 'unhomely'; power; and the concepts of interiority and privacy.

Venue/Times: **Monday 4-5pm AC001 O'Flaherty Theatre AND Wednesday 9-10am AC002 Anderson Theatre**

Lecturer: Dr. Emily Ridge (emily.ridge@universityofgalway.ie)

Required reading:
- ➢ E. M. Forster's *Howards End* (1910) – Penguin Classics ISBN 9780141182131
- ➢ Virginia Woolf's *A Room of One's Own* (1929) Penguin Classics ISBN 780241436288
- ➢ Elizabeth Bowen's *The House in Paris* (1935) – Vintage Classics ISBN 9780099276487
- ➢ Rose Macaulay's 'Miss Anstruther's Letters' (1942) – to be circulated
- ➢ Muriel Spark's 'The House of the Famous Poet' (1959) – to be circulated
- ➢ John Barth's 'Lost in the Funhouse' (1968) – to be circulated
- ➢ V. S. Naipaul's *A House for Mr. Biswas* (1961) – Picador Classic ISBN 9781509803507
- ➢ Jhumpa Lahiri's 'This Blessed House' (1999) – to be circulated

Assessment: 40% Continuous Assessment, 60% Final Exam

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 known as the Victorian Age. Victorian literature grapples with the environmental and psychological impacts of extraordinary industrial and technological development; the disruptive potential of changing conceptions of gender and sexuality; the relationship between evolutionary science, faith and nature; discourses of

race, slavery and the expansion of empire; and 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 2-3 pm IT250 and Friday 9-10am IT250, IT Building**

Lecturers: Dr Muireann O'Cinneide muireann.ocinneide@universityofgalway.ie and Dr Elizabeth Tilley elizabeth.tilley@universityofgalway.ie

Required reading:
Catherine Robson et al, ed., *The Norton Anthology of English Literature: Volume E, The Victorian Age* (New York and London, 2018)
Mary Braddon, *Lady Audley's Secret* (1862)
	Pref. Oxford UP edition, ed. Lyn Pykett
Charles Dickens, *Great Expectations* (1860)
	Pref. Oxford UP edition eds. Cardwell and Robert Douglas-Fairhurst or Penguin ed. Mitchell.
Joseph Conrad, *Heart of Darkness* (1899). Pref. ed. *Heart of darkness and other tales*, ed. Cedric Watts. Oxford UP, 2002.
Additional readings on Canvas.

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

Students are required to choose TWO of the following THREE modules:
ENG228, EN385, EN3138
AND
<u>ONE</u> *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 assignment (40%) and final exam (60%)

EN385 DRAMA AND THEATRE STUDIES

NB: Students who have already take this module in a previous 2ⁿᵈ year iteration should <u>NOT</u> 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 IT250 and Friday 1-2pm AC002, Anderson Theatre**

Lecturers: Dr Dermot Burns (Dermot.burns@universityofgalway.ie) and Dr Ian Walsh (ian.walsh@universityofgalway.ie)

Required reading:

The York Play of the Crucifixion. Available
at: https://d.lib.rochester.edu/teams/text/davidson-play-35-crucifixio-christi and https://pls.artsci.utoronto.ca/wp-content/uploads/2015/09/York35.html
Gorboduc, Thomas Sackvile and Thomas Norton. Available
at: https://archive.org/stream/cu31924013133834/cu31924013133834_djvu.txt and https://www.luminarium.org/renascence-editions/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.
One Servant Two Masters, Carlo Goldoni, https://gutenberg.ca/ebooks/goldonident-twomasters/goldonident-twomasters-00-h.html we will be also viewing *One Man Two Govnors* by Richard Bean available through National Theatre Live.
The Rover, Aphra Behn, https://www.gutenberg.org/files/21339/21339-h/21339-h.htm
The Shaughraun, Dion Boucicault, Samuel French and Son, available online through Hardiman Library website.
The Seagull, Anton Chekhov translated by Christopher Hampton– available through Drama Online
Machinal, Sophie Treadwell, London, Nick Hern Books, 2018. Available free through Hardiman Library website.

Assessment: Continuous Assessment (40%) and a Final Assignment (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 course 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 digital age.

