**DEPARTMENT OF ENGLISH**

**INFORMATION**

**BOOKLET**

**FOR**

**SECOND ARTS**

**2023-2024**

**Department of English**

**Second Arts Committee:**

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Extensions: Apply via [Current Students | University College Cork (ucc.ie)](https://www.ucc.ie/en/english/currentstudents/)

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**Department of English Office**

O’Rahilly Building, ORB1.57

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Table of Contents

Timetable ..…………………………………. 1

Essay Calendar .………………………….... 4

Programme Requirements ……………..…..... 6

Interdepartmental Modules …………............. 9

Lecture Modules & Texts ………..………. 11

Critical Skills Seminars …………………....... 19

Seminar Registration ……………………......... 17

2nd Year Seminar List………………….…....... 18

Policies on Assessments………………….......... 38

Essay Guidelines ….………………………........ 39

Plagiarism Policy ……..………………….......... 47

Canvas & TurnItIn ………….……………......... 51

Guidelines for students planning a teaching career …………… 58

|  |  |  |  |  |  |
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|  | **DEPARTMENT OF ENGLISH** | | | | |
|  | **Second Year 2023-2024** | | | | |
|  | **CK101** | | | | |
| **Semester 1** | **Online only Tues. 10.00 & Wed. 10.00** | **Mon. 12.00 Boole 2 & Tues. 13.00 WGB\_107** | **Tues. 4.00 Kane\_G19 & Wed 12.00 GG\_LT** | **Tues. 5.00 Kane G01 & Wed. 2.00 Boole 1** | **Thurs. 1.00 Boole 1 & Fri. 11.00 Kane G18** |
| 11-Sep-23 | **Introductory Lecture: Monday at 12 noon in Boole 2** | | | | |
| 18-Sep-23 | **EN2012** | **EN2080** | **EN2077** | **EN2079** | **EN2043** |
| 25-Sep-23 | Old | Introduction | Modern | Adaptation, | Romance |
| 02-Oct-23 | English | to Renaissance | Drama | Literature, and | and |
| 09-Oct-23 | Language | Literature |  | Culture | Realism |
| 16-Oct-23 |  |  |  |  |  |
| 23-Oct-23 | **Directed Reading** | | | | |
| 30-Oct-23 | **EN2012** | **EN2080** | **EN2077** | **EN2079** | **EN2043** |
| 06-Nov-23 |  |  |  |  |  |
| 13-Nov-23 |  |  |  |  |  |
| 20-Nov-23 |  |  |  |  |  |
| 27-Nov-23 | (TB) | (ES) | (AE) | (MC) | (GA, MO'C-L) |
| 04-Dec-23 | **STUDY PERIOD** | | | | |
| 11-Dec-23 | **EXAM PERIOD** | | | | |
| 18-Dec-23 | **EXAM PERIOD** | | | | |
| 25-Dec-23 | **CHRISTMAS RECESS** | | | | |
|  |  |  |  |  |  |
| **Semester 2** | **Tues. 4.00 Boole 3 & Wed. 12.00 Boole 1** | **Tues. 1.00 Boole 2 & Weds. 10.00 Boole 2** | **Tues. 5.00 Boole 2 & Wed. 2.00 WGB\_G05** | **Thurs. 1.00 FSB\_A1 & Fri. 11.00 AL\_G30** |  |
| 15-Jan-24 | **EN2046** | **EN2023** | **EN2011** | **EN2071** |  |
| 22-Jan-24 | American | Eighteenth- | Chaucer: The | Women and |  |
| 29-Jan-24 | Literature to | Century | Canterbury Tales | Literature |  |
| 05-Feb-24 | 1900 | Literature | and Related |  |  |
| 12-Feb-24 |  |  | Texts |  |  |
| 19-Feb-24 | **Directed Reading** | | | |  |
| 26-Feb-24 | **EN2046** | **EN2023** | **EN2011** | **EN2071** |  |
| 04-Mar-24 |  |  |  |  |  |
| 11-Mar-24 |  |  |  |  |  |
| 18-Mar-24 |  |  |  |  |  |
| 25-Mar-24 | **EASTER RECESS** | | | |  |
| 01-Apr-24 | **EASTER RECESS** | | | |  |
| 08-Apr-24 |  |  |  |  |  |
| 15-Apr-24 | (AG, LJ) | (GA,COG) | (KR) | (HL) |  |
| 22-Apr-24 | **STUDY REVIEW PERIOD** | | | | |
| 29-Apr-24 | **EXAM PERIOD Exams start Fri 26th Apr 2024** | | | | |
| 06-May-24 | **EXAM PERIOD** | | | | |

**The Office**

All offices in the Department of English, for Academic and Administrative staff, are located in the O’Rahilly Building (ORB) on the First Floor.

**Department Administrative Office: ORB 1.57**

Office opening times are posted on the door of the Main Office – ORB 1.57

Email: [englishdepartment@ucc.ie](mailto:englishdepartment@ucc.ie)

Telephone: 021- 4902664, 4903677, 4902241

In all communications, please clearly identify your **name**, **student number** and **year**. You should also check **Canvas** regularly for Department information and updates.

**Introductory Lecture**

The introductory lecture for second years (CK101) will be at noon in Boole 2 on Monday 11th September. You should try to come to this introductory lecture, as it will contain lots of useful information about the year ahead.

Enrolment for seminars (EN2003 / EN2009) will take place remotely using Canvas in early September: students will be given instructions on how to use this system.

**Department of English Teaching Policy 2023-24**

In line with other subjects in the College of Arts, lectures are not recorded in English.

DSS-registered students can contact the individual module coordinator to have recorded lectures made available to them (please note not every lecture course may be able to make recordings available, and seminars and small-group courses are never recorded).

Students not registered with DSS who miss lectures though illness or late registration should contact the individual lecturer to discuss the material taught, but these circumstances will not be deemed grounds for access to recorded lectures.

The Department of English Teaching and Learning committee may consider exceptional cases, with documentation, where there has been prolonged, medically enforced absence, for special release of recorded lectures, but retrospective access to lectures may not be possible in every lecture course.

Please note recorded lectures are not released at autumn examination sittings, except under the criteria stated above.

If you have any queries throughout the year, please contact Dr Adam Hanna ([adam.hanna@ucc.ie](mailto:adam.hanna@ucc.ie)) as the Head of Second Year, or any of the committee members listed on the previous page.

You have an exciting year of study ahead: we urge you to stay engaged with your lecturers and to make the most of everything that’s on offer!

**SECOND YEAR ESSAY CALENDAR 2023-24**

**Semester 1**

(Two assignments per module. Titles will be released on Canvas and essays to submitted to Canvas by 11:59pm on dates outlined below)

|  |  |  |
| --- | --- | --- |
| **MODULE** | **Date for release of titles** | **Date for Submission**  **(by 11:59pm)** |

|  |  |  |
| --- | --- | --- |
| **EN2012.1**  Old English Language  *(Dr Tom Birkett)* | Wednesday 18th October 2023 | Wednesday 1st November 2023 |
| **EN2012.2**  Old English Language  *(Dr Tom Birkett)* | Wednesday 22nd November 2023 | Tuesday 5th December 2023 |

|  |  |  |
| --- | --- | --- |
| **EN2043.1**  Romance and Realism  *(Prof Graham Allen/Dr Mary O’Connell-Lenihan)* | Wednesday 18th October 2023 | Wednesday 1st November 2023 |
| **EN2043.2**  Romance and Realism  *(Prof Graham Allen/Dr Mary O’Connell-Lenihan)* | Wednesday 22nd November 2023 | Tuesday 5th December 2023 |

|  |  |  |
| --- | --- | --- |
| **EN2077.1**  Modern Drama  *(Dr Anne Etienne)* | Class Test | Tuesday 24th October 2023 |
| **EN2077.2**  Modern Drama  *(Dr Anne Etienne)* | Wednesday 22nd November 2023 | Wednesday 6th December 2023 |

|  |  |  |
| --- | --- | --- |
| **EN2079.1**  Adaptation, Literature and Culture  *(Dr Miranda Corcoran)* | Wednesday 18th October 2023 | Wednesday 1st November 2023 |
| **EN2079.2**  Adaptation, Literature and Culture  *(Dr Miranda Corcoran)* | Wednesday 22nd November 2023 | Tuesday 5th December 2023 |

|  |  |  |
| --- | --- | --- |
| **EN2080.1**  Introduction to Renaissance Literature  *(Dr Edel Semple)* | Tuesday 17th October 2023 | Tuesday 31st October 2023 |
| **EN2080.2**  Introduction to Renaissance Literature  *(Dr Edel Semple)* | Tuesday 28th November 2023 | Friday 5th January 2024 |

