



OLLSCOIL NA GAILLIMHÉ  
UNIVERSITY OF GALWAY

# Discipline of English Visiting Students COURSE HANDBOOK 2024-25

***Visiting Student Academic Co-ordinator:***

***Ms Kirry O'Brien, Ext 3847, [kirry.obrien@universityofgalway.ie](mailto:kirry.obrien@universityofgalway.ie)  
Room 308, Floor 1, Tower 1, Main Arts/Science Building***

***Visiting Student Administrative Co-***

***ordinator: [daniel.keaveney@universityofgalway.ie](mailto:daniel.keaveney@universityofgalway.ie)  
Room 511, Floor 3, Tower 1, Arts/Science Building***

V.29082024

# WELCOME TO UNIVERSITY OF GALWAY!

Dear Visiting Student,

Welcome to the Discipline of English at University of Galway and for those of you returning after the holidays welcome back! We hope you enjoy your time here in Galway!

Please note:

- Semester Two Lecture Modules will begin on **Monday 13 January 2025**
- Semester Two Seminar Modules will begin on **Monday 20 January 2025**

Please read the registration details on the next page very carefully

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:**

Once you have registered with the university, log in to your [student portal](#) when online registration opens.

You can then choose as many lecture modules as your timetable will allow from the list of modules in the handbook. Note that places in lecture modules are limited.

**Lecture classes begin on Monday, 13 January.**

### **How to Register for an English Seminar Module:**

All visiting students can choose **ONE** English seminar module in Semester 2, 2024-25.  
(It is **NOT** compulsory however, to take a seminar module)

Please Note: **You must be VERY CERTAIN that you wish to register for a seminar module.** Also, check that it fits into your timetable. There are only 3 places per module for visiting students. Once you register for a module you have effectively taken one space.

**If you find you no longer need a seminar that you have registered for, you MUST call to room 511, Third Floor, Tower 1 to change your registration.**

The Registration form will be available ONLINE on the Discipline of English website at <https://www.universityofgalway.ie/colleges-and-schools/arts-social-sciences-and-celtic-studies/english-media-creative-arts/departments-centres/english/visiting-students/>

**The link to submit the MS forms will go live at 1.00pm on Friday 10 January**

**These must be submitted by Tuesday noon 15<sup>th</sup> January.**

**Seminar classes begin on Monday, 20<sup>th</sup> January 2025.**

## 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 2<sup>nd</sup> Year and 3<sup>rd</sup> Year English as their timetable allows. **\*Please note places are limited in 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**. **\* Please note places are limited in all seminar modules also (3 visiting student spaces per seminar)\***
- Semester 2 Lecture modules commence on **Monday, 13 January**.
- Semester 2 Seminar modules commence on **Monday, 20<sup>th</sup> 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](#). 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:

	Monday	Tuesday	Wednesday	Thursday	Friday
9:00-10:00			EN2312 Old English Poetry: SC001, Kirwan Theatre		
10:00-11:00			EN3187 Contemporary Literature: AUC G002 THEATRE, ARAS UI CHATHAIL		EN3187 Contemporary Literature: AC001, O'Flaherty Theatre
11:00-12:00				EN3138 Literature and the Digital World: CSB-1006 (Computer Science Building)	
12:00-1:00				EN2303 Genre Studies: CSB-1006 (Computer Science Building)	
1:00-2:00					EN3188 Drama and Theatre Studies: AC002, Anderson Theatre
2:00-3:00			EN3188 Drama and Theatre Studies: CSB-1006 (Computer Science Building) Formerly: 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	EN2312 Old English Poetry: AC001, O'Flaherty Theatre				
5:00-6:00	EN2303 Genre Studies: AMB-1021, O'hEocha Theatre	EN3138 Literature and the Digital World: AMB-1021, O'hEocha Theatre			

## Lecture Courses Semester 2, 2024-25

### 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](mailto:cliona.carney@universityofgalway.ie)) and Dr Dermot Burns ([dermot.burns@universityofgalway.ie](mailto: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%)

