



OLLSCOIL NA GAILLIMHE
UNIVERSITY OF GALWAY

**Discipline of English
Visiting Students
COURSE HANDBOOK
Semester 2
2023-24**

Visiting Student Academic Co-ordinator:

**Ms Kirry O'Brien, Ext 3847, kirry.obrien@universityofgalway.ie
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WELCOME TO UNIVERSITY OF GALWAY!

Dear Visiting Student,

Welcome to the Discipline of English at University of Galway! We hope you enjoy your time here in Galway!

Please note:

- Semester One **Lecture Modules** will begin on **Monday, 8th January 2024.**
- Semester One **Seminar Modules** will begin on **Monday, 15th January 2024**

Regards,

Ms Kirry O'Brien
Visiting Student Academic Coordinator

Visiting Student REGISTRATION:

There are **two types of modules** taught within the Discipline of English:

(1) Lectures (large group teaching)

(2) Seminars (small group teaching)

How to Register for an English Lecture module:

1. Once you have registered with the university, log on to your student portal. **Log into your student portal** (<https://sis.nuigalway.ie/app/f?p=21202:101>) when online registration opens for your programme (**8th January**). Note this link is only live **on or after** your opening date.
2. You can then choose as many lecture modules as your timetable will allow from the list of modules in the handbook.
3. **Lecture classes begin on Monday, 8th January.**

How to Register for an English Seminar Module:

1. **If you wish to take a seminar, each student must fill out a seminar registration form. The form will be made available on the visiting student webpage on Friday, 5th January 2024: [Visiting Students \(https://www.universityofgalway.ie/colleges-and-schools/arts-social-sciences-and-celtic-studies/english-creative-arts/departments-centres/english/visiting-students/\)](https://www.universityofgalway.ie/colleges-and-schools/arts-social-sciences-and-celtic-studies/english-creative-arts/departments-centres/english/visiting-students/)**
2. **Completed forms must be sent to semca@universityofgalway.ie by Wednesday, 10th January by 12 noon.** No late forms will be accepted.
3. All forms will be processed on a first come, first serve basis.
4. Students will be allocated to one seminar by **4pm on Friday, 12th January**. Allocations will be made available on the visiting student webpage: [Visiting Students](#) .
5. Upon receiving your allocated seminar, the Discipline of English will liaise with the Registration Office and your registration will be updated. **You do not need to register online afterwards for your seminar.**
6. All visiting students can choose ONE English seminar module in Semester 2, 2023-24 (or two max over a full academic year). (It is **NOT** compulsory however, to take a seminar module).
7. **Seminar classes being on Monday, 15th January.**

Discipline of English Guidelines for Visiting Students

Please read the following carefully:

- Each Lecture and Seminar Course is worth 5 ECTS.
- Visiting Students may take as many Lecture Courses from the options available in 2nd Year and 3rd Year English as their timetable allows. ***Please note there are CAPS on all modules***
- Students have the option of enrolling in a seminar course if they wish. Only **ONE** Seminar Course is allowed to be taken by any student **each semester**. Students need to register separately with the Discipline of English if they wish to take a seminar. Places are limited in each module. Registration forms will need to be **submitted via email** to semca@universityofgalway.ie by **12 noon on Wednesday, 10th January**. The form will be available to download from 5th January on the [Visiting Student webpage](#).
- Semester 1 Lecture modules commence on **Monday, 8th January**
- Semester 1 Seminar modules commence on **Monday, 15th January**.
- All lecture courses are assessed by a mid-term essay and a final essay.
- All seminar courses are assessed by continuous assessment and a final essay/portfolio.
- After students have registered online for their modules, they will be able to view all module information on [Canvas](#). As this is a new platform to the university this year, please be patient if you do not see all your modules straight after registering online. It may take 24-48 hours for them to appear. Please note: ***If you registered for a seminar, you will not see your seminar on Canvas until the week of Monday, 15th January.***

List of Available Lecture Modules in Semester 2:

Semester 2					
	Monday	Tuesday	Wednesday	Thursday	Friday
9:00-10:00			ENG228.E Old English Poetry: SC001, Kirwan Theatre		
10:00-11:00			ENG304.E Contemporary Literature: SC005, Tyndall Theatre		ENG304.E Contemporary Literature: AC001, O'Flaherty Theatre
11:00-12:00				EN3143 Literature and the Digital World: IT250, IT Building	
12:00-1:00				ENG203.E Genre Studies: IT250, IT Building	
1:00-2:00					EN385.E Drama and Theatre Studies: AC002, Anderson Theatre
2:00-3:00			EN385.E Drama and Theatre Studies: IT250, IT Building		
3:00-4:00		EN2125 Studies in Medieval Literature: AC001, O'Flaherty Theatre		EN2125 Studies in Medieval Literature: AC002, Anderson Theatre	
4:00-5:00	ENG228.E Old English Poetry: AC001, O'Flaherty Theatre				
5:00-6:00	ENG203.E Genre Studies: AMB-1021, O'hEocha Theatre	EN3143 Literature and the Digital World: AMB-1021, O'hEocha Theatre			
** Students may also choose <u>ONE SEMINAR</u> via a Seminar Registration Process in January 2024 **					

Lecture Courses Semester 2, 2023-24

EN2125: STUDIES IN MEDIEVAL LITERATURE

The first half of this course examines the fourteenth-century alliterative poem, *Sir Gawain and the Green Knight*, as an example of the genre of medieval Arthurian romance. We will consider themes such as courage, chivalric worth, testing, temptation, and piety.