**SECOND YEAR ESSAY CALENDAR 2023-24**

**Semester 2**

(Two assignments per module. Titles will be released on Canvas and essays to submitted to Canvas by 11:59pm on dates outlined below)

|  |  |  |
| --- | --- | --- |
| **MODULE** | **Date for release of titles** | **Date for Submission**  **(by 11:59pm)** |

|  |  |  |
| --- | --- | --- |
| **EN2011.1**  The Canterbury Tales  *(Dr Ken Rooney)* | Friday 16th February 2024 | Friday 1st March 2024 |
| **EN2011.2**  The Canterbury Tales  *(Dr Ken Rooney)* | Friday 12th April 2024 | Friday 26th April 2024 |

|  |  |  |
| --- | --- | --- |
| **EN2023.1**  Eighteenth-Century Literature  *(Professor Graham Allen)* | Wednesday 14th February 2024 | Wednesday 28th February 2024 |
| **EN2023.2**  Eighteenth-Century Literature  *(Dr Clíona Ó Gallchoir)* | Wednesday 10th April 2024 | Wednesday 24th April 2024 |

|  |  |  |
| --- | --- | --- |
| **EN2046.1**  American Literature to 1900  *(Dr Alan Gibbs/Prof Lee Jenkins)* | Wednesday 14th February 2024 | Wednesday 28th February 2024 |
| **EN2046.2**  American Literature to 1900  *(Dr Alan Gibbs/Prof Lee Jenkins)* | Wednesday 10th April 2024 | Wednesday 24th April 2024 |

|  |  |  |
| --- | --- | --- |
| **EN2071.1**  Women and Literature  *(Dr Heather Laird)* | Friday 16th February 2024 | Friday 1st March 2024 |
| **EN2071.2**  Women and Literature  *(Dr Heather Laird)* | Friday 12th April 2024 | Friday 26th April 2024 |

**Second Year English Courses for 2023-24**

This is an outline list of English courses for the session 2023-24. Every effort is made to ensure that the contents are accurate. No guarantee is given that modules may not be altered, cancelled, replaced, augmented or otherwise amended at any time.

**PLEASE NOTE THAT IT IS THE RESPONSIBILITY OF EACH INDIVIDUAL STUDENT TO DISCOVER AND FULFIL THE EXACT REQUIREMENTS OF THE COURSE ASSESSMENT SYSTEM, ANY CHANGES TO REGISTRATION MUST BE APPROVED BY THE DEPARTMENT OF ENGLISH**

**OUTLINE OF MODULE REQUIREMENTS**

**50-credits in English (Single Honours)**

Students take 50 credits as follows:  
EN2009 (20 credits) *plus* 15 credits from Semester 1 and 15 credits from Semester 2.

**Semester 1**  
EN2012; EN2043; EN2077; EN2079; EN2080 (5 credits per module).

**Semester 2**  
EN2011; EN2023; EN2046; EN2071 (5 credits per module).

*Note:*

* Single Subject (50 credit) students must include in their selection at least **one** lecture or seminar module from the range of Old English, Middle English and Renaissance modules. (These will be designated with the letters OMR on departmental course lists).
* Students may substitute **one** 5 credit EN module with [LL2003](https://ucc-ie-public.courseleaf.com/search/?P=LL2003) Aspects of the Classical Tradition.
* Students cannot take modules that are cross-scheduled.
* 33.33% of the marks from Second Year English are carried forward towards the Final Degree mark in English.

**40-credits in English (Major)**

Students take 40 credits as follows:  
EN2003 (10 credits) *plus* 15 credits from Semester 1 and 15 credits from Semester 2.

**Semester 1**  
EN2012; EN2043; EN2077; EN2079; EN2080 (5 credits per module).

**Semester 2**  
EN2011; EN2023; EN2046; EN2071 (5 credits per module).

*Note:*

* Major Subject (40 credit) students must include in their selection at least **one** lecture or seminar module from the range of Old English, Middle English and Renaissance modules. (These will be designated with the letters OMR on departmental course lists).
* Students may substitute **one** 5 credit EN module with [LL2003](https://ucc-ie-public.courseleaf.com/search/?P=LL2003) Aspects of the Classical Tradition.
* Students cannot take modules that are cross-scheduled.
* 33.33% of the marks from Second Year English are carried forward towards the Final Degree mark in English.

**30-credits in English (Joint Honours)**

Students take 30 credits as follows:  
EN2003 (10 credits)*plus* 10 credits from Semester 1 and 10 credits from Semester 2.

**Semester 1**  
EN2012; EN2043; EN2077; EN2079; EN2080 (5 credits per module).

**Semester 2**  
EN2011; EN2023; EN2046; EN2071 (5 credits per module).

*Note:*

* Joint Subject (30 credit) students must include in their selection at least **one** lecture or seminar module from the range of Old English, Middle English and Renaissance modules. (These will be designated with the letters OMR on departmental course lists).
* Students may substitute one 5 credit EN module with [LL2003](https://ucc-ie-public.courseleaf.com/search/?P=LL2003) Aspects of the Classical Tradition.
* Students cannot take modules that are cross-scheduled.
* 33.33% of the marks from Second Year English are carried forward towards the Final Degree mark in English.

**BEDSS (25-Credit Subject)**

Students take 25 credits as follows:  
EN2003\* (10 credits) plus 5 credits from Semester 1 and 10 credits from Semester 2.

**Semester 1**  
EN2012; EN2043; EN2077; EN2079; EN2080 (5 credits per module).

**Semester 2**  
EN2011; EN2023; EN2046; EN2071 (5 credits per module).

Note:

* Students must include in their selection at least one lecture or seminar module from the range of Old English, Middle English and Renaissance modules. (These will be designated with the letters OMR on departmental course lists).
* \*EN2003: Students will only have the option of selecting a seminar from those on offer for Semester 1 (registration for seminars is done via the Department of English. Details will be given in the departmental student handbook published at the start of the new academic year).
* Students may substitute one 5 credit EN module with [LL2003](https://ucc-ie-public.courseleaf.com/search/?P=LL2003) Aspects of the Classical Tradition.
* Students cannot take modules that are cross-scheduled.
* 33.33% of marks from Second Year English are carried forward towards the Final Degree mark in English.

**20-credits in English (Minor)**

Students take 20 credits as follows:  
10 credits from Semester 1 and 10 credits from Semester 2.

**Semester 1**  
EN2012; EN2043; EN2077; EN2079; EN2080 (5 credits per module).

**Semester 2**  
EN2011; EN2023; EN2046; EN2071 (5 credits per module).

* Students take 20 credits as follows: Two modules (10 credits) from Semester 1 plus two modules (10 credits) from Semester 2.
* 33.33% of marks from Second Year English are carried forward towards the Final Degree mark in English.

**10-credits in English (Single)**

Students take 10 credits as follows:  
5 credits from Semester 1 and 5 credits from Semester 2.

**Semester 1**  
EN2012; EN2043; EN2077; EN2079; EN2080 (5 credits per module).

**Semester 2**  
EN2011; EN2023; EN2046; EN2071 (5 credits per module).

**LL2108** (5 credits) is a core module for BA International Joint Honours (BAINTJ) students, and it can be taken in place of another 5-credit elective module in either subject.

BA International Major and Single Honours students (BAINTM / BAINTS) should take a 5-credit elective module in their 40 or 50 credit subject in place of LL2108.

**Interdepartmental Modules [LL] (Students with 50/40/30 credits of EN modules only):**

* Students may substitute one 5 credit EN module with [LL2003](https://ucc-ie-public.courseleaf.com/search/?P=LL2003) Aspects of the Classical Tradition.

**LL2003 Aspects of the Classical Tradition**

**(5 credits in S1 & S2)**

**Semester 1 & 2: Tuesdays at 1.00pm in ORB. 1.23**

Course co-ordinator: Daragh O’Connell (Department of Italian) [daragh.oconnell@ucc.ie](mailto:daragh.oconnell@ucc.ie)

The works of Homer (*Iliad* and *Odyssey*), Virgil (*Aeneid*) and Ovid (*Metamorphoses*) have played a vital part in the shaping of Western civilisation. This course will examine the ways different societies at different times have responded to the classical mythology of antiquity through literature and art. The course ranges from an overview of the classical books to their presence in medieval/ renaissance Italy, the paintings of Velásquez (17th century Spain), Renaissance and twentieth century English writers, as well as contemporary Irish and Caribbean writing.