### EN2303 GENRE STUDIES

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

**Lecturer:** Dr. Heather Ladd ([heather.ladd@universityofgalway.ie](mailto:heather.ladd@universityofgalway.ie))

**Texts:**

All texts marked with an asterisk \* below will be provided on Canvas

Anne Finch, "The Dog and His Master"\* and "The Eagle, the Sow, and the Cat"\*

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"\*

Frances Brooke, *The Old Maid* No. 13. [The Foundling Hospital]\*

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 examination

### **EN3187 CONTEMPORARY LITERATURE**

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

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

Lecturer: Dr. Henry Ajumeze

#### **Course texts:**

Caroline O'Donoghue's *Scenes of a Graphic Nature*  
Morrissey, Sinéad. *Between Here and There*. Manchester: Carcanet, 2002  
Imbolo Mbue, *How Beautiful We Were*.  
J.M. Coetzee *Disgrace*  
Ben Okri, *The Famished Road*  
Ella Hickson *Oil*

#### **Secondary Readings:**

Brannigan, John. *Race in Modern Irish Literature and Culture*. Upso: Oso University, 2009  
Jackson, Jeanne-Marie. *The African Novel of Ideas: Philosophy and Individualism in the Age of Global Writing*, Princeton & Oxford: Princeton University Press, 2021

### **EN2312: OLD ENGLISH LITERATURE**

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

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

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

Texts:

Primary Sources, will be available on Canvas

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

## **EN3188 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 CSB-1006 (Computer Science Building), Formerly: IT250 and Friday 1-2pm AC002, Anderson Theatre**

Lecturers: Dr Dermot Burns ([Dermot.burns@universityofgalway.ie](mailto:Dermot.burns@universityofgalway.ie)) and Dr Ian Walsh ([ian.walsh@universityofgalway.ie](mailto: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](https://archive.org/stream/cu31924013133834/cu31924013133834_djvu.txt) and <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%)



## **EN4113 ECOLOGY AND LITERATURE**

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

Lecturers: Prof. Sean Ryder

Using an ecocritical approach, this course examines how literary texts have represented and interpreted the relationship of humans to “nature” and to environmental change, from early mythological writings to present-day fiction. Among the texts to be studied are the ancient *Epic of Gilgamesh*, Roman pastoral poems, Romantic landscape poetry, American environmental writing, Irish nature poetry, and contemporary ecological fiction.

### Learning Outcomes:

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

### Required texts:

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

### Assessment:

Midterm assignment (40%)

Final Essay (60%).

LIST OF SEMINARS Semester 2.

**\*\*WHEN REGISTERING ONLINE, PLEASE SELECT VERY CAREFULLY THE MODULE YOU WISH TO REGISTER FOR, AS SOME MODULES HAVE VERY SIMILAR TITLES**

**Semester 2 Seminars:**

- EN2198 Exploring Shakespeare B (VS S2)
- EN2302 Shakespearean Comedies C (VS S2)
- EN2311 Renaissance Drama (VS S2)
- EN2180 19<sup>th</sup>-Century Detective Fiction (VS S2)
- EN2188 Jane Austen (VS S2)
- EN2195 Creative Writing (VS S2)
- EN2199 Exploring Shakespeare C (VS S2)
- EN2178 Postcolonial Literature (VS S2)
- EN2184 Special Topic (VS S2)
- EN2190 Nineteenth-Century Writing (VS S2)
- EN3191 Poetry of the First World War C (VS S2)
- EN3192 Poetry of the First World War D (VS S2)
- EN3200 Technology and Culture B (VS S2)
- EN3201 Joyce's *Ulysses* (VS S2)
- EN3179 African Fiction (VS S2)
- EN3175 Transformation of the Novel (VS S2)
- IS2110 Negotiating Identities: Aspects of 20<sup>th</sup> Century Writing (VS S2)
- EN3186 Empire Writing (VS S2)
- EN3183 Special Theme (VS S2)
- EN3163 Autism Fictions, Autistic Writing (VS S2)
- EN3167 World Literature (VS S2)
- EN3194 Literature and Environmental Crisis B (VS S2)

