English

at

University College Cork

Information
for
First Year Students

2015-16

CONTENTS

WELCOME TO
FIRST YEAR ENGLISH AT UCC

This booklet contains much of the information that you will need throughout the year, so please keep your copy of it and refer to it when necessary.

You should also consult the School's web page for First Year: **http://www.ucc.ie/en/english/currentstudents/**

SCHOOL OF ENGLISH STAFF FOR
FIRST YEAR 2015-16

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Dr. Tom Birkett (TB)	ORB 1.68
*Ms. Valerie Coogan (VC)	ORB 1.63
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*Members of School First Year Committee
**Acting Head of School

WELCOME MESSAGE

First Arts English at UCC provides a stimulating, challenging, and exciting introduction to the study of English at third level. You will find that this year serves you well as a foundation for further study at university, as well as giving you a taste of the range of things we do in the School of English.

As well as offering courses in poetry, fiction, film, and drama, the School has expertise in literary and cultural theory (deconstruction, feminism, sexualities, post-colonialism), and strong interests in e-textualities, new media, digital humanities and the new histories of the book. Our teaching is informed by our research and School staff include world experts in several fields.

Over the year, you will read a wide range of writing from different historical periods, places and cultures and be introduced to new and innovative techniques of literary and critical analysis. The School prides itself on its lively intellectual and research culture offering courses across the whole chronological range of literary studies from Old English to post-modernism, and from many locations where literature has been written in English, including America, Africa, and Britain itself. Irish literature in English forms an important part of the School curriculum.

The School of English is one of the largest schools in the College of Arts, Celtic Studies, and Social Sciences at UCC. There are 18 members of full-time staff, a senior tutor with special responsibility for First Year, and four post-doctoral research fellows; along with many doctoral students who work as tutors for the school. Academics are supported by the School Office, led by the School Administrator.

Your own active involvement in your programme of study is very important. Please contribute to the School community, by participating fully in lectures and tutorials and by engaging with staff and your fellow students. You might also wish to consider volunteering for as a student representative for the First Year Staff-Student committee.

On behalf of colleagues in the School, may I welcome you to UCC and to the School of English. I hope you have a busy, engaging, enjoyable, and successful time with us in 2015-16.

Professor Alex Davis,
Acting Head of School.

THE FIRST YEAR MODULES

First-Year English comprises three modules, each of which is worth 5 credits:

EN1002 Literature and Society: Medieval to Renaissance
(Semester 1, Tuesday and Wednesday at 11am in Boole 4)

EN1003 Introduction to Modern Literature: Romantics to Contemporary
(Semester 2, Tuesday and Wednesday at 11am in Boole 4)

EN1004 Theories: Literature, Film, Drama and Theatre
(Semester 1 and 2, Thursday at 11am in Boole 4)

The three First Year English modules are designed with the following aims in mind:
- to introduce students to a range of texts, periods and topics in literature and film;
- to prepare them for the study of English literature, language and film to degree level;
- to provide a coherent course in English which is of interest to all First Arts students.

The modules offer a varied and stimulating introduction to literature and culture in the English language as well as to theories regarding how we read and interpret narratives. **Literature and Society: Medieval to Renaissance** and **Introduction to Modern Literature: Romantics to Contemporary** offer students a chronological 'roadmap' for understanding the development and transformation of various forms and genres from Old English to contemporary writing. **Theories: Literature, Film, Drama and Theatre** equips students with essential tools for critical discussion at this level. A mentoring and tutorial scheme is built into First Year, and it is designed to help students improve their skills in written and verbal communication and analysis.

During the course you will be introduced to the following:
- the study of literature in English from its medieval origins to contemporary writers
- works by Irish, British, American and other authors and film-makers
- an understanding of the concerns that pertain to different forms and genres, including film
- the study of literary theory, incorporating awareness of how both texts and readers/viewers construct meaning
.

TUTORIALS AND ESSAY WRITING

All First Year students are assigned to small Tutorial Groups, meeting weekly, where a Tutor (normally a PhD researcher in the School) directs them in discussing literature and film, and in writing critical essays on the set texts. These tutorials count for a proportion of your final marks.

The Head Tutor is Valerie Coogan, ORB 1.63. E-mail val.coogan@ucc.ie

In addition to a Tutor, each tutorial group will also be assigned to a Mentor who is a full-time member of the academic staff. Together, the Tutor and Mentor will guide you through practical essay writing and research skills and techniques. The Mentor assigned to your group is also the person that you should approach during the year if you have any questions or concerns about your work or if you wish to seek information about further reading or opportunities in Second Year.

Required reference text for essay writing
Copus, Julia. *Brilliant Writing Tips for Students*. Houndmills: Palgrave, 2009.

This pocket-sized study guide will help you to avoid common errors and gives very good advice on improving your writing style.

MODULES

EN1002 Literature and Society: Medieval to Renaissance
(Semester 1, Tuesday and Wednesday at 11am in Boole 4)

This module will help students to build a sense of the traditions and innovations in English literature throughout a 1000 year 'period', from the earliest texts in English up to Shakespeare and beyond. Students will encounter major and influential texts and writers, as well as some previously marginalised voices. Overall, students will encounter the generic, thematic, and historicised variety and richness of English literature from the Middle Ages and Renaissance.

Texts studied (all in the required anthology below):

Old English:
Beowulf
The Wife's Lament
The Wanderer

Middle English:
Selected lyrics
Sir Orfeo
Chaucer, *The General Prologue to The Canterbury Tales*

Renaissance:
Sir Thomas Wyatt: 'Whoso List to Hunt', 'They Flee from Me', 'Mine Own John Poins'
Henry Howard, Earl of Surrey: 'Alas! So all things do now hold their peace', 'Wyatt Resteth Here'
Elizabeth I: 'Verse Exchange between Elizabeth and Sir Walter Raleigh'
Edmund Spenser: Amoretti 67 'Lyke as a hunstman after weary chace'
Shakespeare: Sonnet 23 'As an unperfect actor on the stage'
John Donne: 'The Flea'; 'The Canonization'; 'A Valediction: Forbidding Mourning'
George Herbert: 'Jordan (1)'
Thomas Carew: 'An Elegy upon the Death of the Dean Paul's, Dr John Donne'; 'A Rapture'
Katherine Phillips: 'A Married State'
Andrew Marvell: 'To his Coy Mistress'
Shakespeare: *Twelfth Night, Or What You Will.*

Required Text:
Stephen Greenblatt et al. (eds.), *The Norton Anthology of English Literature*, Volume One. 9th Edition. New York: W. W. Norton and Co., 2012.