Chaucer wrote his famous *Canterbury Tales* in the last quarter of the fourteenth century and this last great work of his is one of the most exciting and varied in the English Language. Obscenity and profanity jostle with piety and solemnity as twenty-three characters tell stories of magic, war, love, fornication and virtue. If you are of a historical persuasion, you will be happy here – you will learn, from the perspective of a witty, forgiving analyst of self and society, about the nature of late medieval life, as lived by student, saint, lover, knight, priest, wife; about money, crime, sex, the Church, medicine, gender, about guilds, monasteries, pilgrimages, warfare, love.

We will read a selection of the *Canterbury Tales*, including *The General Prologue*, *The Knight's Tale*, *The Miller's Tale* and the *Wife of Bath's Prologue and Tale*.

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

Lecturer: Dr. Clíodhna Carney (cliona.carney@universityofgalway.ie) and Dr Dermot Burns (dermot.burns@universityofgalway.ie)

Texts:

W. R. J. Barron, ed., *Sir Gawain and the Green Knight*, revised edition (Manchester: Manchester University Press, 1998).

Students may choose either the *Norton Chaucer* (2019), edited by David Lawton, or the *Riverside Chaucer*, 3rd edition (2008), edited by Larry Benson.

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

ENG203.E GENRE STUDIES

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

Venue/Time: **Monday 5-6 in AMB-1021 O'hEocha Theatre and Thursday 12-1pm IT250, IT Building**

Lecturer: Dr. Heather Ladd

Texts:

All texts marked with an asterisk * below will be provided on Blackboard
John Wilmont, Earl of Rochester, "A Satyr Against Reason and Mankind"*

Alexander Pope, "Epistle to Dr. Arbuthnot"*
Jonathan Swift, "Verses on the Death of Dr. Swift, D.S.P.D."*
Susanna Centlivre, *The Basset Table**
Lady Mary Wortley Montague, "Saturday: The Small Pox"*
John Gay, *The Beggar's Opera* (Oxford World's Classics)
Oliver Goldsmith, "The Deserted Village"*
Henry Mackenzie, *The Man of Feeling* (Oxford World's Classics)
Excerpt from Olaudah Equiano, *The Interesting Narrative of the Life of Olaudah Equiano**

Assessment: 40% midterm assignment and 60% final essay

ENG304.E CONTEMPORARY LITERATURE

This course will explore new and relatively recent literature and is structured into two interconnected sections: one focusing on Irish literature and one focusing on 'international' literature. Together, the two sections will comprise novels and genre-bending works by writers from Ireland and other countries, published in the past two decades. The course will encourage us to ask ourselves what 'contemporary' means with regard to particular cultures, particular issues, and particular authors. We will explore how these authorial voices and the artistic and genre experiments they undertake illumine our present world in specific and sometimes unexpected ways. Our discussions will focus closely on the forms, structures, and techniques employed by these writers, and on the themes and issues for discussion that arise for us in their work. While our investigations will concentrate primarily on close readings of the selected works, we will also use supplementary critical and biographical material to broaden our potential understanding of the worlds from which, and about which, they speak.

Venue/Time: **Wednesday 10-11, Tyndall Theatre AND Friday 10-11 AC001 O'Flaherty Theatre**

Lecturers: Dr John Kenny (john.kenny@universityofgalway.ie) and Mr Mike McCormack (mike.mccormack@universityofgalway.ie)

Texts:

Section A: Irish Literature

Lecturer: Dr John Kenny Assessment: Mid-term essay (40%)

Required reading (any editions, including electronic, will be fine):

John McGahern, *That They May Face the Rising Sun* (2002)
Mary Costello, *The River Capture* (2019)
Patrick McCabe, *Poguemahone* (2022)

Section B: International Literature

Lecturer: Mr Mike McCormack Assessment: End-of-term essay (60%)

Required reading:

Daniel Woodrell, *Winter's Bone* (2006)
Olivia Laing, *The Trip to Echo Spring: On Writers and Drinking* (2013)
Max Porter, *Grief is the Thing with Feathers* (2015)
Maylis de Kerangal, *Mend the Living* (2017; trans. from French)

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

ENG228.E: 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)

Texts:

Primary Sources, will be available on Canvas

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

EN385.E DRAMA AND THEATRE STUDIES

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/renaissance->

[editions/gorboduc.html](https://www.luminarium.org/renaissance-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-](https://gutenberg.ca/ebooks/goldonident-twomasters/goldonident-twomasters-00-h.html)

[twomasters/goldonident-twomasters-00-h.html](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%)

EN3143 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

LIST OF SEMINARS (SEMESTER 2 Only)

For those visiting students who are registered for the full academic year for 2023-24, please see below a list of seminars that will be available in Semester 2. Please note: There will be another separate, seminar registration process in January 2024 for students who wish to obtain a place in one of the below seminars