## LIST OF SEMINAR DESCRIPTIONS (SEMESTER 2)

*You may choose ONE only in seminar 2.*

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

Code	Seminar Title	Semester available	Venue
EN2311	<p><b>RENAISSANCE DRAMA</b>  <b><u>Lecturer:</u> Ms. Kirry O'Brien</b></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.</p> <p><b><u>Assessment:</u></b> 15% for the class presentation write up, 15% for a mid-term minor essay and 70% for the final essay.</p>	2	Tuesday 11-1 TB306, Tower 2 <b>(Semester 2)</b>
EN2302	<p><b>SHAKESPEAREAN COMEDIES A</b>  <b><u>Lecturer:</u> Ms. Kirry O'Brien</b></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.</p> <p><b><u>Texts:</u></b> <i>As You Like It, Twelfth Night, All's Well that Ends Well, Measure for Measure.</i></p> <p><b><u>Assessment:</u></b> 15% for the class presentation write up, 15% for a mid-term minor essay and 70% for the final essay.</p>	2	Monday 9-11 TB306,
EN2178	<p><b>POSTCOLONIAL LITERATURE</b>  <b>Lecturer: Dr. Henry Ajumeze</b></p> <p>This course will explore the intersecting histories of colonialism and literary texts from the postcolonial worlds. Drawn mostly from former colonies of European empires, the texts examined in the course will deal with issues of political-economic and cultural domination of indigenous peoples. It looks at the body of literature by colonized peoples which emerged following the historic struggle against European colonialism and the consequent rise of new political and cultural actors on the world stage from the second half of the twentieth century onwards. These writers are concerned with colonialism and anticolonial struggles, self-determination and liberation, historical reclamation and cultural revivalism, social justice and equity,</p>	<u>2</u>	Monday 1-3 TB303, Tower 2

	<p>memorialization and remembering, and the restoration of the dignity of oppressed peoples. Adopting different narrative traditions and styles, the texts reveal the intrinsic violence, dehumanization, and paradoxes associated with colonisation and imperialism.</p> <p>Required Texts:</p> <p><i>Death and the King's Horseman</i>, Wole Soyinka  Amitav Ghosh, <i>Sea of Poppies</i>  Tayeb Salih, <i>Season of Migration to the North</i>  Okot P'Bitek, <i>Song of Latino and Song of Ocol</i></p> <p>Secondary Readings:</p> <p>Aimé Césaire, <i>Discourse on Colonialism</i>  Frantz Fanon, <i>The Wretched of the Earth</i>  Edward Said, <i>Orientalism</i>  Neil Lazarus, <i>The Postcolonial Unconscious</i></p>		
<p><b>EN2198</b></p>	<p><b>EXPLORING SHAKESPEARE</b>  <b><u>Lecturer:</u> Ms Kirry O'Brien</b></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><b><u>Texts:</u></b> <i>Romeo and Juliet</i>, <i>A Midsummer Night's Dream</i>, <i>Henry V</i>, <i>The Winter's Tale</i></p> <p><b><u>Assessment:</u></b> 15% for the class presentation write up, 15% for a mid-term minor essay and 70% for the final essay.</p>	<p>2</p>	<p>Tuesday 4-6  TB306, Tower  2</p>
<p><b>EN2184</b></p>	<p><b>SPECIAL TOPIC</b>  <b>Literature of Migration and Displacement</b>  <b><u>Lecturer:</u> Dr Alexandra Peat</b></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> <p><b><u>Texts:</u></b></p>	<p>2</p>	<p>Wednesday 3-5  AC203,  Arts/Science  Building</p>

	<p>Andrea Levy, <i>Small Island</i>, Tinder Press ISBN 978-0755307500</p> <p>Moshin Hamid, <i>Exit West</i>, Penguin ISBN 978-0241979068</p> <p>Thi Bui, <i>The Best We Could Do</i> ISBN 978-1419718786</p> <p>Colm Toibín, <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  <b>Assessment:</b> 30% continuous assessment; 70% final essay.</p>		
EN2188	<p><b>JANE AUSTEN</b>  <b><u>Lecturer:</u> Dr. Muireann O’Cinneide</b></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><b>Required Texts:</b> “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><u>Assessment:</u> 30% continuous assessment (20% individual presentation and in-class activities; 10% written assignment(s)); 70% final essay.</p>	<u>2</u>	Thursday 1-3 TB306, Tower 2
EN2180	<p><b>NINETEENTH-CENTURY DETECTIVE FICTION</b>  <b><u>Lecturer:</u> Dr. Coralline Dupuy</b></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><b><u>Required Texts</u></b></p> <ul style="list-style-type: none"> <li>· Doyle, Arthur Conan. <i>A Study in Scarlet</i>. 1887. Oxford: OUP, 2008.</li> <li>· Doyle, Arthur Conan. <i>The Adventures of Sherlock Holmes</i>. 1891. Oxford: OUP, 1999.</li> </ul>	<u>2</u>	Tuesday 1-3, TB306, Tower 2