EN1003 Introduction to Modern Literature: Romantics to Contemporary (Semester 2, Tuesday and Wednesday at 11am in Boole 4)

This module covers the development of English literature from the Romantic period, through the nineteenth and twentieth centuries to the present day, via a range of representative texts. Texts studied are drawn from English, Irish, American and post-colonial cultures. The course also reflects the connections between literature and film, art, music, history, and popular culture, and draws upon these related areas.

Texts Studied:

William Wordsworth, 'Tinten Abbey' (selections)
William Blake, *Songs of Innocence and Experience* (selections)
Charlotte Brontë, *Villette*
James Joyce: *Dubliners*
Oscar Wilde: *The Picture of Dorian Gray*
Selected poems from Claude McKay, Allen Ginsberg and Patience Agbabi
Selected poems from W. B. Yeats and Paul Muldoon
Caryl Churchill, *Cloud Nine*
Shirley Jackson - *'The Intoxicated,' 'The Lottery*.' / Ernest Hemingway - *'Hills Like White Elephants,'* 'A Clean, Well-Lighted Place,' *'The Killers.'*
Guest lecture from the Writer-in-Residence

Required texts:

 Brontë, Charlotte. *Villette*. Ed. Margaret Smith. Oxford: Oxford University Press, 2008.
Churchill, Caryl. *Cloud Nine*. UK: Nick Hern Books, 1989.
Joyce, James.   *Dubliners*. London: Penguin, 2002.
Wilde, Oscar. *The Picture of Dorian Gray*. New York: Norton, 1999.

EN1003 Booklet, available to buy from the office
Contents:
William Wordsworth 'Tinten Abbey' (selections)
William Blake, *Songs of Innocence and Experience* (selections)
W. B. Yeats and Paul Muldoon (selections)
Claude McKay, Allen Ginsberg and Patience Agbabi (Selections)

EN1004 Theories: Literature, Film, Drama and Theatre (Teaching period 1 and 2, Thursday at 11am in Boole 4)

This module, which runs throughout the first year, introduces students to the study of English at university level. 'Theories' provides strong scholarly foundations for the analysis of literature, film, drama and theatre studies at university level and prepares students for advanced critical thinking.
The lectures track key debates in literature, film, drama and theatre studies and ask students to advance their understanding of the processes by which texts acquire meaning.

Required texts:
Theories Handbook, available to buy from the School of English office.
Clare Connors *Literary Theory: A Beginner's Guide*. Oxford: Oneworld 2010.
Emily Bronte, *Wuthering Heights*. Ed. John S. Whitley. London: Wordsworth Editions, 2000. [Lecturers in the literary theory lectures will refer to *Wuthering Heights* frequently in order to provide examples]

Recommended Reading
Bentley, Eric. *The Theory of the Modern Stage*. 2nd ed. London: Penguin, 1992.

WHERE TO FIND US

All the offices of the School of English, for academic and administrative staff, are located in the O'Rahilly Building (ORB). **See list of rooms on p. 3.**

School Administrative Office: ORB 1.57

Here you can find copies of timetables, reading lists, and some other course materials, arrange appointments with the School's teaching staff, and make other enquiries. **Hours: 9.15-11.00 and 2.30-5.00.** The office is **closed 11.00-2.30** so that staff can do essential work which could not be done while also dealing with callers and queries. You should look regularly at the **notice boards outside ORB 1.57** for School information updates.

ORB 1.63

Ms Valerie Coogan organizes First Year tutorials for English. Her office hours are posted on her office door, ORB 1.63. If you have any kind of tutorial-related problem, you should speak to her.

Tutors' Room: ORB 1.64

The other tutors use this room as a shared working area, where they prepare classes, mark students' work and so on. For space reasons, tutors do not have weekly consultation hours. **Tutors' contact details** will be provided on the Blackboard site for First Year English.

FIRST-YEAR STAFF-STUDENT COMMITTEE

The First-Year Committee includes

Dr Alan Gibbs (ORB 1.42),	e-mail: a.gibbs@ucc.ie
Dr Anne Etienne (ORB 1.83),	e-mail: a.etienne@ucc.ie
Ms Valerie Coogan (ORB 1.63,	e-mail: valcoogan@ucc.ie
Dr Clíona Ó Gallchoir (ORB 1.70),	e-mail: c.gallchoir@ucc.ie (Chair of Committee)
Dr Edel Semple (ORB 1.84),	e-mail: e.semple@ucc.ie
Dr Jools Gilson (ORB 1.73),	e-mail: jgilson@ucc.ie

This Committee provides a channel of communication between First Year English students and School staff. If you have a concern or a problem, either personal or academic, do speak to any member. For **consultation times** of Committee members, check notices on their office doors. Early in October, students will be invited to **volunteer as student representatives** by giving their names and contact details to the Committee. It meets on average twice per Teaching Period, at a time convenient for all involved. **Do consider volunteering** as a representative, and **do talk to your representatives** during the year to let them know of any questions or problems that may arise.

TEACHING AND ASSESSMENT

LECTURES

There are three lectures each week. You are strongly advised to attend lectures regularly. If you do not, you will find it extremely difficult to keep up with your work and, ultimately, to pass your examinations.

TUTORIALS (MANDATORY)

In addition to lectures, you are also **required to attend your weekly tutorial**. Tutorials are to help you develop your ideas on the texts and material presented in lectures. Note that **attendance and contribution at tutorials counts towards your final mark**. You should definitely avail of the opportunity to discuss the course, ask questions and exchange ideas. Turn up having read your texts and don't be afraid to express your ideas. You will benefit in proportion to the effort you put in.

Tutorials usually begin in the third week of term. You will be told in lectures when tutorial groups have been arranged, and when to check the School notice-board (by ORB1.57) for day, time and place of your tutorial group. Throughout the year, essay titles will be distributed in tutorials, and you will submit these essays, when they are due, to your tutor at your weekly tutorial (and not to the School office). The School offers **tutorials specifically for mature students**, for those who wish to avail of them. We'll notify you of these at the start of the year.

MENTOR

Via your tutorial group, you will also be assigned to a staff **Mentor**. Your Mentor will attend your tutorial group once in the first Teaching Period and twice in Teaching Period 2. Along with your tutor, your Mentor will help to foster a sense of scholarly community as well as teaching you techniques relating to research methods and essay writing. Your mentor is also a good source of advice if you have any concerns or questions regarding your studies. You may make an appointment to see your Mentor during their office hours at any stage during the year.

ASSESSMENT

Your overall result for First Year English will be calculated via a combination of exams, module essays, tutorial essays and attendance at tutorials.