## LECTURE MODULES AND TEXTS

**EN2011 CHAUCER: *THE CANTERBURY TALES* AND RELATED TEXTS** **(KR)**

**5 Credits, Semester 2. (*OMR*)**

You may have heard of the Knight’s Tale; you may have heard of the Wife of Bath and her five husbands; you may have heard of the Miller, and how he told his tale. This course introduces students to where they all came from: Geoffrey Chaucer’s *Canterbury Tales,* a late fourteenth-century tale collection, which contains examples of every kind of medieval writing: comic tales, romance and fantasy, stories of human vice and fragility, the philosophical and the downright filthy – all narrated through astonishing varieties of voice and perspective. We will see what makes the *Tales* unique and revolutionary: nothing like it had been achieved before in English literature, and it would remain read, admired, and imitated from its first appearance in the 1390s to the present day. We will study some of the most important and attractive examples from the *Tales*, gauge the importance of the collection’s innovative (and strikingly modern) structure, and explore how the collection presents new questions on authorship and the uses of literature, on religion and human relations (and in particular the role of women in medieval society). We will also consider the *Tales*’ relationships to other aspects of medieval culture, and its recent reception in modern film.

To help us with Chaucer’s English, called Middle English (which can be read by anyone who can read modern English, and requires no prior knowledge) we will use a glossed edition: *The Riverside Chaucer*. Students are also free to use an interlinear translation listed below:

Required textbook:

*The Riverside Chaucer*. Ed. L.D. Benson. Oxford: Oxford UP, 1987.

Online alternative / supplement:

The Harvard Geoffrey Chaucer Website: <https://chaucer.fas.harvard.edu/pages/text-and-translations>

**EN2012 UNLOCKING THE WORDHOARD: AN INTRODUCTION TO OLD ENGLISH (TB) 5 Credits, Semester 1 (*OMR*) - ONLINE**

**Course description:**

Old English was the language spoken in Medieval England from ca. 500-1100 CE and preserved in manuscripts from ca. 800-1200 CE. This course will provide students with the skills and linguistic competency to read and translate Old English to a high level of proficiency over twelve weeks. This is achieved by following a new online language course developed for UCC students, supported by instructional videos, discussion fora and reading exercises. The course will introduce students to the basics of Old English pronunciation, grammar and vocabulary and invite them, from the first week, to test and improve their language skills by reading and translating original texts, from accounts of battles to obscene riddles.

In addition to teaching the fundamentals of Old English, this course will introduce students to the history of the language and how English evolved over time. It will also provide students with the skills to analyse and discuss the workings of modern English in a critical, academic manner; these skills can be applied to any language, medieval or modern, and will enhance the student’s ability to critically assess the use of language by writers to the present day.

**Set Text:** Access to online coursebook will be provided.

**EN2023 EIGHTEENTH-CENTURY LITERATURE (GA/CÓG)**

**5 Credits, Semester 2.**

This module aims to develop students understanding of the relationship between literature and society in the eighteenth century. The texts included will be drawn from different periods in the eighteenth-century and from a variety of genres, which may include the novel and poetry. Special attention is given to the rise of the novel form, to changes in poetic and literary models, and subsequent changes in notions of literature, authorship and literary meaning. The course may also focus on questions of class, gender, ideology and nation in relation to literary texts.

**EN2023.1**

Defoe, Daniel. *Robinson Crusoe*, 2nd edition*.*  New York:  W.W. Norton & Co., 1993.

Swift, Jonathan. *Gulliver’s Travels.* New York: W. W. Norton & CO., 2002.

**EN2023.2**

            Selected poetry will be provided.

**EN2043   ROMANCE & REALISM (GA/MO’C-L)**

**5 Credits, Semester 1.**

This module introduces students to the main narrative features of the novel tradition from the late eighteenth to the early twentieth century, concentrating on the generic and formal features of the two most dominant narrative forms of the era, romance and realism.  Students are introduced to the formal features of narrative fiction as it developed from the 1790s on, and to the changing historical contexts in which it was produced.  The texts under discussion offer examples of the wide variety of novel forms during this period of literary history, including gothic fiction, domestic realism, industrial fiction, and naturalism.

**EN2043.1**

Godwin, William.  *Caleb Williams*, ed. Pamela Clemit.  Oxford: Oxford UP, 2009.

Shelley, Mary.  *Frankenstein,* ed. J.P. Hunter.  New York: W.W. Norton, 1995.

**EN2043.2**

Collins, Wilkie. *The Moonstone*, ed. Francis O’Gorman. Oxford: Oxford UP, 2019.

Haggard, H. Rider. *She*, ed. Daniel Karlin. Oxford: Oxford UP, 2008.

Conan Doyle, Arthur. *The Hound of the Baskervilles.* Oxford: Oxford UP, 1998

**EN2046 AMERICAN LITERATURE TO 1900 (AG/LJ)**

**5 Credits, Semester 2.**

The objective of this module is to introduce students to a range of nineteenth-century American texts in various genres. This module is an introduction to the literature of the United States from the American Renaissance of the 1850s to the end of the century. Reading a range of texts in several genres drawn from the relevant period, students will trace developments in American literary aesthetics and explore themes of nation building, race and gender, slavery and the South, focusing on the role of literature in the formation of American national identity.

Emerson*,* Ralph Waldo, ‘Nature’ (extract) ‘The American Scholar’ \*

Perkins Gilman, Charlotte, *The Yellow Wall-paper \**

Melville, Herman, *The Confidence Man,*  Penguin

Douglass, Frederick, *Narrative of the Life of Frederick Douglass*, *an American Slave, Written By Himself.* Oxford World’s Classics.

Walt Whitman, poems\*

Mark Twain, *Adventures of Huckleberry Finn*. Collins Classics

\*Available on Canvas.

**EN2071 WOMEN AND LITERATURE (HL)**

**5 Credits, Semester 2.**

This module examines literature as a gendered institution in society and discusses the principal ways in which this gendering functions.  During the course of the module, we

* identify the fundamental aims of studying literature from a feminist viewpoint
* outline the principal forms which feminist critique of the institutions of literature has taken
* briefly trace the development of feminist literary criticism
* read three novels comparatively, as case-studies for feminist interpretation

**Required Reading**

For **2071.1,** readings will be provided.

For **2071.2**, you will need copies of two of the following:

Bronte, Charlotte*. Jane Eyre.* 1848. Oxford: Oxford World’s Classics, 2008.

Rhys, Jean. *Wide Sargasso Sea.* 1966. London: Penguin, any reprinting.

Dangarembga, Tsitsi.  *Nervous Conditions*.  1988. Available on canvas.

**EN2077 MODERN DRAMA (AE)**

**5 Credits, Semester 1.**

This module introduces students to works which transformed drama at the end of the 19th century and inaugurated modern theatre.  We will study how plays by European playwrights and aesthetic experiments by theatre practitioners have revitalized the stage at the turn of the twentieth century, initiated modern theatre, and pioneered social-problem drama. Focusing on European and/or Northern American plays written from the late nineteenth century to the 1960s, we will observe how modern drama has evolved to construct our contemporary theatre. The module will locate selected plays in the cultural contexts of late19th-century to mid-20th century Western societies, and explore their shared and differentiated ideological and aesthetic purposes.

**The precise focus of the module and the dramatists studied may vary from year to year.**

Case studies:

August Strindberg. *Miss Julie*

Henrik Ibsen. *Hedda Gabler*

Frank Wedekind. *Spring Awakening*

Arthur Miller. *Death of a Salesman*

Eugène Ionesco. *The Bald Prima Donna*

Arnold Wesker. *The Kitchen*

**EN2079 ADAPTATION, LITERATURE, AND CULTURE (MC)**

**5 Credits, Semester 1.**

How do literary texts change over time? What features of a novel are transformed when it makes the leap to the screen? Why are film and television adaptations of comic books amongst the most popular forms of contemporary entertainment? Over the course of this module, we will analyse the many ways in which literary texts are transformed by the process of adaptation. Offering students the opportunity to examine a variety of adaptations using key critical theories and approaches, the module explores how texts are reimagined for new audiences, across time and place, and in a range of media. Major themes discussed in this module include issues of authorship, collaboration, audience and reception, genre, and the mechanics of adaptation. Students will also engage with a wide range of literary forms, from comic books and novels to film and theatre.