	<p>· Doyle, Arthur Conan. <i>The Hound of the Baskervilles</i>. 1901. Oxford: OUP, 2008.</p> <p>· Doyle, Arthur Conan. ‘The Final Problem.’ <i>The Memoirs of Sherlock Holmes</i>. 1893. Oxford: OUP, 2009.</p> <p><u>Assessment</u>: continuous assessment 30% and final essay 70%.</p>		
EN2195	<p><b>CREATIVE WRITING</b> <u>Lecturer</u>: Eamon Doggett</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, 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 many fiction and creative non-fiction 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.</p> <p><u>Assessment</u>: 30% continuous assessment, 70% final portfolio.</p>	2	Monday 3-5 TB306, Tower 2
EN2199	<p><b>EXPLORING SHAKESPEARE C</b> <u>Lecturer</u>: Ms Kirry O’Brien</p> <p>This seminar explores in detail some of the diversity of genres to be found with Shakespeare’s Plays. Engaging with four very diverse plays it will examine an extensive range of (sometimes overlapping) themes. These will be examined in the context of the time of their construction and how they are read/performed today.</p> <p><u>Texts</u>: <i>Romeo and Juliet</i>, <i>A Midsummer Night’s Dream</i>, <i>Henry V</i>, <i>The Winter’s Tale</i></p> <p><u>Assessment</u>: 15% for the class presentation write up, 15% for a mid-term minor essay and 70% for the final essay.</p>	<u>2</u>	Monday 11-1 TB306, Tower 2
EN2190	<p><b>NINETEENTH-CENTURY WRITING</b> Lecturer: Prof Sean Ryder</p> <p>This module will involve class discussions of selected poems and other texts from the Romantic period of the early 19th century (1780-1830). Writers of the Romantic period established important ways of thinking that still shape our debates today about issues such as political justice; our relationship with the natural world; ideas of the “supernatural”; race and gender identities; and the nature of the creative process. The focus of the seminar will be on close reading and discussion.</p> <p><u>Learning Outcomes</u>:</p>	<u>2</u>	Tuesday 11-1, Seminar Room 1, O’Donoghue Centre

	<table border="1" data-bbox="322 129 1109 436"> <tr> <td data-bbox="322 129 402 241">LO1</td> <td data-bbox="402 129 1109 241">Skills in close reading and analysis of 19th-century literary texts.</td> </tr> <tr> <td data-bbox="322 241 402 353">LO2</td> <td data-bbox="402 241 1109 353">Advanced understanding of the cultural contexts for 19th-century literature</td> </tr> <tr> <td data-bbox="322 353 402 436">LO3</td> <td data-bbox="402 353 1109 436">Advanced skills in oral and written communication.</td> </tr> </table> <p data-bbox="322 481 1109 593"><b><u>Required Texts/Resources:</u></b> A <i>PDF Course Anthology</i> containing all texts to be discussed will be available for download from Canvas.</p> <p data-bbox="322 638 1109 795">Writers to be studied include: Anna Laetitia Barbauld, Olaudah Equiano, William Blake, Charlotte Smith, William Wordsworth, Samuel Taylor Coleridge, Percy Shelley, Lord Byron, John Clare and Mary Shelley.</p> <p data-bbox="322 840 1109 952"><b><u>Assessment:</u></b> 30% continuous assessment 70% final essay</p>	LO1	Skills in close reading and analysis of 19th-century literary texts.	LO2	Advanced understanding of the cultural contexts for 19th-century literature	LO3	Advanced skills in oral and written communication.		
LO1	Skills in close reading and analysis of 19th-century literary texts.								
LO2	Advanced understanding of the cultural contexts for 19th-century literature								
LO3	Advanced skills in oral and written communication.								
EN3175	<p data-bbox="322 996 1109 1064"><b>TRANSFORMATIONS OF THE NOVEL</b> <b>Dr. Heather Ladd</b></p> <p data-bbox="322 1108 1109 1691">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 data-bbox="322 1736 1109 1982">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)</p> <p data-bbox="322 2027 1109 2094">Assessment: Continuous assessment 30% and final essay 70%.</p>	2	Tuesday 9-11 TB306, Tower 2						