EN1002 Literature and Society: Medieval to Renaissance
1.5 hour winter exam (85/100). Tutorial work (15/100)

EN1003 Introduction to Modern Literature: Romantics to Contemporary
1.5 hour summer exam (85/100). Tutorial work (15/100)

EN1004 Theories: Literature, Film, Drama and Theatre
Two 1,500 word essays (85/100). Tutorial work (15/100)
See the Calendar of Theories Module Essays on p.28

More detailed guidelines regarding examination layout and what is expected in essays will be distributed throughout the year.

CONTINUOUS ASSESSMENT: TUTORIAL ESSAYS AND TUTORIAL ATTENDANCE

During the year you will be asked to submit work to your Tutor which counts towards your final mark. This work can take the form of
- set (i.e. take-home) essays;
- in-class essays;
- a tutorial presentation (optional).

See the **Essay Calendar (p.27)**. This gives dates when essay titles are given, and when essays must be submitted. You write set essays at home or in the library, then submit them on the due date. You write class essays in class, in an hour. You will also have the opportunity to give an oral presentation in your tutorial, on a subject of your choice: this is optional. **Read and carefully follow** the School's Guidelines on essay-writing for First Years (see p. 11). Note the advice on plagiarism and how to avoid it (pp.22-26).

THE LIBRARY

The function of the library is not to provide copies of **required or primary texts**. Several hundred students take First Year, and it is not reasonable to expect to be able to borrow the library copy of a particular text on a specific day (e.g. just before an essay due date). You should however use the library on a regular basis, and begin doing so early in the year. Some parts of the module will require you to do **secondary reading** (i.e. of critical articles and books about the primary texts): lecturers may distribute reading lists, and you can use the library catalogue online (at www.booleweb.ucc.ie) to find the material recommended. Books on literature are mainly on the third floor of the Boole library (Q+3), shelved at 700 to 830. Audio-visual materials are also on Q+3. Take advantage of the **introductory tours** offered by the library: you will find these very helpful.

COMPUTER AND E-MAIL FACILITIES

Computers are available for student use on campus, for writing essays and consulting the Internet. Increasingly useful as a research tool, the Internet complements the library, but does not replace it. You can access the School's website and the First Year web page via www.ucc.ie. The university Computer Centre provides and maintains computing facilities: apply to them for a User ID and further information.

BLACKBOARD

The School actively uses Blackboard, the virtual learning environment where you can access a variety of documents, extracts, and other learning materials about parts of the English course. You will need to check it frequently during the year.

WRITING SKILLS

Your writing skills are an assessed element of the English course: developing them further is very likely to raise your end-of-year marks. Most people can readily improve their ability to express themselves clearly and accurately, and your tutor, who marks your written work during the year, is in an ideal position to help you to do this. You should make the most of her/his expertise.

In addition to this, the College of Arts, Celtic Studies and Social Sciences (CACSSS) offers a **free writing skills course**, which is open to all students within CACSSS. Places are limited, so you will need to register for this course promptly if you wish to participate in it. The course is organised and administered by Valerie Coogan, the Senior Tutor in the School. Further details of this course and how to register for it will be available at the beginning of the year.

There are also a number of useful **online resources** for writing skills. See for instance the Purdue University Online Writing Lab (OWL) http://owl.english.purdue.edu

> **Any problems?**
> **See page 30**

GUIDELINES FOR THE WRITING OF ESSAYS FOR COURSE ASSESSMENT

Section l. Basic Procedure

1.   First Year essays should be about 1000-1,500 words in length, unless differently specified.

2.   List the title of your essay, your name, the course, your lecturer's/tutor's name, and the date   on a title page. Use a simple, easily-read type-face such as **Times New Roman** font size **12**, and double-space your work, using only one side of the page. Pages should be numbered at the bottom in the centre.

3.   Leave a reasonable margin on the left-hand side of the page. A minimum of 1-1½" is recommended. Indent the start of your paragraphs 5 spaces, or a single 'tab' key.

4.   A good essay is a carefully organized argument dealing with a text or texts. Developing an argument requires a careful consideration of the topic as well as a familiarity with the text(s) to be discussed and some relevant criticism. Please remember that this is **your** essay and that the material you present is evidence in support of your argument. Quoting long passages of texts, or retelling stories, is not what is required. The material you use is there to illustrate your argument and to demonstrate your developing ability as a critic.

5.   In general, use the present tense when considering a writer's work. For example, you say: "Hamlet is unable to murder Claudius as the king prays" and not, "Hamlet was unable to murder Claudius as the king prayed."

6.   Keep your prose active whenever possible. Replace "A rewriting of *Dr Jekyll and Mr Hyde* is achieved by Valerie Martin" with "Valerie Martin rewrites *Dr Jekyll and Mr Hyde*."

7.   Do not be afraid to use "I" in an essay. However, be careful not to use it so often that it becomes annoying for your reader. Used sparingly it brings life to your essay; over-indulged it will irritate your reader.

8.   Avoid long and convoluted sentences because the more complex the directions, the more likely the fog, and the more likely the fog, the more difficult it becomes for the reader to grasp your intentions, and it is the reader's attention you need, and so on and so on. Keep your sentences in hand!

9.   Remember to take care with the presentation of your essay. Check your spelling, grammar and punctuation as you are writing and read through at least twice when you have finished.

Section II. Technical Points

As a piece of scholarly work, an essay must conform to certain technical requirements. The writing conventions adopted by this School are those set out in the following book:

MLA Handbook for Writers of Research Papers. 7th ed. New York: Mod. Lang. Assn., 2009.
Copies are available in the library on Q+3, # 808 GIBA but make sure you only refer to the 2009 edition. An online version may be accessed at www.mla.org, then choose the MLA Style option.

Listed below are just some of the main points to note. Please consult the *MLA Handbook* for further guidance or examples.

1.   **Titles**

Italicise the titles of books, long poems, journals, plays, newspapers, films, and television or radio programmes - in short, anything that is a complete publication on its own. For example:

> *Madame Bovary* (book)
> *Death of a Salesman* (play)
> *Wild Strawberries* (film)
> *The Waste Land* (long poem published as a book)
> *North* (collection of poems)
> *A Modest Proposal* (pamphlet)
> *Eire-Ireland* (periodical)
> *The Irish Examiner* (newspaper)

If you are hand-writing your essay or writing an exam, underline titles as you won't be able to italicise. It is important to do this as you will need to differentiate between, say, Hamlet the character and *Hamlet* the play.