**Reading list**

**EN2079.1**

Bram Stoker, *Dracula* (any edition)

*Dracula* (Dir. Tod Browning, 1931)

*Bram Stoker's Dracula* (Dir. Francis Ford Coppola, 1992)

Chase Berggrun, *R E D* (Birds LLC, 2018)

**EN2079.2**

Shirley Jackson, *The Haunting of Hill House* (any edition)

*The Haunting* (Dir. Robert Wise, 1963)

Selected episodes from *The Haunting of Hill House* (Netflix, 2018)

Octavia E. Butler, *Parable of the Sower* (any edition)

Damian Duffy and John Jennings, *Parable of the Sower: A Graphic Novel Adaptation* (Abrams Comic Arts, 2021)

**EN2080 INTRODUCTION TO Renaissance LITERATURE (ES)**

**5 Credits, Semester 1. (*OMR*)**

This module will introduce English literature of the sixteenth and seventeenth centuries. The module will familiarise students with some of the social, cultural, and intellectual contexts which informed the emergence and development of literature in this period. The module’s set texts will reflect the broad generic range and preoccupations of the era, such as authority, gender, selfhood, and nation. Two or more plays by Shakespeare and his contemporaries, and a variety of poetic and/or prose texts will be studied. The module provides a foundation for further study of Renaissance literature, including Shakespeare. For 2023-24, the set texts will include Shakespeare’s *As You Like It* and *Titus Andronicus*; Jonson’s *Epicoene*, or the *Silent* *Woman*; and Country House poems.

**Recommended editions of module texts**:

Jonson, Ben. *Epicoene*, edited by Roger Holdsworth, A&C Black, 2002. *Epicoene* is also available online in *The Routledge Anthology of Renaissance Drama* through the Library's Proquest E-book Central database.

Shakespeare, William. *The Norton Shakespeare*, edited by Stephen Greenblatt et al. 3rd ed., Norton and Co., 2015.

All shorter texts are available in Greenblatt, Stephen, et al., editors. *The Norton Anthology of English Literature*, vol. B (Package 1). 10th ed., Norton, 2018.

**NOTE**: **Staff Members**

GA = Professor Graham Allen

TB = Dr Tom Birkett

MC = Dr Miranda Corcoran

AE = Dr Anne Etienne

AG = Dr Alan Gibbs

AH = Dr Adam Hanna

LJ = Professor Lee Jenkins

HL = Dr Heather Laird

MO’C-L = Dr Mary O’Connell-Lenihan

CÓG = Dr Clíona Ó Gallchoir

KR = Dr Kenneth Rooney

ES = Dr Edel Semple

SM = Dr Sinéad Mooney

**CRITICAL SKILLS SEMINAR MODULE 2023-24**

**EN2003 Critical Skills Seminar: Semester 1 or Semester 2**

**10 Credits taken by assessment.**

**EN2009 Critical Skills Seminars: Semesters 1 and 2**

**20 Credits taken by assessment. (NOTE: EN2009 consists of any two seminars from those offered in EN2003, and is only available to BA English and BAS (50 credits) English Students).**

This module is designed to develop student skills in reading, writing and critical practice through closely-directed study and constructive discussion of a range of selected texts. Students must choose one from the wide range of topics offered by the staff of the Department of English. The range of topics will cover a variety of forms, genres and periods. Once a student has signed on for a seminar, attendance is required.

**ATTENDANCE**

Attendance at seminars is mandatory and student participation in seminars constitutes 15% of the seminar mark.  Students cannot miss more than eight hours (one third) of seminar classes without presenting documentation in relation to absences. Students who miss more than one third of classes on medical grounds may be asked to complete an additional short assignment – an exercise in lieu of participation - to aid their learning in the seminar course, at the discretion of the seminar leader. This exercise can only be assigned where the other components of the seminar have also been completed.

Students without medical evidence to account for absence from more than one third of classes in the seminar automatically fail the seminar and must complete this exercise in lieu, with any other work not completed for the seminar, in the autumn exam session in late July / August.

A student who has failed a seminar due to unexplained non-attendance may continue to attend and hand in assignments, but this work will be held over for the autumn exam session. The result for the module will be capped at 40% unless the student applies for and is granted mitigation by University Exams Records (SREO).

[Mitigation | University College Cork (ucc.ie)](https://www.ucc.ie/en/student-records/exams/appeal-mitigation-recheck/mitigation/).

Where a student misses 4 hours of scheduled classes they will be emailed by the seminar co-ordinator to remind them of the requirement for attendance and penalties (using the student’s official UCC address).

**ASSIGNMENT of MARKS in SEMINAR MODULES**

1. Participation 15%

2. Oral presentation (or equivalent) 15%

3. Shorter assignment(s) 20%

4. Essay work\* 50%

\*not exceeding 4,000 words in total

**WRITTEN OUTLINE OF ASSESSED WORK**

At the start of the Semester each co-ordinator will give a written outline of the work expected for nos. 2, 3 and 4 to students in each seminar.

**ASSIGNMENT OF MARKS EXPLAINED BY CATEGORY**

**1. Participation: 15%**

Students can gain these marks by contributing actively to each class. This means carrying out all tasks assigned, being ready and willing to discuss the material and the topics addressed in class, and co-operating with other class members and the co-ordinator.

**2. Oral presentation or equivalent: 15%**

Marks awarded here for committed, organized and effective preparation and delivery of set oral assignment(s), e.g. discussion of a text, author or topic, or another type of project assigned by the co-ordinator.

**3. Shorter assignment(s): 20%**

These may take various forms, e.g. a quiz or exercise, short essay, or discussion of a text or excerpts from texts.

**4. Essay work, not exceeding 4,000 words in total: 50%**

This may consist of one, two or more essay(s) or other assignments, of varying lengths, e.g. a write-up of the oral presentation, or another type of project as assigned by the co-ordinator.

**CONSULTATION AND ADVICE ON TAKE-HOME WRITTEN WORK**

Seminar co-ordinators **will** offer individual consultations to students concerning their performance in the seminar module. Co-ordinators may

§ respond to students’ questions or difficulties about the material

§ explain marks given for assignments

§ give students advice about how to improve their written style

§ help students with essay planning.

Co-ordinators **will not**

§ Read or correct drafts of essays or other assignments or offer detailed advice about their improvement, in advance of their being handed in for marking.

**SEMINAR REGISTRATION INFORMATION**

NB\* It is your responsibility to ensure that the seminar you choose does not clash with your other modules.

**Enrolment for seminar courses will take place on canvas in September**. Students will complete a quiz in EN2003 or EN2009 to record their seminar preferences in ranked order. Full instructions to students will be issued on canvas.

**CHANGES AND LATE REGISTRATION**

* Students wishing to register a change of module must do so at <https://mystudentadmin.ucc.ie/> no later than **two** working weeks after the formal start date of each Semester.
* Semester 1 modules **cannot be changed** in Semester 2.

However, **if you wish to withdraw from a seminar or transfer to a different seminar**, you must contact The Department of English Office, email [english@ucc.ie](mailto:english@ucc.ie).

**Seminar List 2023-24 – Second Year English**

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| **Seminar Leader** | **Semester** | **Module**  **Code** | **Seminar**  **Code** | **DAY & TIME** | **VENUE** |
| Beth Aherne | 1 | EN2003 | MOD2.01 | Thursday 2-4pm | West Wing 4 |
| Sarah Bezan | 2 | EN2003 | MOD2.02 | Wednesday 11-1pm | CPB\_LG08 |
| Maria Butler | 1 | EN2003 | MOD2.03 | Thursday 2-4pm | Askive\_G01 |
| Miranda Corcoran | 1 | EN2003 | MOD2.04 | Tuesday 2-4pm | BL4\_G01 |
| Anne Etienne | 2 | EN2003 | MOD2.05 | Monday 3-5pm | ORB\_G42 (N) |
| Michael Booth | 2 | EN2003 | OMR2.06 | Tuesday 2-4pm | AL\_G32 |
| Clodagh Heffernan | 2 | EN2003 | MOD2.07 | Monday 2-4pm | WGB\_371 |
| Robyn McAuliffe | 2 | EN2003 | OMR2.08 | Monday 1-3pm | WGB\_302 |
| Sinéad Mooney | 1 | EN2003 | MOD2.09 | Wednesday 2-4pm | ORB\_1.65 |
| Laura Mulcahy | 2 | EN2003 | MOD2.10 | Monday 3-5pm | AL\_G32 |
| Dylan Phelan | 1 | EN2003 | MOD2.11 | Monday 2-4pm | AL\_G32 |
| Mairead Roche | 2 | EN2003 | MOD2.12 | Tuesday 11-1pm | Safari\_G01 |
| Ken Rooney | 2 | EN2003 | OMR2.13 | Tuesday 11-1pm | ELD1\_1.01 |
| Elisa Sabbadin | 1 | EN2003 | MOD2.14 | Monday 3-5pm | ELD5\_G01 |
| Hope Noonan Stoner | 2 | EN2003 | MOD2.15 | Tuesday 9-11am | ELD1\_1.01 |

**Venues: AL** – Aras Na Laoi; **ASK** – Askive, Donovans Rd.; **BL** – Bloomfield Tce., Western Rd., **ELD** -Elderwood, College Rd., **ORB** – O'Rahilly Building, **WW**– West Wing, **WGB** – Western Gateway Building, Western Rd.