<b>EN3163</b>	<p><b>AUTISM FICTIONS, AUTISTIC WRITING</b>  <b>Dr. Frances McCormack</b></p> <p>This course examines cultural artefacts, both fiction and non-fiction, that tell and purport to tell stories about Autism/Autistic experiences, and how these narratives construct and respond to changing and contested understandings of the same. Examining fiction and non-fiction from medical texts to "autiebiography," Autistic-authored texts and allistic-authored works, we will think about epistemics, rhetoricity, audience, identity and typology, normativity, and alterity, in order to consider how Autism is represented, defined, and categorised, and for whose benefit.</p> <p><i>Texts:</i>  <u>Required:</u>  Anand Pahlad, <i>The Secret Life of a Black Aspie</i>, 2017  Elizabeth Moon, <i>Speed of Dark</i>, 2003  Viktoria Lloyd-Barlow, <i>All the Little Bird Hearts</i>, 2023  Mark Haddon, <i>The Curious Incident of the Dog in the Nighttime</i>, 2004</p> <p>Additional texts will be made available online.</p> <p><i>Assessment:</i> 30% continuous assessment; 70% final essay.</p>	<u>2</u>	Monday 1-3 TB306 Tower 2
<b>EN3191</b>	<p><b>POETRY OF THE FIRST WORLD WAR</b>  <b>Ms Kirry O'Brien</b></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>	<u>2</u>	Tuesday 9-11 Seminar Room 1, O'Donoghue Centre for Drama, Theatre & Performance
<b>EN3192</b>	<p><b>POETRY OF THE FIRST WORLD WAR</b>  <b>Ms Kirry O'Brien</b></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</p>	<u>2</u>	Monday 2-4 Seminar Room 1, O'Donoghue Centre for Drama, Theatre & Performance <b>(Semester 2)</b>



	<p>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><b>EN3186</b></p>	<p><b>EMPIRE WRITING</b> <b>Dr. Muireann O’Cinneide</b></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"> <li>• Wilkie Collins, <i>The Moonstone</i> (1868) (pref. 2019 Oxford UP ed. O’Gorman);</li> <li>• Rudyard Kipling, <i>Kim</i> (1901) (pref. 2008 Oxford UP ed. Alan Sandison)</li> <li>• Cornelia Sorabji, extracts from <i>Love and Life Behind the Purdah</i> (1901);</li> <li>• Flora Annie Steel, extracts from <i>The Flower of Forgiveness</i> (1894);</li> <li>• Philip Meadows Taylor, extracts from <i>Confessions of a Thug</i> (1839).</li> </ul> <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><u>Assessment:</u> 30% continuous assessment (20% individual presentation and class exercises; 10% written assignment(s)); 70% final essay.</p>	<p><u>2</u></p>	<p>Thursday 9-11 TB303, Tower</p>