Code	Seminar Title	Venue
EN2114	<p>RENAISSANCE DRAMA <u>Lecturer:</u> Ms. Kirry O'Brien</p> <p>This course explores four plays by four different writers from the Renaissance period: Christopher Marlowe's <i>The Jew of Malta</i>, William Shakespeare's <i>The Merchant of Venice</i>, Kyd's <i>The Spanish Tragedy</i> and Jonson's <i>Volpone</i>. We will examine the development of theatrical drama during this era and invigilate many of the concerns of the day that were addressed by said theatre: power, race, gender, revenge etc. <u>Assessment:</u> 15% for the class presentation write up, 15% for a mid-term minor essay and 70% for the final essay.</p>	<p>Tuesday 11-1 TB306, Tower 2 (Semester 2)</p>
EN2116	<p>SHAKESPEAREAN COMEDIES <u>Lecturer:</u> Ms. Kirry O'Brien</p> <p>This seminar will examine, in detail, four of Shakespeare's Comedies. Shakespeare's comedies end in heterosexual marriage: however, many trials and obstacles have to be overcome along the way. We shall explore the complex issues raised on the journey towards a so-called happy ending. <u>Texts:</u> <i>As You Like It, Twelfth Night, All's Well that Ends Well, Measure for Measure</i>. <u>Assessment:</u> 15% for the class presentation write up, 15% for a mid-term minor essay and 70% for the final essay.</p>	<p>Monday 9-11 TB306, Tower 2 (Semester 2)</p>
EN2155	<p>EXPLORING SHAKESPEARE Lecturer: Ms Kirry O'Brien</p> <p>This seminar explores in detail some of the diversity of genres to be found with Shakespeare's Plays. Engaging with four very diverse plays it will examine an extensive range of (sometimes overlapping) themes. These will be examined in the context of the time of their construction and how they are read/performed today. Texts: <i>Romeo and Juliet, A Midsummer Night's Dream, Henry V, The Winter's Tale</i> Assessment: 15% for the class presentation write up, 15% for a mid-term minor essay and 70% for the final essay.</p>	<p>Tuesday 4-6 TB306, Tower 2 (Semester 2)</p>
EN3114	<p>MODERNIST FICTION Lecturer: Dr Adrian Paterson</p> <p>This seminar course considers the radical prose of two of the twentieth century's finest writers, Katherine Mansfield and Virginia Woolf. Their innovations in technique and in perception</p>	<p>Tuesday 11-1, Seminar Room 1, O'Donoghue Centre for Drama, Theatre</p>

	<p>revolutionized the short story while their rivalry and mutual influence spurred Woolf to conceive a new shape for the novel. While reading closely and conducting a detailed analysis of narrative form and prose style, we ask key questions about war, ego, consciousness, science, time, sex, gender, genre, audience, and empire. We also consider the place of genre in bringing about change in modernist fiction, and the role of essays and diaries in forming new kinds of narrative. Active class participation is encouraged and demanded.</p> <p>Texts: Virginia Woolf, <i>To The Lighthouse</i>, Oxford; Virginia Woolf, <i>A Room of One's Own</i>, Oxford; Virginia Woolf, <i>Orlando</i>, Oxford. Selected and edited by Vincent O'Sullivan 2006, Katherine Mansfield's selected stories, W.W. Norton New York [ISBN: 9780393925333].</p> <p>Assessment: 30% continuous assessment, including class participation and shorter written work; 70% final essay.</p>	and Performance (Semester 2)
EN410.II	<p>JANE AUSTEN Lecturer: Dr. Muireann O'Cinneide</p> <p>This seminar explores the writings of Jane Austen (1775-1817), one of the best-loved and most critically admired novelists in English literature. The module considers some of Austen's earliest work, tracing her transition from gleeful parody to pointed social satire and a distinctive psychological complexity. We also discuss two of Austen's mature novels, examining how her satire develops into an ironic narrative mode – one that offers a powerful ethical commentary on the power structures of early-nineteenth-century Britain and its colonial territories. Seminars will also address the twentieth- and twenty-first century production of Jane Austen as an authorial brand through cinematic/television/social media adaptations, literary pastiches, and cultural tourism.</p> <p>Required Texts: "Love and Friendship" (~1790); <i>Northanger Abbey</i> (1818); <i>Mansfield Park</i> (1814); <i>Emma</i> (1815). Oxford University Press editions of the novels preferred.</p> <p>Assessment: 30% continuous assessment (20% individual presentation and in-class activities; 10% written assignment(s)); 70% final essay.</p>	Thursday 1-3 TB306, Tower 2 (Semester 2)
ENG230.II	<p>NINETEENTH CENTURY DETECTIVE FICTION Lecturer: Dr. Coralline Dupuy</p> <p>The focus of this course is a selection of the Sherlock Holmes stories by Arthur Conan Doyle.</p> <p>The critical tools used in class include structuralist, post-colonial, and gender studies.</p> <p>Through this course, the students will appraise each text individually and look at the global issues pervading the Sherlock Holmes corpus. The proposed method of study is comparative analysis.</p> <p>Required Texts · Doyle, Arthur Conan. <i>A Study in Scarlet</i>. 1887. Oxford: OUP, 2008.</p>	Tuesday 1-3, TB306, Tower 2 (Semester 2)