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| **Module Code**  **EN2003** | **Seminar Code**  **MOD 2.01** | **Seminar Title**  Queering Science Fiction: A View from the Margins | **Seminar Leader**  Beth Aherne |
| **SEMESTER 1** | **Day**  Thursday | **Time**  2.00 - 4.00 pm | **Venue**  West Wing 4 |
| **Seminar Content**  Students will study a range of American science/speculative fiction texts from the second half of the twentieth and the first decade of the twenty-first century. The texts include three short stories and three novels from five highly influential queer, Black, and women authors within the science fiction canon. Students gain an understanding of how texts that challenge normative ideas about identity developed within the genre, encountering themes of gender, sexuality, race, family, and their intersections. Students will receive an introduction to canonical critical works in science fiction studies and will learn how to employ appropriate theories from this canon in tandem with queer, feminist, and critical race theories. They will use this theoretical frame to develop an understanding of the contexts within which the texts were written and to critically analyse the texts in relation to these contexts and theories, as well as the conventions of the genre. | | | |
| **Primary texts**  Delany, Samuel R. “Aye and Gomorrah”, 1967. Will be available on canvas.  Le Guin, Ursula K. *The Left Hand of Darkness*, 1969. Any edition.  Piercy, Marge. *Woman on the Edge of Time,* 1976. Any edition.  Tiptree Jr., James (Alice Sheldon). “The Screwfly Solution”, 1977. Will be available on canvas.  Butler, Octavia E. “Bloodchild”, 1986. Will be available on canvas.  Butler, Octavia E. *Fledgling,* 2005. Any edition. | | | |
| **Learning outcomes**   * Relate the texts to one another, and to their wider historical, cultural, and generic contexts. * Define terms and concepts central to science fiction studies, feminist, queer, and critical race theories. * Apply terms and concepts learned to the novels and short stories. * Deliver fluent written and oral responses to the assigned novels, short stories, and critical readings. * Engage with secondary material including critical and contextual material relevant to the issues raised during the course. | | | |

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| **Module Code**  **EN2003** | **Seminar Code**  **MOD 2.02** | **Seminar Title**  Animals, Aliens & Androids in Science Fiction | **Seminar Leader**  Dr Sarah Bezan |
| **SEMESTER 2** | **Day**  Wednesday | **Time**  11.00 - 1.00 pm | **Venue**  CPB\_LG08 |
| **Seminar Content**  What is science fiction, and how does it imagine alternative worlds for nonhuman life? This module enables students to explore key science fiction texts from across the twentieth and twenty-first centuries. We will study how these texts open up a number of important themes, including how science fiction shapes ways of thinking about the meaning of nonhuman animals and machines, the relationship between colonizers and the colonized, and the gendered and sexual dynamics of reproduction. Focusing on novels by North American authors from the 1960s to the present day, we will examine how the science fiction genre grapples with some of the most pressing challenges of our time: reimagining how both human and nonhuman animals can survive social and environmental crises on our planet. | | | |
| **Primary texts**  Dick, Philip K. *Do Androids Dream of Electric Sheep?* 1968. Gateway, 2010.  Butler, Octavia E. *Dawn*. 1987. Warner Books, 1997.  Crichton, Michael. *Jurassic Park*. 1990. Arrow Books, 2015. (To be accompanied by *Jurassic Park* film, Dir. Stephen Spielberg, 1993).  Lai, Larissa. *Salt Fish Girl*. Thomas Island Publishers, 2002. | | | |
| **Learning outcomes**  On successful completion of this course, students will be able to   * Contextualize the course texts in relation to the origin of the science fiction genre and its evolution across the twentieth and twenty-first centuries. * utilize fundamental theoretical principles underpinning analyses of nonhuman animals, ecofeminist criticism, and postcolonial theory. * conduct a comparative analysis of two (out of the four) texts. | | | |

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| **Module Code**  **EN2003** | **Seminar Code**  **MOD 2.03** | **Seminar Title**  Feminism and Contemporary Irish Popular Fiction | **Seminar Leader**  Maria Butler |
| **SEMESTER 1** | **Day**  Thursday | **Time**  2.00 - 4.00 pm | **Venue**  Askive\_G01 |
| **Seminar Content**  This module seeks to uncover how contemporary female authors of Irish popular fiction represent the lived experiences of 21st century Irish women.  It will examine popular fiction as a genre and the importance of authorial branding to the genre’s reception. It will also cover representations of feminist issues such as class, rape, and abortion as well as the urban rural divide from teenage years to middle age. In doing so it will explore the socio-historic importance of female driven popular fiction and how this genre can be viewed as a form of political activism. | | | |
| **Primary texts**  *The Break* by Marian Keyes (Penguin, 2017)  *Oh My God, What a Complete Aisling* by Emer McLysaght and Sarah Breen (Gill Books, 2017)  *Asking For It* by Louise O’Neill (Quercus UK, 2015)  *Normal People* by Sally Rooney (Hogarth Press, 2018) | | | |
| **Learning outcomes**  By the end of this module students should be able to:   * Examine contemporary popular fiction through a literary lens * Engage with literature as a form of social and political activism * Relate the texts to one another, and to their wider historical and cultural contexts. * Define terms and concepts central to the seminar. * Apply these terms and contexts to the texts given. * Deliver fluent written and oral responses to the assigned readings. * Engage with secondary material pertinent to issues raised in the course. | | | |

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| **Module Code**  **EN2003** | **Seminar Code**  **MOD 2.04** | **Seminar Title**  American Horror Stories: Gothic Fiction and Film | **Seminar Leader**  Dr Miranda Corcoran |
| **SEMESTER 1** | **Day**  Tuesday | **Time**  2.00 - 4.00 pm | **Venue**  BL4\_G01 |
| **Seminar Content**  In his iconic study *Love & Death in the American Novel*, the critic Leslie A. Fiedler described American literature as “a literature of darkness and the grotesque in a land of light and affirmation”. According to Fiedler, American culture (and, by extension, it’s cultural products) is defined by a hidden darkness underpinning the nation’s optimistic façade. This seminar traces the evolution of the American tradition of Gothic horror from the nineteenth century to the 2020s. Clustered around three key horror archetypes – the vampire, the monster and the slasher – this course will explore how Gothic fiction has engaged with issues of race, gender, sexuality and Otherness over the course of almost two centuries. | | | |
| **Primary texts**   * Jones, Stephen Graham. *My Heart is a Chainsaw*. Gallery/Saga Press, 2021. * Rice, Anne. *Interview with the Vampire*. 1976. Any edition. * *Bride of Frankenstein*. Directed by James Whale. 1935. * *Ganja & Hess*. Directed by Bill Gunn. 1973. * *Halloween*. Directed by John Carpenter. 1978. * *Jennifer’s Body*. Directed by Karyn Kusama. 2009. * *Scream*. Directed by Wes Craven. 1996. * *The Texas Chain Saw Massacre*. Directed by Tobe Hooper. 1974. | | | |
| **Learning outcomes**   * Critically read and analyse a selection of American Gothic texts. * Compare the manner in which these texts utilise the conventions of the horror genre in order to comment upon a wide variety of social and political issues. * Discuss the cultural and historical context which framed the development of the horror genre as a vehicle for social commentary and criticism. * Define terms and concepts central to relevant aspects of literary/cultural theory. * Apply these terms and concepts to the set texts. * Understand the vital role of genre fiction and popular entertainment as a mode of reflecting and critiquing broader social and cultural concerns. | | | |