Titles of articles, essays, short stories, shorter poems and chapters in a book, in other words all works that appear in larger works, should be enclosed in quotation marks. For example:

> "The Pattern of Negativity in Beckett's Prose" (article)
> "The Dead" (short story)
> "Kubla Khan" (poem)
> "The American Economy before the Civil War" (chapter in a book)

2.   **Quotations**

If you quote **up to** three lines of poetry or four lines of prose, you should incorporate the material into the body of your text. Use quotation marks to indicate that they come from a different source. Never use a quotation as a sentence on its own, or separate a short quotation from your own text.

For example:

When the ghost first informs Hamlet that he has been murdered and must be avenged, Hamlet states he will act accordingly. He vows that he will '[h]aste, haste me to know it, that I with wings as swift / As meditation or the thoughts of love / May sweep to my revenge' (1.5.32-5).

A virgule (slash) should be used to signify the line breaks in poetry. In general, your quotation is complete when you include a parenthetical citation that lists the page number, in brackets, from which the quoted material is taken. For example, your essay might read as follows:
In the concluding lines of "After Dark", Adrienne Rich uses some startling imagery: "your fears blow out, / off, over the water. / At the last, your hand feels steady" (30).

Quoted material beyond the three-line/four-line rule, must be indented ten spaces (two tab keys) and should not be enclosed within quotation marks. This applies to prose as well as poetry. A colon generally introduces a quotation displayed in this way. For example:

Rich concludes "After Dark" with some startling imagery:

> but – this is the dream now - -
> your fears blow out,
> off, over the water.
> At the last, your hand feels steady. (30)

Notice the accuracy of both quotations and the way in which the final full stop is used: after the page reference in the integrated quotation and before the page reference in the indented quotation.
If you want to make any alteration to quoted material you must use square brackets to alert your reader to the change. For example:

Rich makes some peace with her father when she says, "[a]t the last, [his] hand feels steady" (30).

3.   **Parenthetical Citation**

When you quote from or refer to a text, list the relevant page number in parentheses (brackets) at the end of the quotation/reference. This is not for the convenience of the reader alone. It is also the means by which you declare that this material is not of your making. Not to do so constitutes plagiarism, and, as such, will cost you some marks or even be the cause of failing your assignment.

Generally, a page reference will suffice for quotations from novels, plays or some poems. For example, if you wish to quote from page 12 of the novel *Mary Reilly* by Valerie Martin, and the text and author are obvious to your reader, you simply list (12) after the quotation. If there is the possibility of confusion about either author or text, you list (Martin 12), or (*Mary Reilly* 12), or (Martin *Mary Reilly* 12) depending on which gives your reader the necessary information. Note the punctuation, or lack of, within the brackets. So if you are considering two books by the same author, you must make it clear that the quotation or reference comes from book X and not book Y. In the same way you must make clear which author you are referring to if there is more than one.

For verse plays, cite acts, scenes and lines. For example, (*Hamlet* 3.1.5-6) or (*Hamlet* III.i.5-6) informs your reader that you have quoted lines 5-6 from scene 1 in act 3 of *Hamlet*. If it is clear what play you are discussing, you simply list (3.1.5-6) or (III.i.5-6). Note use of spaces and/or punctuation.

If you are quoting from poetry, which lists line numbers, use line references. For example if you quote lines 10-14 from Donne's "A Nocturnal Upon St. Lucy's Day" list ("A Nocturnal Upon St. Lucy's Day" 10-14) or (10-14) if the title of the poem is clear.

The same convention of citation applies whether you are referring to a primary or secondary text. For example an essay on Synge using two critical works might read like this:

In *The Well of the Saints,* the Saint is not a sympathetic figure. As Toni O'Brien Johnson points out, in a play which is so concerned with physical beauty his "ascetic way of life has markedly impaired his physical vitality" (36), while another critic more bluntly describes him as "a bit of a gom" (Corkery 173).

Here the author of the first book is mentioned by name so the citation only needs a page reference. The second citation clearly requires the name of the author as well as the page reference.
The citations here are not complete until you have listed the two books in the Works Cited section (see below).
Should you be dealing with a text with more than one writer, list all the authors if they number three or less. For example: (Jain and Richardson 12). For more than three writers, list them as follows: (Abrams et al. 12).

4.   **Works Cited**

At the end of your essay, you must give a list of works you have cited. This should be fairly brief, and should list only those works on which you have drawn directly in the writing of the essay. It includes not only print but also non-print sources, such as films and the internet. Creating this listing means ordering your primary and secondary texts in alphabetical order on the basis of authors' surnames. The form is simple. Give it the title: Works Cited. Note this is neither underlined nor italicised but has capital letters. Each significant piece of information gets its own full stop:

> Author's name. Title. Place: publisher, date. Medium.

For example:

> Martin, Valerie. *Mary Reilly*. London: Black Swan, 1990. Print.

Note that the author's name is reversed because this makes it easy to find in an alphabetical list. All other authors' names in the citation appear in the usual way (see 'Harrison' in the example below).

Books and articles
Some books require a little more information. However, the rule about the full stops remains:

> Shakespeare, William. *Hamlet*. Ed. and introd. G.B.Harrison. Harmondsworth: Penguin,
>   1955. Print.

Here you tell your reader that you are listing a Shakespeare play and that you are using an edition published by Penguin in 1955, edited by and containing an introduction by G.B. Harrison. Get all your information from the title page of the book itself. If an entry goes on for more than one line, indent the second and subsequent lines to make alphabetical reading easy.

Articles are listed by the same principles. Each significant piece of information receives a full stop:

Murray, Christopher. "Irish Drama in Transition, 1966-1978." *Études Irlandaises* 4 (1979):
    278-289. Print.

This lists the title of an article by Christopher Murray, published in 1979 on pages 278-289 in number 4 of the journal *Études Irlandaises*. Note the form of page numbers and date.

A short list of works cited for an essay on Synge would look something like this:

Corkery, Daniel. *Synge and Anglo-Irish Literature*. Cork: Cork University
    Press, 1931. Print.
Eckley, Grace. "Truth at the Bottom of a Well: Synge's *The Well of the Saints*."
    Modern Drama 16 (1973): 193-198. Print.
Hunt, Hugh. "Synge and the Actor - A Consideration of Style." *J.M. Synge: Centenary Papers
    1971*. Ed. Maurice Harmon. Dublin: Dolmen Press, 1972. 12-20. Print.
Johnson, Toni O'Brien. *Synge: The Medieval and The Grotesque*. Gerrard's Cross: Colin Smythe,
    1982. Print.
Synge, J.M. *Plays Poems and Prose*. London: Everyman, 1985. Print.