	<ul style="list-style-type: none"> · Doyle, Arthur Conan. <i>The Adventures of Sherlock Holmes</i>. 1891. Oxford: OUP, 1999. · Doyle, Arthur Conan. <i>The Hound of the Baskervilles</i>. 1901. Oxford: OUP, 2008. · Doyle, Arthur Conan. <i>'The Final Problem.'</i> The Memoirs of Sherlock Holmes. 1893. Oxford: OUP, 2009. <p>Assessment: continuous assessment 30% and final essay 70%.</p>	
EN2100	<p>CREATIVE WRITING <u>Lecturer:</u> Mr Eamon Doggett</p> <p>Please note: This seminar is <u>not</u> available to students of the BA in English & Creative Writing or the BA with Creative Writing</p> <p>This seminar will provide a forum for students to develop their own creative voices through the medium of writing. Students will get the chance to write their own creative pieces (short stories, novel extracts, poems, personal essays) and discuss them, along with the work of others, in an encouraging space. Grounded in a philosophy that to write well is to read well, we will also discuss a number of fiction, creative non-fiction and poetry texts. By engaging in close reading, editing, and writing exercises, students will develop and hone creative skills applicable to a broad range of disciplines, both in academia and the creative arts. <u>Assessment:</u> 30% continuous assessment, 70% final portfolio.</p>	Monday 3-5 TB306, Tower 2 (Semester 2)
EN2174	<p>EXPLORING SHAKESPEARE Lecturer: Ms Kirry O'Brien</p> <p>This seminar explores in detail some of the diversity of genres to be found with Shakespeare's Plays. Engaging with four very diverse plays it will examine an extensive range of (sometimes overlapping) themes. These will be examined in the context of the time of their construction and how they are read/performed today.</p> <p>Texts: Romeo and Juliet, A Midsummer Night's Dream, Henry V, The Winter's Tale</p> <p>Assessment: 15% for the class presentation write up, 15% for a mid-term minor essay and 70% for the final essay.</p>	Monday 11-1 TB306, Tower 2 (Semester 2)
ENG243.II	<p>SPECIAL TOPIC: Literature of Migration and Displacement Dr Alexandra Peat</p> <p>The twentieth and twenty-first centuries have witnessed a wealth of literary production that responds to and reflects shifting ethnic and national communities, and a modern world put in motion by — among other things — global conflict, the effects of decolonization, and the climate crisis. In this course, we will consider representations of migration from the beginning of the twentieth century to the present day and from writers across the world. We will explore questions of displacement (both forced and voluntary), exile, border crossing, diasporic community, and changing definitions of home. As we examine the narrative strategies and forms that displaced writers use to represent their experiences, we will discuss whether writing by and about immigrants is a transnational literary movement that requires new frameworks of analysis that extend beyond the study of national cultures and languages.</p>	Wednesday 3-5 AC203, Arts/Science Concourse (Semester 2)

	<p>Texts: Andrea Levy, <i>Small Island</i>, Tinder Press ISBN 978-0755307500 Moshin Hamid, <i>Exit West</i>, Penguin ISBN 978-0241979068 Thi Bui, <i>The Best We Could Do</i> ISBN 978-1419718786 Colm Toibin, <i>Brooklyn</i>, Penguin ISBN 978-0241972700</p> <p>Selected short texts provided on Canvas, including: Viet Thanh Nguyen, "Black Eyed Women" Hannah Arendt, "We Refugees" Anne Enright, "The Hotel" Selected Poems Assessment: 30% continuous assessment; 70% final essay</p>	
EN280.II	<p>TRANSFORMATIONS OF THE NOVEL Dr. Heather Ladd</p> <p>Tobias Smollett defines the novel as "a large diffused picture, comprehending the characters of life." When Smollett set down these words, the novel was still in its formative years. Those studying this period regularly describe the novel as having "risen" in the eighteenth century, as if its development was a smooth and effortless process. As students on this module will learn, however, the birth of the novel was messy and complicated, and early examples of the form are far more experimental than the three-volume novels of the nineteenth century would have us expect. Reflecting the attitude of the rollicking eighteenth century, when the ideas of the Enlightenment, the birth of consumer culture and the discoveries of medical science were remaking what it meant to be human, the texts on this module reveal a world of shifting constructions of gender, power, and the individual.</p> <p>Texts: Daniel Defoe, <i>Moll Flanders</i> (Oxford World's Classics) Excerpt from Jonathan Swift, <i>Gulliver's Travels</i> (Oxford World's Classics) Horace Walpole, <i>The Castle of Otranto</i> (Oxford World's Classics) Frances Burney, <i>Evelina</i> (Oxford World's Classics) Assessment: Continuous assessment 30% and final essay 70%.</p>	Tuesday 1-3, TB303, Tower 2 (Semester 2)
EN3111	<p>POETRY OF THE FIRST WORLD WAR Ms Kirry O'Brien</p> <p>The approach of this seminar will be thematic. We engage with a wide variety of material by both poets who have only one poem of substance, to others whose body of work from this very short time period is remarkable. We begin with some of the poetry that helped create the climate for war. We also look at the (now all but forgotten) poetry that was written and read during the war by both combatants and non-combatants, both male and female. Male soldier poets examined include, amongst others, Rupert Brooke, Siegfried Sassoon, Ivor Gurney, Edward Thomas, Issac Rosenberg, and Wilfred Owen. Female writers to be studied include, amongst others, Jessie Pope, Vera Brittain and May Wedderburn Cannan.</p> <p>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.</p>	Tuesday 9-11 Seminar Room 1, O'Donoghue Centre for Drama, Theatre & Performance (Semester 2)