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| **Module Code**  **EN2003** | **Seminar Code**  **MOD 2.05** | **Seminar Title**  Revisiting the Swinging Sixties | **Seminar Leader**  Dr Anne Etienne |
| **SEMESTER 2** | **Day**  Monday | **Time**  3.00 - 5.00 pm | **Venue**  ORB\_G42 (N) |
| **Seminar Content**  The seminar focuses on four seminal plays of the new wave of British drama heralded by John Osborne’s *Look Back in Anger* (1956). The seminar will explore two dramaturgical trends that emerged at the time: the theatre of the absurd and social realism. In questioning the decade known as the Swinging Sixties, we will also study the cultural and political context surrounding second wave feminism and Kate Millett’s key thesis *Sexual Politics*, and how the playwrights engage (or not) with gender questions. The seminar will be assessed via an oral presentation, an essay, and an in-class test. | | | |
| **Primary texts**  John Osborne. *Look Back in Anger*  Samuel Beckett. *Waiting for Godot*  Harold Pinter. *The Lover* and *The Collection*  Arnold Wesker. *Chips with Everything*  Edward Bond. *Saved*  Kate Millett. *Sexual Politics*  **Essential Secondary reading**  Dan Rebellato. *1956 and All That*  Michelene Wandor. *Look Back in Gender* | | | |
| **Learning outcomes**  By the end of this course students should be able to:   * Demonstrate in oral and written work their knowledge and understanding of the dramaturgical forms and ideas studied in their context * Show familiarity with the political and philosophical ideas expressed in the plays * Discuss the place of the authors in theatre historiography * Demonstrate extensive knowledge of the cultural period * Assess the dramaturgical discourse on sexual politics in the 1960s. | | | |

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| **Module Code**  **(second/third year)**  Second | **Seminar Code**  OMR2.06 | **Seminar Title**  Dirty Tricks and Deception in Shakespeare’s World | | **Seminar Leader**  Dr. M. Booth |
| **Teaching Period**    **S2** | **Day**  Tuesday | **Time**  2-4 p.m. | **Venue**  ALG.32 | |
| **Seminar Content**  Shakespeare’s comedies and tragedies can draw tremendous emotional power and intellectual interest from situations in which one character is deceiving another. Shakespeare was, in fact, an artistic pioneer in using such scenarios for both humour and sustained psychological exploration.  The aim of our seminar will be twofold: to gain a deeper understanding of Shakespeare’s achievement as an individual artist, and to place it in historical context. The rapid social changes of early modernity brought new motives, techniques and opportunities for sophisticated trickery of many kinds, and Shakespeare, keen observer that he was, soaked these up.  Like him, we will consider: the new kinds of fraudulent schemes that were made possible by scientific and geographic discoveries of the time; the equivocations that helped people survive in an era of violent religious upheaval; the migration of mostly illiterate country folk to London, and the rise of an urban criminal class to fleece them. We will consider how this intense concern with information and misinformation, as given voice by Shakespeare and other writers, may have shaped the very epistemology of the modern era, and our understanding of subjectivity or selfhood within it. | | | | |
| **Primary texts/Required textbooks**  William Shakespeare,  *The Two Gentlemen of Verona; King Lear; All’s Well That Ends Well*  *--*All these plays are available in *The Norton Shakespeare.*  Other required reading (including primary texts by Raleigh, Bacon, Nashe and Greene) will be made available online. | | | | |
| **Learning outcomes**  On successful completion, students should be able to:   * Critically read and analyse a selection of texts by Shakespeare and other writers of the Elizabethan and Jacobean eras. * Relate the texts to one another, and to their wider historical and cultural contexts. * Define terms and concepts central to the seminar. * Apply these terms and contexts to the texts given. * Deliver fluent written and oral responses to the assigned readings. * Engage with secondary material pertinent to issues raised in the course. | | | | |

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| **Module Code**  **EN2003** | **Seminar Code**  **MOD 2.07** | **Seminar Title**  Working-Class Studies: Contemporary Irish Poetry and Hip Hop | **Seminar Leader**  Clodagh Heffernan |
| **SEMESTER 2** | **Day**  Monday | **Time**  2.00 - 4.00 pm | **Venue**  WGB\_371 |
| **Seminar Content**  Ireland is currently witnessing the exciting emergence of a generation of Irish writers who self-identify as working class and who challenge readers and Irish Studies audiences with new ideas and experiences. Due to the accessible nature of the poetic arts, this is particularly relevant to contemporary working-class lyric poetry and hip hop from Ireland. This seminar encourages students to examine the ways in which this body of work responds to and protests against a public discourse that construes Ireland’s underclasses as intellectually deficient, morally unscrupulous, lazy, and dangerous. We will begin by interrogating the critical neglect of working-class culture within literary Irish Studies, as well as considering recent scholarship which has critiqued and defended working-class writing as literature. In the lyric poetry section of the course, we will focus on the poetry of Paula Meehan and Rita Ann Higgins, Ireland’s best-known and most prolific working-class poets of the contemporary era. In the the hip hop section, we focus on how a select number of Irish rappers represent issues such as working-class masculinity, drugs, social welfare, etc. Our analyses will be aided by an enagagment with some Marxist theories of class, as well as some Hip Hop Studies and Working-Class Studies texts. | | | |
| **Primary texts**   * Select poems by Paula Meehan and Rita Ann Higgins (available via Canvas) * Select tracks by hip hop acts such as ScaryÉire, Nugget, Redzer, TPM, Craic Boi Mental, Tempermental MissElayneous, Kojaque, and Versatile (available via YouTube) | | | |
| **Learning outcomes**  Throughout this course, students will:   * Acquire an understanding and an appreciation of contemporary working-class poetic forms; * Identify the barriers to working-class cultural production; * Understand some fundamental aspects of Marxist theories of class; * Analyse working-class Irish poetry through close-reading; * Apply political and cultural studies theories to literary texts; * Participate in group discussions; * Present their work in oral and written formats. | | | |

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| **Module Code**  **EN2003** | **Seminar Code**  **OMR 2.08** | **Seminar Title**  “Beyond Beowulf: Old English Heroic Poetry” | **Seminar Leader**  Robyn McAuliffe |
| **SEMESTER**  **2** | **Day**  Monday | **Time**  1.00 - 3.00 pm | **Venue**  WGB\_302 |
| **Seminar Content**  Old English heroic poetry is often described as a nostalgic genre, looking back to a Germanic, warrior-class ethos based on martial prowess, gift giving, loyalty and revenge. This seminar explores the Old English poetry that encapsulated these heroic ideals, but also how various factors, such as Christianization, Latin learning, and influences from near and far challenged these traditional values.    This seminar delves deeper into the tribal world of *Beowulf* with texts such as The Fight at Finnsburh and *Widsith*, exploring the elements and formulae common to the heroic tradition, including the flyting, or battle of words. We will also look at various texts – accounts of female warriors such as Judith, elegies such as *The Wife’s Lament*, and lives of warrior saints – that speak to a different perspective on the ideals of Beowulf and a changing definition of heroic action.    The hypermasculine Old English hero and the emerging English nationalism espoused by certain heroic poems has long held a particular appeal to far-right political groups, most recently violent white nationalists and the Incel movement. This seminar will examine the roots of these dangerous misappropriations, and the misunderstandings of medieval culture on which they are based.    Texts will be read in translation. | | | |
| **Primary texts**  *The Word Exchange: Anglo-Saxon Poems in Translation*, ed. Michael Matto and Greg Delanty with a foreword by Seamus Heaney (W. W. Norton & Company; paperback edition, 2012) | | | |
| **Learning outcomes**  By the end of this course students should be able to:   * Critically read and analyse a wide range of Old English poetry. * Understand the ways in which Old English heroic poetry was composed and transmitted. * Relate the poems to each other and identify common themes and tropes. * Discuss the poems within their historical and social context * Interact with critical responses to the poems and understand some of the ways they have been received in the modern world. | | | |

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| **Module Code**  **EN2003** | **Seminar Code**  **MOD 2.09** | **Seminar Title**  Other Voices: Irish Women’s Fiction 1899- 1941 | **Seminar Leader**  Dr Sinéad Mooney |
| **SEMESTER**  1 | **Day**  Wednesday | **Time**  2.00 – 4.00 pm | **Venue**  ORB\_1.65 |
| **Seminar Content**  This module will introduce you to the work of key Irish women writers from the 1890s to the years immediately after the 1937 Constitution rendered the terms ‘women’ and ‘mother’ interchangeable. It will consider how female authors have distinctively moulded literary genres such as the *Bildungsroman*, the Big House novel, the Gothic novel and the to create space for feminocentric plots, subaltern voices and social critique within the context of a changing Ireland. Their preoccupations with mother-child, familial, and sexual relationships, conformity and subversion, and the prioritising of the viewpoint of the child or disruptive outsider, will be scrutinised. Special attention will also be given to depictions of female villains, houses, the New Woman, the supernatural, Anglo-Irishness, religion, colonial and gender politics in these works.    The writers on the module are Somerville and Ross, Katherine Cecil Thurston, MJ Farrell/Molly Keane, and Kate O’Brien. | | | |
| **Primary texts**  Somerville and Ross, *The Real Charlotte* (1895)  Katherine Cecil Thurston, *The Fly on the Wheel* (1908)  Molly Keane/MJ Farrell, *The Rising Tide* (1937)  Kate O’Brien, *The Land of Spices* (1941)  [All texts are available online via Project Gutenberg and Internet Archive.] | | | |
| **Learning outcomes**  By the end of this module students should be able to:  - critically read and analyse a variety of novels and short fiction by Irish women writers;  -  discuss the social, political, and cultural contexts in which Irish women’s writing of the late 19th and earlier 20th century works arise and how they respond to these contexts;  -  discuss approaches to key preoccupations, themes, and motifs;  -  engage in textual analysis which aims to unravel how these topics are reflected and expressed in Irish women’s writing;  -  work and learn alongside others, participating in both group and class discussions. | | | |