In the list of works cited above, the first and fourth are examples of books, the second is an article in a journal, the third is an essay in a collection, and the fifth is the edition of the primary text used. "J.M." is used in the last entry because "J.M." is listed on the title page of the text. You must use initials if the title page does.

Electronic and online sources
Most works on the Web have an author, a title, and publication information, and are thus analogous to print publications. Electronic texts, however, can be updated easily and at regular intervals and may also be distributed in multiple databases and accessed through a variety of interfaces. You therefore need to record the date of access as well as the publication data when citing sources from the Web as the information may be different on different days. It is not necessary to include the URL.

An example is:
Aristotle. *Poetics*. Trans. S. H. Butcher. *The Internet Classics Archive*. Web Atomic and Massachusetts Institute of
　　　Technology, 13 Sept. 2007. Web. 4 Nov. 2008.

This is a book by Aristotle, translated by S. H. Butcher, found on the website, *The Internet Classics Archive* (website italicised), published by Web Atomic and Massachusetts Institute of Technology (name of publisher not italicised) on 13 September 2007, and accessed on 4 November 2008. Note punctuation and spacing.

Film
At its simplest the entry for a film begins with the title (italicised) and includes the director, the distributor and the year of release.

An example is:
It's a Wonderful Life. Dir. Frank Capra. RKO, 1946. Film.

Performance
This citation is similar to a film: begin with the title, follow with the director, musical director or choreographer, the place performed, the date witnessed and the medium.

An example is:
The Habit of Art. Dir. Nicholas Hytner. Littleton Theatre, London. 22 April 2010. Performance.

Visual art
For visual art works cite the artist, name, date (if known), medium (sculpture, painting, photograph etc.), institution that houses the work (although this may be a private collection – in which case state 'Private collection', minus the quotation marks).

An example is:
Evans, Walker. *Penny Picture Display*. 1936. Photograph. Museum of Modern Art, New York.

Medium
You have probably noticed that the medium is put last in all citations except the web, where it comes before the date accessed, and visual art where it comes before the housing institution. The following are the usual media used in scholarly citations: Print, Web, Film, DVD, Performance, Radio, Television, Lecture, as well as visual art forms.

Section III. Assessment

Arrangements for submission of essays

Theories Module Essays
Essays for this module will be submitted through the School of English office. You must submit **two hard (printed) copies and one e-copy**. The e-copy must be submitted through *turnitin.com* (see relevant section of this booklet, below). Please also **complete** a **School of English assignment form**, which should be stapled to the hard copy of the work.

Please note that essays submitted after the submission date will be penalized. There is a **10%** penalty for essays submitted up to 7 days late, and a **20% penalty** for essays submitted up to 14 days late. If you have a medical certificate, or other documentation, you can apply for an extension using the **Extension Request Form** on the School website: http://www.ucc.ie/en/english/currentstudents/

Tutorial Essays
You must submit **one hard (printed) copy** of your essay, and **one e-copy**. The hard copy is handed to your tutor at the tutorial on or by the date of submission (you are welcome to submit essays earlier than the prescribed submission date, but please note that essays will be accepted **only** during the tutorial hour). The e-copy must be submitted through *turnitin.com* (see relevant section of this booklet). Please also **complete** a **School of English assignment form**, which should be stapled to the hard copy of the work.

Take careful note of the spread of marks you achieve during the year. By responding to advice from tutors, you should be able to improve or at least maintain a good level. It is **recommended** that students consider continuing with English in Second Year **only** if they achieve an overall mark of 50% or over.

MARKING CRITERIA FOR FIRST YEAR ASSESSMENTS

These marking criteria are intended as a guide and may be adapted to specific written tasks.

Mark	Argument and Understanding	Responding to Assignment	Critical Capacity	Written Expression
85 (1H)*	A work of exceptional cogency	Sophisticated understanding, directly and effectively addressed to the question	Hints of originality in choice and application of material; wide range of sources (where relevant)	Exceptionally elegant; exemplary citation and bibliography according to School guidelines
80 (1H)	Coherent synthesis of ideas; critical and thorough understanding of key concepts	Depth of understanding directly addressed to the question	Some independence of judgement; wide range of sources (where relevant)	General elegance in expression, including an accurately applied wide and well-deployed vocabulary; structured appropriately to the purposes of the assignment; exemplary citation and bibliography according to School guidelines
75 (1H)	Coherent synthesis of ideas; thorough understanding of key concepts	Considerable understanding directly addressed to the question	Sound analysis of evidence and primary text; effective range of sources (where relevant)	Lucid expression; very few errors of grammar; wide and well-deployed vocabulary; structured appropriately to the purposes of the assignment; exemplary citation and bibliography according to School guidelines
70 (1H)	Well-argued and well considered; thorough understanding of key concepts	Considerable understanding directly addressed to the question	Some signs of sophisticated analysis of evidence and primary text; well selected range of sources (where relevant)	Predominantly lucid expression; wide vocabulary; few errors of grammar; exemplary citation practice according to School guidelines
65-69 (2H1)	Good synthesis of ideas; good understanding of key concepts	Good understanding directly addressed to the question	Careful assessment of primary text; good use of examples	Effective expression; few errors of grammar; appropriate use of vocabulary; well-structured; clear paragraph structure; accurate and full citation and bibliography according to School guidelines
60-64 (2H1)	Competent synthesis of ideas; good understanding of key concepts	Good understanding directly addressed to the question	Fair assessment of primary text; some good use of examples	Generally good expression, with few errors of grammar; some structural inconsistencies; accurate and full citation and bibliography according to School guidelines
55-59 (2H2)	Fair understanding of key concepts; some weaknesses of understanding and knowledge	Competent understanding addressed to the question	Some effective assessment of primary text; some appropriate examples	Expression such that meaning is understandable; few serious errors of grammar; inconsistent citation and bibliography with significant omissions

50-54 (2H2)	Faulty synthesis of ideas; tendency to describe rather than analyse; significant lapses in understanding and knowledge	Generally competent understanding addressed to the question	Material is not analysed in great depth; limited use of examples	Some grammatical errors and loose, wordy or repetitive expression; poor use of paragraphs
45-49 (3H)

40-44 (Pass) | Lacking in synthesis of ideas; descriptive rather than analytical; limited understanding of key concepts

Lacking in synthesis of ideas; largely descriptive rather than analytical, but some understanding of key concepts | A limited understanding addressed to the question

Partially addressed to the question | Imperfect understanding of primary text; limited range of examples, sometimes inappropriate ones

Limited understanding of primary text; poorly chosen and predominantly irrelevant examples | Poor structure and layout; considerable number of grammatical errors; limited vocabulary, sometimes incorrectly used; inaccurate citation and bibliography with significant omissions