<p>EN3112</p>	<p>POETRY OF THE FIRST WORLD WAR Ms Kirry O'Brien</p> <p>The approach of this seminar will be thematic. We engage with a wide variety of material by both poets who have only one poem of substance, to others whose body of work from this very short time period is remarkable. We begin with some of the poetry that helped create the climate for war. We also look at the (now all but forgotten) poetry that was written and read during the war by both combatants and non-combatants, both male and female. Male soldier poets examined include, amongst others, Rupert Brooke, Siegfried Sassoon, Ivor Gurney, Edward Thomas, Issac Rosenberg, and Wilfred Owen. Female writers to be studied include, amongst others, Jessie Pope, Vera Brittain and May Wedderburn Cannan.</p> <p>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.</p>	<p>Monday 2-4 Seminar Room 1, O'Donoghue Centre for Drama, Theatre & Performance (Semester 2)</p>
<p>EN3145</p>	<p>EN3144 EMPIRE WRITING Dr. Muireann O' Cinneide</p> <p>This seminar explores the relationship between Britain and India as represented in nineteenth-century fiction. India, often hailed as the 'Jewel in the Crown' of the British Empire, came to symbolise in the Victorian popular imagination the deepest desires and fantasies of imperial conquest. In the aftermath of the Indian Uprising of 1857-58, however, it also came to represent the terrifying possibilities of imperial overthrow. British writers projected cultural anxieties about civilisation, race, and knowledge into narratives about Indian mystery and violence, even as Indian writers turned fiction in English into complex expressions of national, colonial and/or anti-colonial identity. The texts on this module include a sensational Orientalist bestseller; one of the first detective novels in English literature; short stories promising intimate revelations from the Indian home; and an imperial bildungsroman of adventure and espionage from the writer whose work became emblematic of British India.</p> <p>Texts:</p> <ul style="list-style-type: none"> ● Wilkie Collins, <i>The Moonstone</i> (1868) (pref. 2019 Oxford UP ed. O'Gorman); ● Rudyard Kipling, <i>Kim</i> (1901) (pref. 2008 Oxford UP ed. Alan Sandison) ● Cornelia Sorabji, extracts from <i>Love and Life Behind the Purdah</i> (1901); ● Flora Annie Steel, extracts from <i>The Flower of Forgiveness</i> (1894); ● Philip Meadows Taylor, extracts from <i>Confessions of a Thug</i> (1839). <p>Online versions of all texts will be available via the Library catalogue and/or Canvas. Students are recommended to purchase the Collins and Kipling editions specified; those wishing to read ahead should start with Collins's <i>The Moonstone</i></p> <p>Assessment: 30% continuous assessment (20% individual presentation and class exercises; 10% written assignment(s)); 70% final essay.</p>	<p>Thursday 9-11 TB303, Tower 2 (Semester 2)</p>
<p>EN435.II</p>	<p>STUDIES IN 20TH CENTURY POETRY Dr Adrian Paterson</p>	<p>Monday 1-3 TB306, Tower 2</p>

	<p>'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.</p> <p>Text: Jahan Ramazani, Richard Ellman, Robert O'Clair, Na (Editor), The Norton Anthology of Modern and Contemporary Poetry, Third Edition, W. W. Norton & Company Assessment: 30% continuous assessment and 70% final essay.</p>	(Semester 2)
EN459.II	<p>CONTEMPORARY IRISH WRITING Mr Eamon Doggett</p> <p>This seminar will focus on Irish writing from the last fifteen years. We will focus on how transformations in literary and cultural representation of Ireland and Irishness intersect with class, gender, race, ethnicity, disability and sexuality in Ireland. This seminar will examine writing across form: fiction, non-fiction, drama, and novella to consider how such texts critique and investigate Irish literary and cultural traditions. This seminar will consider how the changing political, social, and cultural contexts impact these works, acknowledging that social change and cultural output are deeply intertwined both in terms of theme and structure. In this seminar we will concentrate primarily on close readings of the selected texts. However, we will also use supplementary critical and cultural material to widen our understanding of these texts and their relationship to Ireland and Irishness.</p> <p>Required Readings: <i>The Spinning Heart</i> (2012) by Donal Ryan <i>This Hostel Life</i> (2018) by Melatu Uche Okorie <i>I Heart Alice Heart I</i> (2010) by Amy Conroy <i>Unsettled</i> (2021) by Rosaleen McDonagh <i>Small Things Like These</i> (2021) by Claire Keegan Assessment: 30% Mid-Term Essay; 70% Final Essay.</p>	Thursday 1-3 AMB-G043, Psychology Building (Semester 2)
EN464.II	<p>NEGOTIATING IDENTITIES: Aspects of 20th Century Irish Writing Ms. Teresa Dunne and Ms. Rachel Andrews (Semester 1) Dr Nessa Cronin and Mr John Brady (Semester 2)</p> <p>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</p>	Tuesday 1-2 and Friday 9-10 Seminar Room, Centre for Irish Studies (Semester 2)