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| **Module Code**  **EN2003** | **Seminar Code**  **MOD 2.10** | **Seminar Title**  Stephen King and the Horror of America | **Seminar Leader**  Laura Mulcahy |
| **SEMESTER 2** | **Day**  Monday | **Time**  3.00 - 5.00 pm | **Venue**  AL\_G32 |
| **Seminar Content**  Stephen King is often defined as America’s greatest living horror writer, but his works are overlooked by critics as due to their association with genre fiction. Nevertheless, King’s work effectively utilises the conventions of horror fiction to interrogate the darkness underpinning modern American society. This seminar will focus on an array of King’s works and adaptations ranging from the 1970s to the 2010s. This course explores how King employs horror and the supernatural to represent an array of complex social issues, such as toxic masculinity, the abject female body, the instability of the nuclear family, and childhood trauma. We will also study these texts through the lens of trauma theory, gender studies and critical race studies. | | | |
| **Primary texts**   * King, Stephen. *Carrie.* 1974.Any edition. * King, Stephen. *Pet Sematary.* 1983.Any edition. * King, Stephen. *The Shining.* 1977.Any edition. * *Carrie.* Directed by Bryan De Palma. 1976. * *Doctor Sleep.* Directed by Mike Flanagan. 2019. * *It.* Directed by Andy Muschietti. 2017. * *It:* *Chapter Two.* Directed by Andy Muschietti. 2019. * *The Green Mile.* Directed by Frank Darabont. 1999. | | | |
| **Learning outcomes**  Upon completion of the course students should be able to:   * Critically analyse a selection of King’s novels and films * Understand the social/cultural context that shapes/shaped the horror of King’s work * Relate the given texts to one another based on their engagement with American history * Define terms and concepts central to the seminar * Apply these terms and contexts to the set texts * Strengthen oral presentation skills * Write well-structured essays according to MLA guidelines | | | |

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| **Module Code**  **EN2003** | **Seminar Code**  **MOD 2.11** | **Seminar Title**  The Cinema of Technology and Dystopia | **Seminar Leader**  Dylan Phelan |
| **SEMESTER 1** | **Day**  Monday | **Time**  2.00 pm – 4.00 pm | **Venue**  AL\_G32 |
| **Seminar Content**  Since earliest days of cinema, writers and directors have responded to the technological developments of their time, imagining futures which take said developments to sometimes dystopian conclusions. While these futuristic worlds appear far-fetched and often fantastical, they can reveal the timely fears and anxieties of the culture in which they were created. Given the current anxieties of human-made climate change, and the reliance on technology in our day-to-day lives, the study of technological dystopias has become more pertinent than ever.  This seminar will introduce students to the key texts of the cinema of technology and dystopia, tracing its development from earliest days of cinema to contemporary films. Focusing on the specific dystopian elements that have either fallen out of favour or remained prevalent, students will explore the specific ways in which dystopian cinema has evolved in response to changes in both society and technology. | | | |
| **Primary texts**   * Fritz Lang: *Metropolis* (1927) * Ridley Scott: *Blade Runner* (1982) * Katsuhiro Otomo: *Akira* (1988) * Lana Wachowski & Lilly Wachowski: *The Matrix* (1999) * Bong Joon-Ho: *Snowpiercer* (2013) | | | |
| **Learning outcomes**  Upon completion of this seminar, students will be able to:   * Critically read and analyse the evolution of an important subgenre of cinema. * Compare and contrast the specific themes present in the texts. * Evaluate the societal and cultural influences of the texts. * Understand and define the key concepts of relevant theory. * Apply these concepts to their analysis of the texts. | | | |

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| **Module Code**  **EN2003** | **Seminar Code**  **MOD 2.12** | **Seminar Title**  In Dialogue with the Vampire | **Seminar Leader**  Mairéad Roche |
| **SEMESTER 2** | **Day**  Tuesday | **Time**  11.00 - 1.00 pm | **Venue**  Safari\_G01 |
| **Seminar Content**  The aim of our seminar will be to explore the literary roots of the vampire genre as it developed through the nineteenth century within the sensationalist aspects of the Romantic and Gothic traditions. We will also consider the different ways in which vampires could address and represent social and cultural conversations around, for example sexuality, disease and race. The malleability of the vampire is manifested in its appearance in all mediums of the age. To achieve an instructive overview of the literary vampire, the primary texts under consideration will include a poem, short stories, a novella and influential novels including *Dracula*. The dialogue the featured writers created between the vampires of these texts is of particular focus for this seminar as we assess the on-going influence these nineteenth century vampires have on their twentieth and twenty first century progeny. We will also dispel assumptions that have been propagated about these texts in both the zeitgeist and in scholarship via close reading of the texts.  The work of authoritative academics in the field of the vampire genre such as Christopher Frayling, Nina Auerbach, David J. Skal and Elizabeth Miller will be considered during this seminar. The work of the aforementioned will be shown to be particularly pertinent in the positioning of Bram Stoker’s *Dracula* in the canon of modern-day literature. | | | |
| **Primary texts**  ‘Fragment of a Story’ Lord Byron  ‘The Vampyre’ John Polidori  “The Vampire Bride” Henry Thomas Liddell  *Varney the Vampyre* (Extracts) James Malcolm Rymer  ‘Carmilla’ Sheridan La Fanu  ‘Good Lady Ducayne’ Mary Elizabeth Braddon  *Dracula* Bram Stoker  Primary texts will be made available in photocopied from and /or online except for the short story ‘Carmilla’ and the novel *Dracula.* Any edition of ‘Carmilla’ or *Dracula* are acceptable. | | | |
| **Learning outcomes**  On successful completion of this seminar, students should be able to:   * Critically read and analyse a selection of vampire genre texts from the nineteenth century. * Gain an appreciation of these texts in their specific nineteenth century historical context and how they relate to one another. * Consider these primary texts without employing the hindsight of the later cinematic vampire tradition. * Gain an understanding of the manner in which these texts influence and are in constant dialogue with later twentieth and twenty first century manifestations of the vampire across all modern mediums. | | | |