Poor presentation and faulty paragraph structure; basic vocabulary; errors in spelling, punctuation and/or grammar |
35 (Fail)	Substantial misunderstanding of key concepts; no synthesis of ideas	Only marginally addressed to the question	Inadequate understanding and knowledge of primary text; minimal use of examples	Errors of structure such that essay has very little obvious focus or argument; poor presentation; numerous and significant grammatical errors; significantly restricted vocabulary; inadequate citation and bibliography
30 (Fail)	Fundamental misunderstanding of key concepts; misconceived in its approach	Largely irrelevant to the question	Inadequate understanding and knowledge of primary text; no relevant examples	Poor presentation; numerous and significant grammatical errors; highly restricted vocabulary; little or no sense of structure; little or no citation and incomplete bibliography
25 and below (Fail)	Fundamental misunderstanding of key concepts; only fragmentary arguments	Almost entirely irrelevant to the question	Little or no attempt to support assertions	Poor grammar and vocabulary makes it difficult to decipher intended meaning; no effective structure; no citation; no relevant bibliography
0	No work submitted or extensive plagiarism and/or collusion*			

* Please note that honours are not formally awarded to first-year students, and that grade bandings (1H, 2H1 etc.) are intended as a guide only.

TURNITIN

In order
(a) to help students develop the skills necessary for academic (and later for other professional) writing
(b) to help detect and prevent plagiarism, and make the assessment of students' work fairer for everyone

the university has signed up to the TURNITIN programme. **You are required to run all your essays through this programme before handing them in.** Here is a brief users' guide to Turnitin.

What is it?

Turnitin is software that scans a typed document, then finds and highlights material in it that has been taken from another source. This material includes quotations (whether or not they have been placed in quotation marks) and all work previously submitted to the Turnitin database. It provides an "originality report" showing the percentage of such material in an essay. If, for example, one quarter of the essay is quotation from another source, the report for that essay will be 25%.

How does it function?

Both students and teaching staff are given a password that allows them to access the Blackboard site (blackboard.ucc.ie). When you have done so, on the left frame you will see an "assignment" link: click on this, and you will find a list of assignments to choose from. Once you have chosen the appropriate assignment, you can upload your essay – exactly as with any other email attachment – and it is sent to the assigning tutor's or lecturer's prescribed Turnitin assignment page.

What happens then?

When the deadline for handing in the assessment has passed, the tutor or lecturer accesses this assignment page with the relevant codes in much the same way as the student has done. In the "in box" will be a list of the work submitted by the class. This list is ordered – from top to bottom – based on the percentages of copied and quoted material. The tutor or lecturer may choose to look at all of these essay reports, or may randomly pick a number for perusal.

What form does each opened assignment take, once filtered through Turnitin?

Once a lecturer chooses an essay, the programme displays it in an easily legible form that identifies the unoriginal material. The student's original work appears in black print. The material from other sources appears in other colours – a different one for each source used – with these source(s) listed at the end of the essay. In less than half a minute, it is possible to scan the essay to see if these sources have been appropriately referenced, and therefore determine whether plagiarism has occurred.

Submitting an Essay in First Year

1. Submit both your tutorial essays and Theories module essays online via Blackboard using Turnitin before your tutorial during the week of submission.

2. For **tutorial essays**, give a typed copy of your essay to your tutor at the time of your tutorial with a signed plagiarism sheet and turnitin receipt attached. For **Theories module essays**, give a typed copy of your essay to the office, following instructions which will be posted on Blackboard.

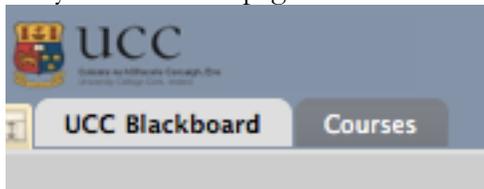Step 1– Log on to Blackboard (UCC's Virtual Learning Environment or VLE)
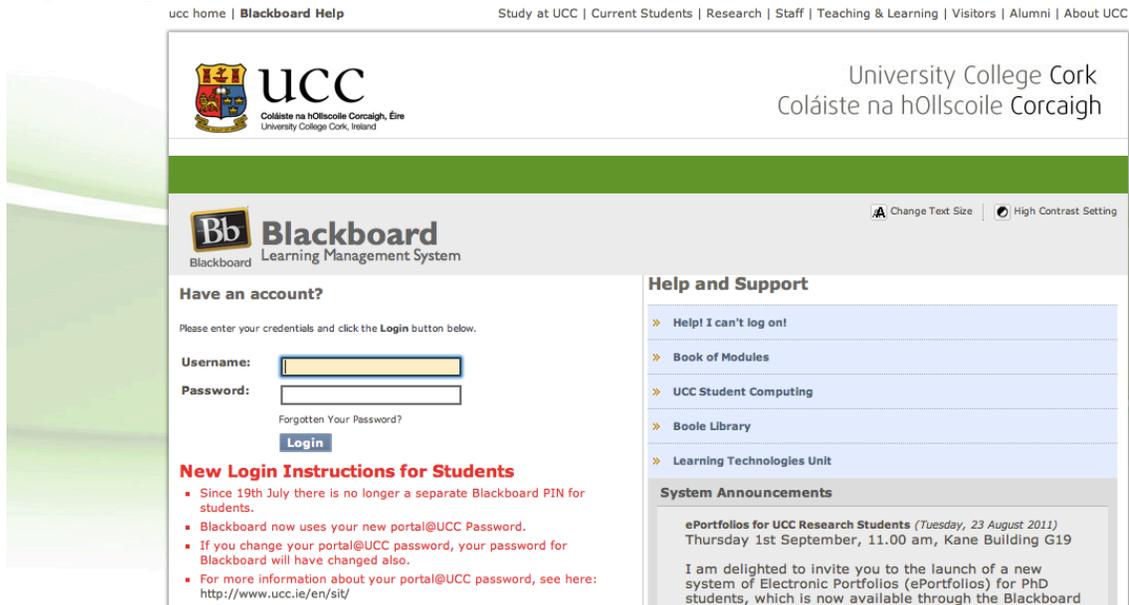
Step 2
When you click on the user log in you will be prompted to enter your username and password – this is your portal@ucc password.

Step 3
On your Welcome page under courses

Step 4
Click on the relevant module, e.g. 2015-EN1004: Theories: Literature, Film, Drama and Theatre Studies
Then choose the Assignments tab from the menu bar.