	<p>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.</p> <p>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</p>	
<p>EN3120</p>	<p>TECHNOLOGY AND CULTURE Dr. Andrew Ó Baoill</p> <p>This module will use the example of Generative AI (eg ChatGPT, DALL'E 2) to explore the interplay of technology and culture. We will engage with an exciting set of critical thinkers, who explore a range of questions key to understanding the challenges and opportunities offered by this moment, from Walter Benjamin to Zeynep Tufekci, Donna Haraway to Mar Hicks, Michel Foucault to Raymond Williams. Our explorations and discussions will offer a range of perspectives on these radical technologies, and how we can (and should) respond to them.</p> <p>Text: Readings available through library reading list service and Canvas.</p> <p>Assessment: 30% Continuous Assessment, 70% Final Assignment</p>	<p>Tuesday 3-5 CA002, Cairnes Building (Semester 2)</p>
<p>EN3137</p>	<p>JAMES JOYCE, ULYSSES Dr. Cliodhna Carney</p> <p>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.</p> <p>Assessment: continuous assessment (30%) and one longer piece of writing (70%)</p> <p>Texts: Please make sure to get this edition, published by Vintage: James Joyce, Ulysses, ed. Hans Walter Gabler [ISBN-</p>	<p>Wednesday 1-3 TB306, Tower 2 (Semester 2)</p>

	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.	
ENG232.II	<p>AFRICAN FICTION Dr. Fiona Bateman</p> <p>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, <i>Things Fall Apart</i> (1958); Ngugi wa Thiongo, <i>The River Between</i> (1965); Tsitsi Dangarembga, <i>Nervous Conditions</i> (1988); and Chimamanda Ngozi Adichie, <i>Americanah</i> (2013). Assessment: 30% for continuous assessment and 70% for the final assignment.</p>	Thursday 3-5 TB306, Tower 2 (Semester 2)
ENG223.II	<p>SPECIAL THEME: Printing Dissent: Protest on the Page Dr Alexandra Peat</p> <p>Printing and publishing has long been associated with protest and activism. In this course, we will explore some key examples of protest in print culture in order to study how print has been used to document, explain, and disseminate dissatisfaction with the status quo and to push for change. We will engage with a variety of material, from the suffragette newspapers and ephemera of the nineteenth century to Riot Grrrl zines and from modernist "little" magazines to the anti-apartheid underground press of South Africa. The course focuses particularly on historical moments where technological developments in print culture coincided with or, indeed, enabled the growth of dissenting ideas, and adopts a broad definition of print culture, encompassing periodicals, newspapers, chapbooks, books, zines, and ephemera.</p> <p>Texts: Claudia Rankine, <i>Citizen: An American Lyric</i>, Penguin ISBN 978-0141981772 Madeleine Thien, <i>Do Not Say We have Nothing</i>, Granta ISBN 978-178378266 Stevie Smith, <i>Novel on Yellow Paper</i>, Virago ISBN 978-0860681465</p> <p>We will also be reading a variety of material available through digital archives, as well as short texts available via Canvas.</p> <p>Assessment: 30% continuous assessment; 70% final project</p>	Tuesday 1-3 CA002, Cairnes Building (Semester 2)

Referencing and Plagiarism

A good English essay should take into consideration a range of possible interpretations of the primary text, using these to develop an argument that shows independent critical thinking. It is always a good thing, therefore, to read widely, and can be really valuable to bolster your interpretation of the text by reacting to other people's ideas.

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

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

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

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

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

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

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

[Guides and tutorials](#)

[Citing and referencing](#)

[Quick referencing course](#)