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

Lecturers: Dr Alexandra Peat

Texts:

E. M. Forster, "The Machine Stops" (available on Canvas)
Deena Larsen, *The Disappearing Rain* (http://www.deenalarsen.net/rain/)
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

Students will also read literature published on fan fiction and subscription sites as well as a range of short texts, available on Canvas, by authors including: Vannevar Bush, William Gibson, Teju Cole, Eric Loyer and Sharon Daniel, Jennifer Egan, Brian Kim Stefans, Ara Shirinyan, Tao Lin, and Young-Hae Chang Heavy Industries.

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

EN399 EXTENDED ESSAY

For this course, students conceive and conduct an independent research project culminating in a thoughtful and well-written final extended essay. Guidance with research and writing techniques includes reflections on skills such as study methodologies and research, creating a bibliography, micro and macro writing skills, essay writing as a genre, thinking about an audience, crafting an argument, writing habits, introductions and conclusions, redrafting, and so on. Classes may include the chance to discuss your own and others' work, and there is also some individual support and consultation available on your topic and writing progress.

The option of writing an extended research essay is only available to a select group of third-year students of English whose grade average in second year was 60% (2:1) or higher and who can put forward a clear, rigorous, and well-conceived project proposal, outlining the topic, the chief research questions and the methodology/sources. The number of places available is strictly limited, and acceptance is based on a combination of strength of proposal and grade average.

This course requires a good deal of your own input and drive.
You should consider this course if you enjoy active independent research and the challenge of intellectual thinking, 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 December 2023, Semester One.
*You cannot register for this module directly online****

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

Venue: **Wednesday 3-5 TB306, Tower 2**
Lecturer: Dr. Clíodhna Carney

LIST OF 2BA SEMINARS (Semester 1 and 2)

Choose ONE each semester

STUDENTS <u>MUST</u> TAKE A <u>DIFFERENT SEMINAR COURSE</u> 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 World War 1
EN3110 Poetry of World War 1
EN3144 Empire Writing
EN2146 Medieval Piety
EN464.I Negotiating Identities
EN459.I Contemporary Irish Writing
EN280.I Transformation of the Novel
EN3159 20th-Century Writing by Women (British and North American)
EN3146: Monsters, Mischiefs, Marvels
EN598.I Literature and Visual Art

3BA Semester 2:

EN3111 Poetry of World War 1
EN3112 Poetry of World War 1
EN3120 Technology and Culture
EN3137 Joyce's *Ulysses*
ENG232.II African Fiction
EN459.II Contemporary Irish Writing
EN280.II Transformation of the Novel
EN464.II Negotiating Identities
EN3145 Empire Writing
EN435.II Studies in 20th Century Poetry
ENG223.II Special Theme

FINAL YEAR SEMINARS (Semester 1 and 2)

Choose ONE each semester

STUDENTS <u>MUST</u> TAKE A <u>DIFFERENT SEMINAR COURSE</u> 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
EN280.I/ EN280.II	**TRANSFORMATIONS OF THE NOVEL** **Dr. Heather Ladd** 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. <u>Texts:</u> Daniel Defoe, *Moll Flanders* (Oxford World's Classics) Excerpt from Jonathan Swift, *Gulliver's Travels* (Oxford World's Classics) Horace Walpole, *The Castle of Otranto* (Oxford World's Classics) Frances Burney, *Evelina* (Oxford World's Classics) <u>Assessment</u>: Continuous assessment 30% and final essay 70%.	1 and 2	Wednesday 4-6 AMB-G010, Psychology Building **(Semester 1)** Tuesday 1-3, TB303, Tower 2 **(Semester 2)**
EN2146	**MEDIEVAL PIETY** **Dr. Dermot Burns** The term 'Middle Ages' designates the time period from the collapse of the Roman Empire to the Renaissance and Reformation. The literature that was produced during this era of enormous linguistic, historical, and social change is referred to as 'medieval'. The term derives from the Latin words: medum (middle) and aevum (age). The literary texts covered in this seminar reflect medieval authors' preoccupations with Christian piety – a powerful and recurring theme throughout this period. A wide range of	**1 only**	Wednesday 3-5 AC203, Arts/Science Building