Step 5

Select the essay title with the Turnitin logo

Theories Essay 1

And click

>>View/Complete

Step 6

Upload your essay

In the section where you are asked to Browse – this means that you must select your essay from where you have stored it on your computer or on a removable disk.
Please give the file a meaningful title and save a digital copy of your essay.
Finally click upload

Please contact your tutor if you need help with Turnitin.

SCHOOL OF ENGLISH PLAGIARISM POLICY

The School of English operates a strict anti-plagiarism policy.

If you are unsure about any aspect of this policy, please contact the School's Plagiarism Officer, Dr Anne Etienne, <u>prior</u> to submitting any essays. You are responsible both for knowing what constitutes plagiarism and for ensuring that you have not plagiarised. Ignorance will not be accepted as an excuse. With a view to making sure that your submitted work has been done in accordance with this policy, you will be required to complete and submit a coversheet with each essay (see below).

What is Plagiarism?

Plagiarism is presenting another person's words or ideas as your own work. If you draw on someone else's words, be sure to put quotation marks around them and give the writer or speaker credit by revealing the source in a citation – otherwise you are plagiarising. If you revise or paraphrase the words of someone else or just use their ideas without giving the author credit in a note, you are also plagiarising. Plagiarism can occur in take-home essays, in-class tests, class presentations or examinations; in every case it will be penalised according to University policy.

Plagiarism includes the following:

(i) Copying phrases, sentences, paragraphs, etc., without acknowledgement, from a published source (print or electronic) or from an unpublished source (i.e. another student's essay or notes);

(ii) Presenting phrases, sentences, paragraphs, etc., with only slight changes, from the printed, electronic or manuscript material of others as your own work;

(iii) Presenting someone else's arguments as if they were your own;

(iv) Buying a paper from the Web or elsewhere and presenting it as your own work;

(v) Paying someone else to modify your assignment;

(vi) Memorising someone else's material and reproducing it without acknowledging the original source.

Jointly writing an <u>individual</u> assignment is known as **collusion** and it is not acceptable. If you allow someone to copy your work, this is also collusion and both parties will be penalised.

Submitting work for assessment which you have already submitted, partially or in full, to fulfil the requirements of another seminar/lecture course or examination, is also unacceptable (this may be defined as autoplagiarism).

Coversheets

When you hand in any essay, you will be asked to sign the following declaration:

Plagiarism is the substitution of other people's work for one's own including the unacknowledged use of somebody else's words or ideas.

I understand this definition of plagiarism, I have read the School's Policy on Plagiarism, and I state that this essay does not contain any plagiarised material. I have not copied any of it from anywhere or anyone else. I have acknowledged all the sources that I consulted when writing it and I have employed proper citation when using somebody else's words or ideas.

This essay complies with School of English regulations and guidelines: YES   ☐

NO   ☐

(Please tick ✓ **one** box.)

Signed . . . .

Penalties for plagiarism and other unacceptable referencing:

Plagiarism (including the unacceptable practices listed above) is a serious offence. When done deliberately, it is "cheating", as specified in the UCC Plagiarism Policy.[1] Whether deliberate or inadvertent, plagiarism attracts serious penalties:

(i)   An essay which contains plagiarised material (or commits another offence as listed above) will automatically attract a fail grade. Whether the student submits for Semester 1 or 2 assessment, s/he will be required to resubmit another essay from the list, **for the autumn examinations board** (at a date that will be specified by the main office). In such cases, the School reserves the right to re-evaluate any work previously submitted by the student in that academic year, and to notify the school, department or unit in which the student is taking another subject.

(ii)   Depending on the judgement of the School, where an essay contains a negligible amount of plagiarised material the student will be asked to submit another essay from the list of titles for a capped mark of 40%. This must be done **within a timeframe specified by the examiner** (normally within three weeks of the student being notified of the penalty applied).

(iii)   If the student is found to have plagiarised assignments for more than one module, her/his case may be referred to the University Examinations Officer under Regulation 14 of the UCC Regulations for the Conduct of Examinations. Penalties imposed may involve suspension or expulsion from the University.

Where a case of plagiarism is suspected, an oral examination may be held to determine the extent of the student's knowledge of the subject. Any such oral examination will be conducted in the presence of the module co-ordinator/seminar leader, the School Plagiarism Officer and, where required, the Head of School.

Postgraduate Students

Instances of plagiarism by postgraduate students will be referred directly to the co-ordinator of the relevant postgraduate programme. Plagiarism in postgraduate and research material is a particularly serious offence. Penalties imposed may involve suspension or expulsion from the course and from the University.

Appeals Procedure

All students have a right of appeal to the Head of School. Students may appeal only on the grounds that the allegation of plagiarism is unfounded, and appeals must be made in writing in the first instance. Medical, personal, or other circumstances do not constitute a defence in cases of plagiarism. In the case of an unsuccessful appeal to the Head of School, students have a right of appeal to the Examination Appeals Committee.

Students are advised that any proven case of plagiarism will be reflected in references sought from the School.

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[1]. "UCC Plagiarism Policy." Registrar and Vice President for Academic Affairs. 30 January 2009.
University College Cork. 25 March 2009 <http://www.ucc.ie/en/exams/procedures-regulations/plagiarism/>

How can you avoid plagiarising?

Acknowledge all sources. If you don't, intentionally or not, it is plagiarism.

Some tips on avoiding plagiarism:

Part of your work as a student of literature is to read and engage with the critical discussions written by others and published in books, articles, and on the Internet. When you come to write your own essays, however, it is essential that you distinguish between your own ideas and insights, and those of others.

Time Management

Start preparing for your essay **well in advance** of its due date so that you have enough time to research, take notes, write and revise your essay, and proof-read and cross-check your essay.

Taking Notes for Your Essay

(i) When you are taking notes from secondary sources in preparation for an essay, always note the following details:
Book: Author, Title, Publisher, Place and Year of publication
Periodical: Author, Title of Article and Periodical, Year, Volume, Issue and Page Numbers
Internet: URLs/Web address, Author, Title, and the Date site was
Accessed

(ii) If you copy out material word for word from a secondary source, make sure that you identify it as quotation (by putting quotation marks around it and marking it with a big **Q** for **quotation**) in your notes. This will ensure that you recognise it as such when you are reading it through in preparation of your written work.

(iii) Always note the page numbers of any material that you do copy word for word from secondary sources. This will make it easier for you to check back if you are in doubt about any aspect of a reference. It will also be a necessary part of the citation.

(iv) A paraphrase is a restatement **in your own words** of someone else's ideas. If you paraphrase an idea from a secondary source, make sure that you identify it as a paraphrased idea (by marking it with a big **S** for **source**) in your notes and note the page numbers. You can mark your own insights **ME**.