University of Galway Plagiarism Code of Practice

English follows the university's plagiarism code, which means any instances of 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
<p>In an article called “‘Thy State Is the More Gracious’: Courtly Space and Social Mobility in <i>Hamlet</i> and Early Modern Culture’, Peter Sillitoe argues:</p> <p><i>Hamlet</i> (1601) depicts hierarchy and social mobility because the play focuses its attention onto a royal court. Clearly, this approach could be applied to many plays but <i>Hamlet</i> takes things much further with its emphasis on role-play and confused social identities. Crucially, the major characters are either nobles or the socially mobile, and the play highlights the workings of courtly power and the social challenge of the revenger in light of this.</p> <p>Sam writes an essay that says:</p> <p><i>Hamlet</i> portrays chains of command and social movement because the drama focuses its concentration onto an imperial court. Evidently, this approach could be useful to numerous plays but <i>Hamlet</i> takes belongings much further with its highlighting on role-play and perplexed community-based identities. Vitally, the chief characters are either aristocracy or the socially itinerant, and the drama showcases the machinery of courtly authority and the social test of the revenger in illumination of this.</p>	<p>Yes!</p>	<p>This phenomenon has recently become known as ‘Rogeting’ (in fact, you can read a humorous article about this phenomenon here: http://www.theguardian.com/education/shortcuts/2014/aug/08/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!</p>
<p>A blog post found online at http://warustudiotk.blogspot.ie/2011/04/political-and-social-themes-in-hamlet.html says:</p> <p>The men throughout the play fall into two categories. There are those like Claudius and Polonius, as Hamlet states about Polonius, which is true also for Claudius, “A man of words.” And then there are those like Hamlet, Fortinbras and Laertes who are men of action. Claudius is more of a politician king, he has a way with words. This is vastly apparant through out the play, but more so at the beginning and also near the end.</p> <p>[Note that this blog post contains words that are spelled incorrectly and that Sam inadvertently improves the quality of the writing.]</p> <p>Sam writes an essay that says:</p> <p>There are two categories of men in <i>Hamlet</i>: men of words (as Hamlet describes Polonius) and men of action. Claudius and Polonius fall into the first group, whereas Hamlet, Fortinbras and Laertes all fall into the second. It is apparent throughout the play—particularly at the beginning and near the end—that Claudius is a political creature who has a way with words.</p>	<p>Yes!</p>	<p>It is never acceptable to cut, paste and then slightly reword online (or any other) materials in your essays—even if it is ‘just’ plot summary that you are using. Even if Sam lists blog post as a source on his Bibliography/Works Cited page, his failure to cite this material correctly in the body of his essay still means that he has plagiarised.</p>

EXAMPLE	IS IT PLAGIARISM?	NOTES
<p>Ann Thompson and Neil Taylor’s introduction to the Adren edition of <i>Hamlet</i> says:</p> <p>Unsurprisingly, feminist critics have expressed difficulties with the play, deploring both the stereotypes of women depicted in it and the readiness of earlier critics to accept Hamlet’s view of the Queen and Ophelia without questioning whether the overall view taken by the play (or its author) might be different.</p> <p>Sam writes an essay that says:</p> <p>Unsurprisingly, feminist critics have expressed difficulties with the play, deploring both the stereotypes of women depicted in it and the readiness of earlier critics to accept Hamlet’s view of the Queen and Ophelia without questioning whether the overall view taken by the play (or its author) might be different (Thompson and Taylor 35).</p>	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.

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

SUMMARY

Mark	Grade	Award	Criteria used for assessment
70+	A	First Class Honours	An essay that displays originality, and is written in excellent English. No major grammatical or factual errors. A coherent argument supported by convincing evidence. Proper citing of sources (Bibliography and Works Cited) using the MLA Styleguide.
60-69	B	Second Class Honours (Grade 1)	An essay that displays an honest attempt to engage with subject. Some minor grammatical errors. A coherent argument that is wide-ranging but not comprehensive.
50-59	C	Second Class Honours (Grade 2)	Evidence of an attempt to engage with the subject, but an overdependence on others' work (secondary sources, lecture notes), which are deployed without evidence of being fully understood. Grammatical errors (apostrophe usage, fused sentences) reveal lack of knowledge of rules of writing. The essay relies on plot summary and excess description rather than analysis.
45-49	D+	Third Class Honours	Barely adequate, but shows some knowledge of primary texts and makes some attempt to provide a substantial answer.
40-44	D	Pass	Inadequate, but displays some knowledge of text and attempts to provide an answer but shows a lack of knowledge.
35-39	E	Fail	Inadequate but displays some knowledge of text.
20-34	F	Fail	Totally inadequate (very limited answer, lack of engagement with assessment texts, etc.).
0-19	G	Fail	Attended examination/submitted essay but no genuine attempt. Plagiarism.

Detailed Grade Descriptors

<p>A 70-100 H1</p>	<p><u>Excellent</u> A comprehensive, highly-structured, focused and concise response to the assessment tasks, consistently demonstrating some or all, as appropriate, of the following:</p> <ul style="list-style-type: none"> • an extensive and detailed knowledge of the subject matter • a highly-developed ability to apply this knowledge to the task set • evidence of extensive background reading • clear, fluent, stimulating and original expression • excellent presentation (spelling, grammar, graphical) with minimal or no presentation errors • Correct use of MLA style guide for citation and bibliography 	<p>A deep and systematic engagement with the assessment task, with consistently impressive demonstration of a comprehensive mastery of the subject matter, reflecting;</p> <ul style="list-style-type: none"> • a deep and broad knowledge and critical insight as well as extensive reading; • a critical and comprehensive appreciation of the relevant literature or theoretical framework • an exceptional ability to analyse and present arguments fluently and lucidly with a high level of critical analysis, amply supported by evidence, citation or quotation; • a highly-developed capacity for original, creative and logical thinking
<p>B 60-69 H2.1</p>	<p><u>Very Good</u> A thorough and well-organised response to the assessment tasks, demonstrating some or all, as appropriate, of the following:</p> <ul style="list-style-type: none"> • a broad knowledge of the subject matter • considerable strength in applying that knowledge to the task set • evidence of substantial background reading • clear and fluent expression • quality presentation with few presentation errors • minor grammatical and spelling errors • Correct use of MLA style guide for citation and bibliography 	<p>A substantial engagement with the assessment task, demonstrating</p> <ul style="list-style-type: none"> • a thorough familiarity with the relevant literature or theoretical, technical or professional framework • well-developed capacity to analyse issues, present arguments clearly and cogently well supported by evidence, citation or quotation; • some original insights and capacity for creative and logical thinking