	medieval texts will be considered, stretching from Bede's 'The Story of Cædmon' (ca. 673-735) to the *York Play of the Crucifixion* (ca. 1425), and also including: a selection of Middle English Incarnation and Crucifixion lyrics; Julian of Norwich's *Book of Showings*; *The Book of Margery Kempe*; and the poem, 'Pearl'. Texts: Greenblatt, S. (ed.), *The Norton Anthology of English Literature, Vol. A: The Middle Ages*, 9th edn. (N.Y & London: Norton, 2012). Print. Excerpts from 'Pearl', available online at http://www.gutenberg.org/files/13211/13211-8.txt and http://d.lib.rochester.edu/teams/text/stanbury-pearl . Assessment: 30% continuous assessment and 70% final essay.		
EN3105	**TWENTIETH-CENTURY CHILDREN'S FICTION** **Dr. Coralline Dupuy** 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. *Required texts*: · Dahl, Roald. *The Witches*. London: Puffin, 1988. · Sachar, Louis. *Holes*. London: Bloomsbury, 1998. · Crossan, Sarah. *The Weight of Water*. London: Bloomsbury, 2011. · Mafi, Tahereh. *A very large Expanse of Sea*. London: HarperCollins, 2018 *Assessment*: continuous assessment 30% and final essay 70%.	**1 only**	Wednesday 11-1 TB306, Tower 2
EN598.I	**LITERATURE AND VISUAL ART** The creation of worlds in the mind is a tricky business: poets and novelists use words; artists use colour and line to suggest meaning. What happens when we have both, and who is in charge? Dickens had a great deal of control over the illustrations that accompanied his novels; in contrast, W.H. Auden's "Musée des Beaux Arts" was written some four hundred years after the Brueghel painting it uses as its starting point. Does this matter? This course looks at literature and visual art in a comparative way, asking questions about the ways words and pictures comment on each other and contribute to an alteration in the reading/viewing experience. Class discussion will focus on practice in the interpretation of examples of both literature and art from a variety of genres and historical periods. *Texts include*: Charles Dickens, *A Tale of Two Cities* (Penguin Classics, ed. Richard Maxwell (ISBN 978-0-141-43960-0)) **Please make sure you buy this edition, available in the campus bookstore**; selections from Arthur Conan Doyle's	**1 only**	Thursday 12-2, Seminar Room 1, O'Donoghue Centre for Drama, Theatre & Performance

	Sherlock Holmes stories, and poetry from a variety of periods in the Course Reader (art and text) on Canvas)) _Assessment_: 30% continuous assessment (journal, in-class presentation, short essay), 70% final essay.		
EN3146	**MONSTERS, MISCHIEF & MARVELS: READING OLD ENGLISH** **Dr. Frances McCormack** What happens when a nun eats a lettuce without first blessing herself? What kind of magic charm should you use if you want to rid yourself of a wart? How do you protect your gold from giant ants? Why are hens so flammable? Why are witches fond of sneezing? This course takes an innovative approach to language learning: no tests, no stress, and no rote memorisation. We'll learn the fundamentals of grammar and read entertaining prose texts in their original language, exploring the world of the Old English people along the way. This course is an introduction to the Old English Language, teaching you the basics in translating Old English. No prior knowledge of studying languages or linguistics is required. _Text_: Course handbook will be available from Blackboard. _Assessment_: portfolio of exercises (30%) and two longer translation passages (worth 35% each).	**1 only**	Friday 9-11 TB306, Tower 2
EN3159	**TWENTIETH-CENTURY WRITING BY WOMEN (BRITISH AND NORTH AMERICA)** _Writing the **Flâneuse**_ Dr. Emily Ridge This seminar module will explore representations of metropolitan spaces and experiences in twentieth-century women's writing. The figure of the _flâneur_ – a term used to define a male wanderer and observer of urban life – has long been integral to critical explorations of modernity. However, students on this module will be introduced to the contrasting feminine figure of the _flâneuse_ – a female wanderer and observer of urban life – as this figure evolves 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 and culture. It will offer a critical and historical framework for approaching the figure of the _flâneuse,_ reading primary texts alongside key critical works, and further incorporating discussions of space, spectacle, urban geography, mobility, consumer culture and leisure/labour. The module will follow a broadly chronological trajectory, drawing on examples from essays, novels, short fiction, and poetry by a diverse range of British and North American writers. _Required Reading:_ ❯ Hope Mirlees's 'Paris: A Poem' (1920) – to be circulated ❯ Nella Larsen's _Passing_ (1929) Penguin ISBN 9780241472712	**1 only**	Tuesday 1-3 TB306, Tower 2