<p><b>IS2110</b></p>	<p><b>NEGOTIATING IDENTITIES</b></p> <p><b>Dr. Nessa Cronin and John Brady</b></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 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><b>Texts</b> 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 <i>A Playboy of The Western World</i>, Extracts From Peig Sayers <i>Peig</i>, Selected Poems by Máirtín Ó Direáin, James Joyce's <i>Dubliners</i> (selected stories), Myles na gCopaleen's <i>The Poor Mouth</i>, Máirtín Ó Cadhain's Short story 'The Key', Edna O'Brien's <i>The Country Girls</i> and Selected Poems by Eavan Boland, Selected Poems by Máire Mhac an tSaoi, Selected Poems by Seán Ó Ríordáin, Brian Friel's play <i>Translations</i>, Selected Poems by Nuala Ní Dhomhnaill Selected Poems by Gearóid Mac Lochlainn, Selected Poems by Doireann Ní Ghríofa and Melatu Uche <i>Okorie This Hostel Life</i></p> <p><b>Assessment:</b> 30% Continuous Assessment: Oral Presentation (10%) and Small Written Piece (20%); 70% Final Assessment: Essay</p>	<p><u>2</u></p>	<p>Tuesday 1-2 and Friday 9-10  Seminar Room (Room 103),  Centre for Irish Studies</p>
<p><b>EN3200</b></p>	<p><b>TECHNOLOGY AND CULTURE</b></p> <p><b>Dr. Andrew Ó Baoill</b></p> <p>This module will use the example of Generative AI (e.g. ChatGPT, DALL·E 2) to explore the interplay of technology and culture. We will engage with an exciting set of critical thinkers, who explore a range of questions key to understanding the challenges and opportunities offered by this moment, from Walter Benjamin to Zeynep Tufekci, Donna Haraway to Mar Hicks, Michel Foucault to Raymond Williams. Our explorations and discussions will offer a range of perspectives on these radical technologies, and how we can (and should) respond to them.</p> <p>Text: Readings available through library reading list service and Canvas.</p>	<p><u>2</u></p>	<p>Tuesday 3-5  CA002,  Cairnes Building</p>

	Assessment: 30% Continuous Assessment, 70% Final Assignment.		
<b>EN3201</b>	<p><b>JAMES JOYCE, ULYSSES</b> <b>Dr. Clíodhna Carney</b></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 <i>Ulysses</i> (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 <i>Ulysses</i> 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><u>Assessment</u>: continuous assessment (30%) and one longer piece of writing (70%)</p> <p><u>Texts</u>: Please make sure to get this edition, published by Vintage: James Joyce, <i>Ulysses</i>, ed. Hans Walter Gabler [ISBN-10 <b>0394743121</b>]. 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.</p>	<u>2</u>	Wednesday 1-3 TB306, Tower 2
<b>EN3179</b>	<p><b>AFRICAN FICTION</b> <b>Dr. Fiona Bateman</b></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.</p> <p>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 more recent work by Chimamanda Ngozi Adichie.</p> <p>Assessment: 30% for continuous assessment and 70% for the final assignment.</p>	<u>2 only</u>	Thursday 3-5 TB306, Tower 2

<p><b>EN3183</b></p>	<p><b>SPECIAL THEME</b>  <b>Printing Dissent: Protest on the Page</b>  <b>Dr Alexandra Peat</b></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><b>Texts:</b>  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  Margaret Atwood, <i>The Handmaid's Tale</i>, Vintage ISBN 978-0099740919</p> <p>We will also be reading a variety of material available through digital archives, as well as short texts available via Canvas.</p> <p>Assessment:  30% continuous assessment; 70% final project</p>	<p><u>2</u></p>	<p>Tuesday 1-3  CA002,  Cairnes  Building</p>
<p><b>EN3194</b></p>	<p><b>LITERATURE AND ENVIRONMENTAL CRISIS B</b>  <b>Professor Sean Ryder</b></p> <p>Using a selection of texts ranging from ancient flood narratives, to poetry of the Irish famine, to contemporary climate fiction, this seminar explores what literature can tell us about human attitudes to environmental crisis, globalisation, ethics and science, and the role literature may play in shaping environmental consciousness.</p> <p><u>Learning Outcomes:</u></p> <ol style="list-style-type: none"> <li>1. Identify and analyse recurring tropes, narrative structures, images and metaphors used in writing about environmental crisis</li> <li>2. Compare different kinds of discourses on the subject of environmental change, including literary, mythic, scientific and polemic discourse</li> <li>3. Compare and contrast the ways environmental issues have been treated in differing historical periods</li> <li>4. Synthesise relevant information and critical views on the course texts, and express critical arguments in both oral and written forms.</li> </ol>	<p><u>2</u></p>	<p>Thursday 9-11  Seminar Room  1,  O'Donoghue  Centre for  Drama,  Theatre &amp;  Performance</p>