Writing Your Essay

When you are writing your essay, always make sure that you identify material quoted from critics, or ideas and arguments that are particularly influenced by them. Make clear - if necessary in the body of your text (i.e. According to Edward Said, . . .) - the extent of your dependence on the arguments of a critic and, ideally, how your views develop or diverge from this influence.

Proof-reading and Cross-checking your Essay

Proof-read and cross-check your essay with your notes and sources to make sure that everything coming from outside sources has been acknowledged according to the guidelines contained in the School of English style sheet.

Collusion (jointly writing an individual assignment) is a form of plagiarism. For example, if students have set up study-groups to work on an individual assignment, they should take note that material submitted for grading must represent the work of the individual author. If such work duplicates, in whole or in part, work submitted by another student, it will constitute collusion. This applies to all kinds of assessment, e.g. an essay, a translation exercise from Old or Middle English, a short commentary. If you allow someone to copy your work, this is also collusion and both parties are guilty of plagiarism.

Please Note

It is not acceptable to hand in an essay consisting largely of quotations, even if you have acknowledged them correctly.

If you need additional assistance you can consult the co-ordinator of the lecture or seminar module, or the School's Plagiarism Officer. This should be done **well in advance** of your essay's due date.

TUTORIAL ESSAY CALENDAR

No.	Date	Title
1	Title given: Week beginning 21st September 2015 Deadline for submission: week beginning 5th October 2015	Diagnostic Essay (not for credit)
2	Title given: Week beginning 12th October 2015 Deadline for submission: week beginning 26th October 2015	Essay: Old English (TB)
3	Wednesday 25th November 2015 (During lecture time)	Wednesday 25th November 2015 (During lecture time)
4	January / February / March 2016	Presentations in Tutorials
5	Title given: Week beginning 25th January 2016 Deadline for submission: week beginning 8th February 2016	Essay: Romantic Poetry (GA)
6	Title given: Week beginning 15th February 2016 Deadline for submission: Week beginning 29th February 2016	Essay: Drama (JG)

- **Submission date:** Students must hand their essays to their tutors **at the tutorial** in the week of the submission date. **Penalties** will be applied to **late** essays.

- Each student is **required** to submit **three tutorial essays**, and these will account for 15% of the final grade.

- For information on the assessments for the EN1004: Theories module, please see the Theories Essay Calendar. ***** Please take careful note of the assignment deadlines for both your Tutorial Essays AND your Theories Essays. *****

THEORIES MODULE ESSAY CALENDAR

No.	Date	Title
1	Titles given: Thursday 29th October 2015 Submission date*: Thursday 19th November 2015	Approaches to Film and Theatre
2	Titles given: Thursday 4th February 2016 Submission date*: Thursday 25th February 2016	Contextual Approaches to Literature
3	Titles given: Thursday 31st March 2016 Submission date*: Thursday 21st April 2016	Formal Approaches to Literature

* *Submission Date:* 2 copies of your essays must be submitted to the School of English (ORB 1.78) no later than 4pm on the date of submission. You must also upload your essay to Turnitin on Blackboard, and submit the Turnitin receipt with the hard copies of your essays. **Late** essays will be **penalised.**

TIMETABLE

	DEPARTMENT OF ENGLISH FIRST YEAR 2015-2016		
Semester 1	**TUESDAY** **11.00 - 12.00** **Boole4**	**WEDNESDAY** **11.00-12.00** **Boole4**	**THURSDAY** **11.00 - 12.00** **Boole4**
07-Sep-15	Introductory Lecture	Introductory Lecture EN1004	EN1004
14-Sep-15	EN1002 Literature and Society: Medieval to Renaissance		Theories:
21-Sep-15			Literature, Film,
28-Sep-15			Drama and Theatre
05-Oct-15			Studies
12-Oct-15			
19-Oct-15			
26-Oct-15			
02-Nov-15			
09-Nov-15			
16-Nov-15			
23-Nov-15		(Staff)	(Staff)
30-Nov-15	*Study Review Week*		
07-Dec-15	*SEMESTER 1 EXAMINATIONS*		
14-Dec-15	*SEMESTER 1 EXAMINATIONS*		
Semester 2	**TUESDAY** **11.00 - 12.00** **Boole4**	**WEDNESDAY** **11.00-12.00** **Boole4**	**THURSDAY** **11.00 - 12.00** **Boole4**
11-Jan-16	**EN1003: Introduction to Modern Literature:**		**EN1004 Theories:**
18-Jan-16	**Romantics to Contemporary**		**Literature, Film,**
25-Jan-16			**Drama and Theatre**
01-Feb-16			**Studies**
08-Feb-16			
15-Feb-16			
22-Feb-16			
29-Feb-16			
07-Mar-16			
14-Mar-16		**(staff)**	**(staff)**
21-Mar-16	*EASTER RECESS*		
28-Mar-16	*EASTER RECESS*		
04-Apr-16	**EN1003: Introduction to Modern Literature:**		**EN1004** Theories: Literature,
11-Apr-16	**Romantics to Contemporary**	**(Staff)**	Film, Drama and Theatre Studies
18-Apr-16	*Study Period*		
25-Apr-16	*SEMESTER 2 EXAMINATIONS*		
02-May-16	*SEMESTER 2 EXAMINATIONS*		

PROBLEMS? DON'T IGNORE THEM; GET ADVICE AND HELP

You may find it hard to keep up with lectures, tutorials, essays and reading as the year goes on. The very large size of First Year classes may make you feel overwhelmed: this is a normal and frequent experience. Or there may be specific problems: illness, personal or financial difficulties. Do discuss any such problems with your tutor and/or someone on the First-Year Committee. We will be glad to listen, offer advice and tell you where to find further help if necessary.

You can also get advice from the CACSSS central offices (ORB Ground Floor), and the Student Health Service offers specialist student counselling, as well as medical services. Do avail of this free and confidential service if you need to discuss anything that is worrying you.

Chair of First-Year committee: Dr Clíona Ó Gallchoir (c.gallchoir@ucc.ie)

DISABILITY SUPPORT

Some students may already have registered with the Disability Support Service. If you are having difficulties due to any disability or medical condition, physical or mental, mild or severe (including learning disabilities such as dyslexia) do contact the Disability Support Service: its very experienced staff can offer a wide range of services.

Dr Maureen O'Connor (maureen.oconnor@ucc.ie) is Disability Support Officer for the School of English; she works regularly with Disability Support. If you wish, contact her first for further information on the kind of help and support you can expect to find.