	➤ Virginia Woolf's 'Street Haunting: A London Adventure' (1930) – to be circulated ➤ Djuna Barnes's *Nightwood* (1936) – Faber ISBN 9780571322862 ➤ Jean Rhys's *Good Morning, Midnight* (1939) – Penguin ISBN 9780141183930 ➤ Joan Didion 'Goodbye to All That' (1967) – to be circulated ➤ Margaret Drabble 'A Day in the Life of a Smiling Woman' (1973) – to be circulated ➤ Doris Lessing, 'In Defence of the Underground' (1992) – to be circulated Assessment: 30% continuous assessment; 70% final essay.		
EN3109/ EN3111	**POETRY OF THE FIRST WORLD WAR** **Ms Kirry O'Brien** 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. *Assessment*: 30% Continuous Assessment (15% class presentation write up, 15% for mid- term review/close reading of a poem or poster from the period) 70% final essay.	1 and 2	Tuesday 9-11 Seminar Room 1, O'Donoghue Centre for Drama, Theatre & Performance **(Semester 1 and 2)**
EN3110/ EN3112	**POETRY OF THE FIRST WORLD WAR** **Ms Kirry O'Brien** 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. *Assessment*: 30% Continuous Assessment (15% class presentation write up, 15% for mid- term review/close reading of a poem or poster from the period) 70% final essay.	1 and 2	Monday 2-4 IT203, IT Building **(Semester 1)** Monday 2-4 Seminar Room 1, O'Donoghue Centre for Drama, Theatre & Performance **(Semester 2)**
EN3144/ EN3145	**EN3144 EMPIRE WRITING** **Dr. Muireann O'Cinneide** This seminar explores the relationship between Britain and	**1 and 2**	Thursday 1-3 TB306, Tower 2 **(Semester 1)**

		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. **Texts:** ● Wilkie Collins, *The Moonstone* (1868) (pref. 2019 Oxford UP ed. O'Gorman); ● Rudyard Kipling, *Kim* (1901) (pref. 2008 Oxford UP ed. Alan Sandison) ● Cornelia Sorabji, extracts from *Love and Life Behind the Purdah* (1901); ● Flora Annie Steel, extracts from *The Flower of Forgiveness* (1894); ● 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* **Assessment:** 30% continuous assessment (20% individual presentation and class exercises; 10% written assignment(s)); 70% final essay.		Thursday 9-11 TB303, Tower 2 **(Semester 2)**
EN435.II	**STUDIES IN 20TH-CENTURY POETRY** **Dr Adrian Paterson** 'Literature', said the American poet Ezra Pound, 'is news that STAYS news'. This course reverberates with the shock of the new in poetry and poetics, examining the different ways poetry stays news from the revolutionary beginning of the twentieth century onwards. Poems are considered as formal artefacts, as agonized personal responses, and as radical symptoms of (or interventions) into changing times. Poets who 'make it new' are especially scrutinized: a range of American poets from Pound, T.S. Eliot, Hilda Doolittle, and William Carlos Williams, are joined by the chance to examine other voices from England and around the world. The exciting plurality and diversity of poetry in the early and mid-century thus leads to a (limited) choice of authors for special study. The course demands attention to close reading and class participation and encourages individual research projects. Text: Jahan Ramazani, Richard Ellman, Robert O'Clair, Na (Editor), *The Norton Anthology of Modern and Contemporary*	**2 only**	Monday 1-3 TB306, Tower 2