	<p><u>Required texts:</u></p> <ul style="list-style-type: none"> <li>• <i>PDF Course Anthology</i> – downloadable from Canvas.</li> <li>• Additional texts to be announced in September.</li> </ul> <p><u>Assessment:</u> 30% continuous assessment, 70% final essay</p>		
<p><b>EN3167</b></p>	<p><b>WORLD LITERATURE</b> <b><u>Lecturer: Dr Henry Ajumeze</u></b></p> <p>This course will examine some of the most influential debates in world literature guided by texts that map our worlds and our cultural landscapes. We will seek to complicate the ways in which conventional categories of “worldliness” are imagined and conceived as we explore these texts in their local and global contexts. We shall question the modes of writing and reading that have historically privileged such literary worlding, aiming to contest the normative literary practice that it authorises; and we shall, consequently, re-articulate alternative systems of “world-thinking” that consider plurality and planetarity in the configuration of world literary register. The course will foreground three different trajectories of world-system discourse: translatability, globalisation, and migration; and using a range of texts— novels, poems and plays — that demand a reorientation in the critical dimensions of world literary practice.</p> <p>Required texts. Rabindranath Tagore, <i>Home and the World</i>, (Penguin Classic) Amos Tutuola, <i>The Palmwine Drinkard</i> Shailja Patel <i>Migritude</i></p> <p>Secondary Readings: Pascale Cassanova, <i>The World Republic of Letters</i>. Cambridge: Harvard University Press, 2004 David Damrosch, <i>What is World Literature?</i> Franco Moretti. “Conjectures on World Literature.” <i>New Left Review</i> 1 (2000): 54-68.</p> <p>Assessment: 30% continuous assessment; 70% final essay.</p>	<p><u>2</u></p>	<p>Thursday 1-3 AMB-G043, Psychology Building (Semester 2)</p>

# 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 (see guide on next pages):**

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: <a href="http://www.theguardian.com/education/shortcuts/2014/aug/08/rogeting-sinister-buttocks-students-essays-plagiarising-thesaurus">http://www.theguardian.com/education/shortcuts/2014/aug/08/rogeting-sinister-buttocks-students-essays-plagiarising-thesaurus</a>). 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 <a href="http://warustudiotk.blogspot.ie/2011/04/political-and-social-themes-in-hamlet.html">http://warustudiotk.blogspot.ie/2011/04/political-and-social-themes-in-hamlet.html</a> 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>

## Is It Plagiarism? A Quick Guide for Students



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!

<b>EXAMPLE</b>	<b>IS IT PLAGIARISM?</b>	<b>NOTES</b>
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;"><b>Bibliography</b></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>
--	------------	--

## Points from the Student Code of Conduct:

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

### Rights and Obligations of Staff, Students and Others

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

### Academic Conduct

- Every student is expected to approach their academic endeavours with honesty and integrity.
- Each student shall comply with their academic programme requirements in terms of lectures, practicals, assignments and assessments and with all University registration, fees, library, use of computer facilities and examination regulations associated therewith.
- Students shall attend regularly and punctually the lectures and classes of the courses of study for which they are registered and to which they have been assigned.

- No student shall provide false or misleading information to or withhold relevant information from any party regarding their academic achievements

#### General

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

#### Some Examples of Breaches of the Student Code of Conduct

- Obstruction of members of the University staff or other students in the performance of their duties.
- Any violence or threats of violence or any abuse, either physical or verbal.
- Any bullying or harassment or any discrimination on the grounds of gender, marital status, family status, sexual orientation, religious belief, age, disability, race, colour, nationality or ethnic or national origin, membership of the travelling community or perceived political belief or affiliation.
- Any behaviour that endangers the welfare of the individual or others.
- Making derogatory or insulting comments or allegations against a member of staff or other student either in person or utilising electronic media or communication platforms of any kind.
- Academic misconduct, including plagiarism, self-plagiarism, and circumstances where a student submits the work of another as their own or allows another person to undertake an assessment or assignment for them.
- Failure, without reasonable explanation, to carry out all or any of the following to the satisfaction of the Academic Council: attend lectures; attend prescribed practical classes.....attend tutorial classes; meet requirements laid down for project-work, essay-writing, or any other prescribed course exercise.
- Conduct likely to disrupt teaching, examinations, study, research, or administration of the University.
- Failure to abide by the regulations governing enrolment on the academic programme, attendance at lectures and other prescribed exercises and the conduct of examinations.
- Abuse of alcohol or other substances on the campus, including contravention of the regulations which may be made from time to time relating to the consumption of alcohol or other substances on the campus.