<p>C 50-59 H2.2</p>	<p><u>Good</u> An adequate and competent response to the assessment tasks, demonstrating some or all, as appropriate, of the following:</p>	<p>An intellectually competent and factually sound answer, marked by,</p> <ul style="list-style-type: none"> • evidence of a reasonable familiarity with the relevant
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	<ul style="list-style-type: none"> • adequate but not complete knowledge of the subject matter • reliance on plot summary and description rather than analysis • omission of some important subject matter or the appearance of several minor errors • capacity to apply knowledge appropriately to the task albeit with some errors • evidence of some background reading • clear expression with few areas of confusion • writing of sufficient quality to convey meaning but some lack of fluency and command of suitable vocabulary • grammatical errors (apostrophe usage, fused sentences, etc.) • good presentation with some presentation errors • Incorrect use of MLA style guide 	<ul style="list-style-type: none"> literature or theoretical, technical or professional framework • good developed arguments, but more statements of ideas, arguments or statements adequately but not well supported by evidence, citation or quotation • some critical awareness and analytical qualities • some evidence of capacity for original and logical thinking
<p>D+ 45-50 H3</p>	<p><u>Satisfactory</u> An acceptable response to the assessment tasks with</p> <ul style="list-style-type: none"> • basic grasp of subject matter, but somewhat lacking in focus and structure • main points covered but insufficient detail • some effort to apply knowledge to the task but only a basic capacity or understanding displayed • little or no evidence of background reading • multiple errors • satisfactory presentation with an acceptable level of presentation errors 	<p>An acceptable level of intellectual engagement with the assessment task showing</p> <ul style="list-style-type: none"> • some familiarity with the relevant literature or theoretical, technical or professional framework • mostly statements of ideas, with limited development of argument • limited use of evidence, citation or quotation • limited critical awareness displayed • limited evidence of capacity for original and logical thinking

<p>D 40-44 H3</p>	<p><u>Acceptable</u> The minimum acceptable standard of response to the assessment tasks which</p> <ul style="list-style-type: none"> • shows a basic grasp of subject matter but may be poorly focused or badly structured or contain irrelevant material • has one major error and some minor errors • demonstrates the capacity to complete only moderately difficult tasks related to the subject material • no evidence of background reading • displays the minimum acceptable standard of presentation (spelling, grammar, graphical) 	<p>The minimum acceptable level of intellectual engagement with the assessment task with</p> <ul style="list-style-type: none"> • the minimum acceptable appreciation of the relevant literature or theoretical, technical or professional framework • ideas largely expressed as statements, with little or no developed or structured argument • minimum acceptable use of evidence, citation or quotation • little or no analysis or critical awareness displayed or is only partially successful • little or no demonstrated capacity for original and logical thinking
<p>E 35-39 Fail</p>	<p><u>Marginal</u> A response to the assessment tasks which fails to meet the minimum acceptable standards yet</p> <ul style="list-style-type: none"> • engages with the subject matter or problem set, despite major deficiencies in structure, relevance or focus • has two major errors • demonstrates the capacity to complete only part of, or the simpler elements of, the task • an incomplete or rushed answer e.g. the use of bullet points through part/all of answer 	<p>A factually sound answer with a partially successful, but not entirely acceptable, attempt to</p> <ul style="list-style-type: none"> • integrate factual knowledge into a broader literature or theoretical, framework • develop arguments • support ideas or arguments with evidence, citation or quotation
<p>F 6-34 Fail</p>	<p><u>Unacceptable</u> A response to the assessment tasks which is unacceptable, with</p> <ul style="list-style-type: none"> • a failure to address the subject matter resulting in a largely irrelevant answer or material of marginal relevance predominating • a display of some knowledge of material relative to the question posed, but with very serious omissions/errors and/or major inaccuracies included in answer 	<p>An unacceptable level of intellectual engagement with the assessment task, with</p> <ul style="list-style-type: none"> • no appreciation of the relevant literature or theoretical framework • no developed or structured argument • no use of evidence, citation or quotation • no analysis or critical awareness displayed or is only partially successful • no demonstrated capacity for original and logical thinking

	<ul style="list-style-type: none"> • solutions offered to a very limited portion of the problem set • an answer unacceptably incomplete (e.g. for lack of time) • a random and undisciplined development, layout or presentation • unacceptable standards of presentation, such as grammar, spelling or graphical presentation 	<ul style="list-style-type: none"> • significant failure to meet the assessment requirements
G 5% Fail	<u>Wholly unacceptable</u> <ul style="list-style-type: none"> • attended exam/submitted assignment but no genuine attempt to answer questions • plagiarism - unacknowledged use of other sources 	