	Poetry, Third Edition, W. W. Norton & Company Assessment: 30% continuous assessment and 70% final essay.		
EN459.I/ EN459.II	**CONTEMPORARY IRISH WRITING** **TBC** **Description to be confirmed.** **Required Readings:** *TBC* **Assessment**: 30% Mid-Term Essay; 70% Final Essay	1 and 2	Thursday 3-5 TB306, Tower 2 **(Semester 1)** Thursday 1-3 AMB-G043, Psychology Building **(Semester 2)**
EN464.I/ EN464.II	**NEGOTIATING IDENTITES:** **Aspects of 20th-Century Irish Writing** **Ms. Teresa Dunne and Ms. Rachel Andrews (Semester 1)** **Dr Nessa Cronin and Mr John Brady (Semester 2)** This course provides an introduction to twentieth-century Irish literature in English and the Irish language (in translation). It considers how writers have participated in the negotiation of modern and contemporary Irish identities. Through a close critical reading of key selected texts, it will investigate the ways in which writers have imagined and re-imagined Ireland and Irishness from the literary and cultural revival of the late nineteenth and early twentieth centuries through to the new millennium. Issues to be addressed will include Ireland's transition from a traditional to a modern society, language, gender, and the connections between literary production and the imagined 'nation'. Knowledge of Irish is not necessary for this course, as all Irish language texts will be studied in English translation. Texts covered in the module include: Pádraic Mac Pearse's poem 'Mise Éire', Pádraic Ó Conaire's short story 'My Dark Slender Poet', Yeats and Gregory's "Manifesto for Irish Literary Theatre", Synge's play *A Playboy of The Western World* , Extracts From Peig Sayers *Peig* , Selected Poems by Máirtín Ó Direáin, James Joyce's *Dubliners* (selected stories), Myles na gCopaleen's *The Poor Mouth*, Máirtín Ó Cadhain's Short story 'The Key', Edna O Brien's *The Country Girls* and Selected Poems by Eavan Boland, Selected Poems by Máire Mhac an tSaoi, Selected Poems by Seán Ó Ríordáin, Brian Friel's play *Translations*, Selected Poems by Nuala Ní Dhomhnaill Selected Poems by Gearóid Mac Lochlainn, Selected Poems by Doireann Ní Ghríofa and Melatu Uche Okorie *This Hostel Life* Assessment: 30% Continuous Assessment: Oral Presentation (10%) and Small Written Piece (20%); 70% Final Assessment: Essay	1 and 2	Wednesday 3-5 Seminar Room, Centre for Irish Studies **(Semester 1)** Tuesday 1-2 and Friday 9-10 Seminar Room, Centre for Irish Studies **(Semester 2)**
EN3120	**TECHNOLOGY AND CULTURE** **Dr. Andrew Ó Baoill** This module will use the example of Generative AI (e.g.	**2 only**	Tuesday 3-5 CA002, Cairnes Building

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.

Text: Readings available through library reading list service and Canvas.

Assessment: 30% Continuous Assessment, 70% Final Assignment

| EN3137 | **JAMES JOYCE, *ULYSSES***
 Dr. Clíodhna Carney

 This module will provide final year students of English with the opportunity to read, study and write about one of the greatest novels in the language, James Joyce's *Ulysses* (1922). The book's monumental reputation, together with its perceived difficulty of style and subject, is both intriguing and off-putting to prospective readers, and for many people, including graduates of English, it remains one of the great books that they have not read. But it is a deeply rewarding work of art. The point of this course will be to allow interested students to read *Ulysses* in the supportive and illuminating context of guided class discussions, group work and regular short pieces of writing in different genres. The focus of the course will be on learning together and on reading together.
 Assessment: continuous assessment (30%) and one longer piece of writing (70%)
 Texts: Please make sure to get this edition, published by Vintage: James Joyce, *Ulysses*, ed. Hans Walter Gabler [ISBN-10 **0394743121**]. This is so that we can easily read the book together and refer to different pages easily for the purposes of our discussions in class. | **2 only** | Wednesday 1-3 TB306, Tower 2 |
| ENG232.II | **AFRICAN FICTION**
 Dr. Fiona Bateman

 In this seminar we study novels by acclaimed authors from Nigeria, Kenya, and Zimbabwe, who describe a very different Africa to the continent that had long been represented in European texts as 'dark'. These stories provide the reader with an alternative perspective on colonial history, as well as insights into different African cultures and the shared experience of family and community. They fundamentally challenge the tired stereotype of Africa as a place of savagery and barbarism.

 Themes to be discussed will include language and the oral tradition, post coloniality, tradition and modernity, gender, and landscape. The core texts are: Chinua Achebe, *Things Fall Apart* (1958); Ngugi wa Thiongo, *The River Between* (1965); Tsitsi Dangarembga, *Nervous* | **2 only** | Thursday 3-5 TB306, Tower 2 |

	Conditions (1988); and Chimamanda Ngozi Adichie, *Americanah* (2013). Assessment: 30% for continuous assessment and 70% for the final assignment.		
ENG223.II	**SPECIAL THEME** **Printing Dissent: Protest on the Page** **Dr Alexandra Peat** 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. **Texts:** Claudia Rankine, *Citizen: An American Lyric,* Penguin ISBN 978-0141981772 Madeleine Thien, *Do Not Say We have Nothing,* Granta ISBN 978-178378266 Stevie Smith, *Novel on Yellow Paper,* Virago ISBN 978-0860681465 We will also be reading a variety of material available through digital archives, as well as short texts available via Canvas. **Assessment:** 30% continuous assessment; 70% final project	**2 only**	Tuesday 1-3 CA002, Cairnes Building

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 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 contact the College of Arts Office.

To apply for an extension of more than seven days, you will need to fill out the Extenuating Circumstances form, which is handled by the College of Arts:

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

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

Deferrals:

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

You can review FAQs on deferrals here:

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

Penalties for Late Work

Late work that does not meet the grounds for the above or is simply late will be penalised at two points per day including weekends and bank holidays. 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.

<u>Summary notes on extensions, deferrals, repeats and penalties for late work</u>

- 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 and CANNOT be granted by individual module convenors/lecturers OR the Head of Year/Programme.
- Work that is any more than two weeks late (14 days) cannot be accepted even if students have medical certificates 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 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 refencing 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

Is it Plagiarism?: **A Quick Guide for Students**

EXAMPLE	IS IT PLAGIARISM?	NOTES
In an article called '"Thy State Is the More Gracious": Courtly Space and Social Mobility in *Hamlet* and Early Modern Culture', Peter Sillitoe argues: *Hamlet* (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 *Hamlet* 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. Sam writes an essay that says: *Hamlet* 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 *Hamlet* 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.	Yes!	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/rogeting-sinister-buttocks-students-essays-plagiarising-thesaurus). 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!
A blog post found online at http://warustudiotk.blogspot.ie/2011/04/political-and-social-themes-in-hamlet.html says: The men throughout the play fall into two categories. There are those like Claudius and Polonius, as Hamlet states about Polonius, which is true also for Claudius, "A man of words." And then there are those like Hamlet, Fortinbras and Laertes who are men of action. Claudius is more of a politician king, he has a way with words. This is vastly apparant 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.] Sam writes an essay that says: There are two categories of men in *Hamlet*: 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.	Yes!	It is never acceptable to cut, paste and then slightly reword online (or any other) materials in your essays—even if it is 'just' plot summary that you are using. Even if Sam lists blog post as a source on his Bibliography/Works Cited page, his failure to cite this material correctly in the body of his essay still means that he has plagiarised.

EXAMPLE	IS IT PLAGIARISM?	NOTES
Ann Thompson and Neil Taylor's introduction to the Adren edition of *Hamlet* 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. 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).	Yes!	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!
Sam is a good student who has high marks in all of his other courses, but was found plagiarising 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 courses.
Sam and Charlie are good friends who are taking the same course. 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 unauthorised manner on work that they are both submitting for credit.
Sam and Charlie are good friends who are taking the same course. 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 courses.	Yes!	This is called 'self-plagiarism' or 'auto-plagiarism'. It is forbidden to reuse materials that you have already (or simultaneously) submitted for credit in another course.
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 'plagiarising' 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!

EXAMPLE	IS IT PLAGIARISM?	NOTES
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, plagiarise 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, plagiarise any sources and has properly credited all quotations.
Charlie writes an essay in which he uses quotation marks appropriately and cites everything parenthetically. However, he does not attach a Bibliography/Works Cited page, as required in MLA format.	Perhaps not exactly, but it's not a good idea!	Attaching a Bibliography/Works Cited is never optional (even in those cases where you may only have used one primary source in your essay and no secondary sources at all). You will lose marks on your essay for failing to attach a Bibliography/Works Cited page.
Charlie writes an essay and attaches a Bibliography/Works Cited page listing all of the secondary sources that he consulted. He puts everything that he has quoted directly from these secondary sources in quotation marks to indicate it's not his own words, but he doesn't bother putting any parenthetical citations in the body of his essay to show the source of each individual quotation.	Perhaps not exactly, but it's not a good idea!	Even if you put quoted material in quotation marks, if you fail to give your reader an indication of where each quotation is from, it's still not properly cited. You will lose marks on your essay for failing to cite your sources parenthetically.
Sam writes an essay that uses his secondary reading to help him position his own argument. He writes: *Hamlet* 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. **Bibliography** Shakespeare, William. *Hamlet*. Ed. Ann Thompson and Neil Taylor. London: Arden Shakespeare, 2010. Print. Sillitoe, Peter. " 'Thy State Is the More Gracious': Courtly Space and Social Mobility in *Hamlet* and Early Modern Culture." *Shakespeare* 9 (2013): 204-19. Print.	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/

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." *KnowledgeNotesTM 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.

<u>An article posted on an open-access or personal website</u>:

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:

<u>An internet site</u>:

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

<u>A single page from a larger internet site</u>:

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

<u>A personal email message</u>:

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.

<u>A personal homepage</u>:

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

<u>A CD-ROM publication</u>:

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

<u>An online video</u>:

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

<u>A blog posting</u>:

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

English indicative grade criteria

Mark	Grade	Award	Characteristics often found
70+	A	First Class Honours	An excellent piece of work that displays originality in though and is written in stylish English. Shows a coherent argument relevant to the chosen title and supported by convincing evidence. No major factual or grammatical errors. Incisive and accurate citing of sources (using MLA style-guide references and bibliography) well-integrated into the text and argument.
60-69	B	Second Class Honours (Grade 1)	A good piece of work that displays an considered attempt to engage with the chosen topic, and evidence of thoughtful reading. Shows an argument that is wide-ranging but perhaps not detailed or comprehensive, or fully supported by evidence Some minor factual or grammatical errors. Accurate and relevant citing of sources (using MLA style-guid references and bibliography).
50-59	C	Second Class Honours (Grade 2)	Evidence of an attempt to engage with the subject: perhaps no always directly answering question. Shows evidence of reading but perhaps an overdependence others' work (secondary sources, lecture notes) deployed without direct relevance or being fully understood. Attempt at argument, but not fully convincing: the essay mayb relies on plot summary and excess description rather than analysis. Some factual or grammatical errors (apostrophe usage, fused sentences) can reveal a lack of understanding, or awareness of good writing practice. Accurate citing of sources (using MLA style-guide references and bibliography)
45-49	D+	Third Class Honours	Limited in scope or analysis, or not addressing topic, but shows some knowledge of primary texts and makes some attempt to provide a substantial answer. Some inaccurate citing of sources (using MLA Style-guide references and bibliography)
40-44	D	Pass	Barely adequate in scope and argument showing gaps in understanding - but displays some knowledge of texts and attempts to provide an answer. Inaccurate citing of sources (using MLA styleguide references and bibliography)
35-39	E	Fail	Inadequate response showing wide gaps in understanding but displays some knowledge of texts. Inaccurate citing of sources.
5-34	F	Fail	Completely inadequate attempt, not addressing topic or texts accurately or coherently.
5	G	Fail	Attended exam or submitted response but no attempt
0	P	Fail	Suspected plagiarism – see attached guide

Further suggested grade indicators

WRITING

A+
- Exceptional writing skills are evident
- Expertly uses sentence variety and precise vocabulary to convey meaning effectively
- Demonstrates an assured, reasonable and consistent critical voice.

A
- Expression, punctuation, grammar, and command of syntax are generally excellent
- Hardly any technical errors are evident
- Lucid, coherent, and convincing prose

MID- TO HIGH- B+
- Well written, accurate prose
- Assured command of language
- A few minor typographical errors in spelling, syntax, punctuation and grammar

LOW- TO MID- B+
- Reasonably well written, accurate prose
- Assured command of several important aspects of academic writing
- Several typographical errors in spelling, syntax, punctuation, and grammar

MID- TO HIGH- B-
- A generally well written response
- Generally good command of language
- Some errors in syntax, spelling, punctuation, and grammar, but writing is generally accurate
- Evidence of confusion of one or two grammatical rules

LOW- TO MID- B-
- Reasonably well written response
- Fair command of language
- Some repeated errors in grammar, syntax, or punctuation
- Minor infelicities and mistakes throughout

C
- Displays several technical errors in relation to style, grammar, spelling, syntax, and punctuation
- Meaning is clear; however, some sentences are inaccurate or difficult to read
- Expression may be inappropriate or too informal for academic work

D
- Displays numerous fundamental weaknesses in academic writing
- Several major mistakes in style, grammar, spelling, syntax, and punctuation

E
- An inadequate answer which may display serious flaws in academic writing

CONTENT

A+
- Exceptional academic work showing originality and impressive awareness of scholarly procedures
- Sustains insightful, in-depth analysis
- Logically compelling thesis
- Highly persuasive examples
- Extremely well focused, cogent and convincing

A
- Original, sophisticated and convincing argument
- Excellent levels of insight and critical ability
- Very detailed appreciation of text(s) and related areas

MID- TO HIGH- B+
- Thorough, detailed work
- A well-constructed argument
- Repeated evidence of ability, insight, and wider reading
- Detailed comprehension of primary text(s) under consideration
- Some awareness of related areas (such as critical theory, etc.)

LOW- TO MID- B+
- Fairly thorough, detailed work
- An fairly well-constructed argument
- Some evidence of ability, insight and wider reading
- Detailed comprehension of primary text(s) under consideration is evident in parts of the essay
- Occasional awareness of related areas (such as critical theory, etc.)

MID- TO HIGH- B-
- A decent answer which demonstrates comprehension of the primary text(s)
- Displays some evidence of insight and wider reading
- Some awareness of relevant issues (such as critical perspectives) is evident
- A generally well-constructed argument is presented

LOW- TO MID- B-

- A reasonable answer which presents a clear argument
- Occasional inconsistencies are present
- Evidence of reasonable comprehension of texts and some insight into related issues (such as critical perspectives)
- A fairly well constructed argument is presented

C

- No clear argument is presented
- Ideas are disorganised but there is some evidence of significant thought
- Some comprehension of primary text(s) but many significant details are omitted
- May contain minor mistakes
- Does not demonstrate good awareness of important issues relating to text(s)/question

D

- Incoherent/inadequate argument
- Displays some familiarity with the text(s)
- Evidence of some understanding of the question
- Lack of analysis
- May contain a number of factual errors or inaccuracies

E

- Inadequate in almost all respects

SCHOLARSHIP

A+

- Outstanding understanding and application of scholarly approaches to texts
- Exceptionally incisive use of primary and secondary texts
- MLA format is followed accurately

A

- Excellent understanding and application of scholarly approaches to texts
- Detailed and precise use of primary and secondary texts
- MLA format is followed accurately

MID- TO HIGH- B-

- Very good understanding of scholarly approaches to texts
- Some good detail in use of primary and secondary texts
- Secondary sources are evaluated and analysed
- MLA formatting is consistent and generally accurate

LOW- TO MID- B+

- Good understanding of scholarly approaches to texts
- Some thoughtful use of primary and secondary texts
- Sometimes, secondary sources are evaluated and analysed
- MLA formatting is usually consistent and generally accurate

MID- TO HIGH- B-

- Evidence from primary text(s) is used to support several comments
- Secondary sources are used, but not integrated into argument or just used to substantiate single point of view
- Excessive praise of authors or agreement with critics
- Awareness of MLA formatting: attempts to provide a bibliography and in-text citation, although errors may be present

LOW- TO MID- B-

- Some evidence from primary texts is provided to support comments
- Some use of secondary sources but less evidence of engagement with the ideas in them
- Some repetition of major sources like lecture notes
- Limited demonstration of awareness of scholarly conventions, e.g. bibliography and in-text citation

C

- Uses some textual detail/evidence to support comments
- Strong dependence on lecture notes and/or study guides/general notes
- May use secondary source material but without integration or evidence of comprehension

D

- Limited view of texts and contexts
- Limited demonstration of understanding of scholarly conventions
- May omit a bibliography and in-text citation

- Does not refer to relevant secondary material, or uses inappropriate secondary material without discretion
- Repetition without comment of arguments from sources or lecture notes

E

No effort to engage seriously with texts primary or secondary

No demonstration of awareness of scholarly conventions

F   Borrows from sources without acknowledgment
= Plagiarism – see above notes on plagiarism and how to avoid it.

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)**

<u>Request for Letter of Reference</u>

<u>Discipline of English, University of Galway</u>

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: _____

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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 enrols 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.

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 his/her academic endeavours with honesty and integrity.

* Each student shall comply with his/her 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.

* No student shall provide false or misleading information to or withhold relevant information from any party regarding his/her 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.

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)

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 behaviour that endangers the welfare of the individual or others.
- Making derogatory comments or allegations against a member of staff or other student either in person or utilising electronic media such as e-mail or social networking sites.
- Cheating, plagiarism and circumstances where a student submits the work of another as his/her own or allows another person to undertake an assessment or assignment for him/her.
- 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, or laboratory, drawing-office or clinical sessions; **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