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| **Module Code**  **EN2003** | **Seminar Code**  **OMR 2.13** | **Seminar Title**  Arthurian Literature | **Seminar Leader**  Dr Ken Rooney |
| **SEMESTER 2** | **Day**  Tuesday | **Time\***  11.00 - 1.00 pm | **Venue**  ElderWood 1\_1.01 |
| **Seminar Content**  In 1470 an imprisoned knight, Sir Thomas Malory, completed *Le Morte Darthur* - the earliest complete account of the beginning and end of the Arthurian world written in English. On this course we will read parts of this long (but not *too* long) prose romance, focusing on sequences which narrate Arthur’s conception and ascent to the throne, the careers of Merlin and Gawain, the affair of Lancelot and Guinevere, and the long-foreshadowed destruction of the Round Table.  Students will have the option of delivering presentations on the presence of Arthurian traditions in film, and in other modern forms. The course will be of interest to students who wish to enhance their sense of the development of prose fiction in English over time, and who may be interested in the reception and adaptation of this most enduring of medieval narratives.  The sole text required for this seminar is Helen Cooper’s abridged, modern-spelling edition of *Le Morte Darthur* (World’s Classics). | | | |
| **Primary texts**  Sir Thomas Malory, *Le Morte Darthur (The Winchester Manuscript)*. Ed. Helen Cooper. Oxford: World’s Classics, 1998.  Secondary reading:  *A Companion to Arthurian Literature*, ed. Helen Fulton. Oxford: Blackwell, 2012 (available digitally through booleweb). | | | |
| **Learning outcomes**  On successful completion of this course, students will be able to   * Critically read and analyse a range of Arthurian narratives. * Relate the set texts to one another. * Discuss the cultural and intellectual background which framed the emergence of this writing. * Define terms and concepts central to this literature. * Apply these terms and concepts to the set texts. | | | |
| **Module Code**  **EN2003** | **Seminar Code**  **MOD 2.14** | **Seminar Title**  A Beat Bazaar | **Seminar Leader**  Elisa Sabbadin |
| **SEMESTER 1** | **Day**  Monday | **Time**  3.00 - 5.00 pm | **Venue**  ElderWood 5\_G01 |
| **Seminar Content**  The Beat Generation was an iconic literary counter-cultural movement in the 1950s and onwards. At a time of Cold War, conformity, repression, materialism, and consumerism, the Beat Generation challenges the prevailing political and cultural norms of mid-century United States. Beat writers speak of spirituality, Zen Buddhism, God, drugs, ‘kicks,’ peace, sexuality, homosexuality, openness to difference, acceptance, and compassion.  This seminar explores Beat Generation writing through a large variety of texts and perspectives, focusing on lesser known poets and Beat women writers alongside the canonical founding writers. The seminar centers on the Beats’ revolutionary poetics and forms, in all their variety: approaches towards censorship, spirituality, experience, sexuality, Otherness, consciousness, identity, and the environment. Together with looking at how these topics are discussed in the texts, this seminar analyses how they are reflected in the styles and formal experimentation, exploring spontaneous prose, chant forms, the long line in poetry, and the cut-up (collage) technique.  Authors included in the course are Jack Kerouac, Allen Ginsberg, William Burroughs, Peter Orlovsky, Diane di Prima, Anne Waldman, Joanne Kyger, Michael McClure, Gary Snyder, and Nanao Sakaki. | | | |
| **Primary texts**  Jack Kerouac, *On the Road*  (This is available online free or through the UCC Library.)  Extracts from William Burroughs’ *Naked Lunch* and *The Soft Machine*, poems by Allen Ginsberg, by Peter Orlovsky, by Diane di Prima, by Anne Waldman, by Joanne Kyger, by Michael McClure, by Gary Snyder, by Nanao Sakaki, and by Jack Kerouac.  (These texts will be made available on Canvas in a booklet.)  Supplementary reading will be made available online. | | | |
| **Learning outcomes**  By the end of this course students should be able to:  -  Critically read and analyse a large variety of texts from Beat Generation writers;  -  Discuss the social, political, and cultural contexts in which Beat Generation works arise and how they respond to these contexts;  -  Discuss Beat approaches to topics such as censorship, spirituality, experience, sexuality, difference, consciousness, identity, and the environment;  -  Engage in textual analysis which aims to unravel how these topics are reflected and expressed in Beat writing;  -  Discuss Beat writing forms such as spontaneous prose, chant forms, the long line, and the cut-up and to what purposes these are used by the writers;  -  Work and learn alongside others, participating in both group and class discussions. | | | |

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| **Module Code**  **EN2003** | **Seminar Code**  **MOD 2.15** | **Seminar Title**  Writing Another America: The Modernist Political Poetry of Lola Ridge and Julia de Burgos | **Seminar Leader**  Hope Noonan Stoner |
| **SEMESTER 2** | **Day**  Tuesday | **Time**  9.00 am – 11.00 am | **Venue**  ELD1\_1.01 |
| **Seminar Content**  Students will study a significant cross-section of the poetic works of two female modernist poets, Irish American Lola Ridge (1873-1941) and Puerto Rican Julia de Burgos (1914-1953), both of whom lived a significant portion of their adult lives in urban America. Poems written throughout Ridge’s and de Burgos’ literary careers, centred around the period 1918–1952, form the majority of the primary source material for this course, supplemented by examples of the women’s prose writing (i.e. speeches, journalism) and poetry and prose by several of their contemporaries which provide context for and engage in deeper examination of the themes explored in Ridge’s and de Burgos’s poetry. Through engagement with these two writers, both members of Atlantic diasporas who wrote poetry addressing political change in America and in their former homelands, students will gain an understanding of how writers like Ridge and de Burgos crafted an American modernist poetic tradition that ran counter to and challenged the supremacy of a Western-centric, male-dominated and sometimes politically reactionary modernist hegemony through focus on themes such as transnational identity, the applicability of socialist ideals to anticolonial nationalism and the importance of giving poetic voice to urban immigrant America. | | | |
| **Primary texts**  Lola Ridge, poems from *The Ghetto* and other selected poems    Julia de Burgos, selected poems    Randolph Bourne, “Trans-National America.” *The Atlantic*, July 1916,    Charles Galwey, “La Rumba Cubana.” *Broom*, Mar. 1923,    Evelyn Scott, “Women.” *Others*, Feb. 1919, pp. 14–15, | | | |
| **Learning outcomes**   * Relate the texts to one another, and to their wider historical, cultural, and generic contexts * Define terms and concepts central to modernist poetic studies, feminist, postcolonial, and transnational theories * Apply terms and concepts learned to the poems and prose discussed * Deliver fluent written and oral responses to the assigned poems, prose, and critical readings * Engage with secondary material including critical and contextual material relevant to the issues raised during the course | | | |

## Assessment: Policy on Extensions

ALL applications for extensions must be submitted via the link found on our webpage:[Current Students | University College Cork (ucc.ie)](https://www.ucc.ie/en/english/currentstudents/) **This is the only pathway through which extension requests will be processed.** In general, applications should be made ahead of the submission date and must be accompanied by supporting documentation (medical certificate, etc.) Extensions without loss of marks will normally only be allowed where there is a relevant medical certificate or written evidence of other significant difficulties that have interrupted work.

ShapeRequests for extensions will be responded to via your student e-mail account. An initial request, if agreed, will generally amount to a one-week extension. On a discretionary basis, a further extension may be sanctioned. In such cases, students will be required to present further evidence of a compelling reason for late submission. A separate application will have to be made via our webpage: [Current Students | University College Cork (ucc.ie)](https://www.ucc.ie/en/english/currentstudents/)

Where an extension has not been agreed in advance, or where a student submits an essay after agreed extensions have expired, the appropriate penalties for late submission will be imposed.

Penalties (for late submission of Course/Project Work etc.)

* Where work is submitted up to and including 7 days late, 10% of the total marks available will be deducted from the mark achieved.
* Where work is submitted up to and including 14 days late, 20% of the total marks available will be deducted from the mark achieved.
* Work submitted 15 days late or more will be assigned a mark of zero.
* In cases where work is submitted up to and including 7 days later than an agreed 7 day extension, the mark achieved will be subject to a deduction of 20% of the total marks available.
* Work that has received a 14 day or longer extension will be assigned a mark of zero if it is submitted later than the agreed extension date.

**Department of English**

**Guidelines for the Writing of Essays for Course Assessment**

**Section l. Basic Procedure**

1. Essays should be about 1,500 words in length for Second and Third Years, 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 your paragraphs 5 spaces.

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, a familiarity with the text(s) to be discussed and with 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!

**Section II. Technical Points**

As a piece of scholarly work, an essay must conform to certain technical requirements. The writing conventions adopted by this Department 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,](http://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, 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, 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).

AND NOT

When the ghost first informs Hamlet that he has been murdered and must be avenged, Hamlet states he will act accordingly. ‘Haste, 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 and does not need to 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 that 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).

1. **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:

Last Name, First Name. *Title of Book*. Publisher, Publication Date.

For example:

Martin, Valerie. *Mary Reilly*. Black Swan, 1990.

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*. Edited and introduced by G. B. Harrison. Penguin, 1955.

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:

Murray, Christopher. “Irish Drama in Transition, 1966-1978.” *Ētudes Irlandaises* no. 4, 1979, pp. 278-289.

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 University Press, 1931.

Eckley, Grace. “Truth at the Bottom of a Well: Synge’s *The Well of the Saints*.” *Modern Drama*, no. 16, 1973, pp. 193-198.

Hunt, Hugh. “Synge and the Actor - A Consideration of Style.” *J.M. Synge: Centenary Papers 1971*, edited by Maurice Harmon, Dolmen Press, 1972, pp. 12-20.

Johnson, Toni O’Brien. *Synge: The Medieval and The Grotesque*. Colin Smythe, 1982.

Synge, J.M. *Plays, Poems and Prose*. Everyman, 1985.

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 when citing sources from the Web as the information may be different on different days. Include a URL or web address to help readers locate your sources.

An example is:

Aristotle. *Poetics.* Translated by S. H. Butcher. *The Internet Classics Archive.* Web

Atomic and Massachusetts Institute of Technology, 13 Sept. 2007. Accessed 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*. Directed by Frank Capra. RKO, 1946.

**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.* By Alan Bennett, directed by Nicholas Hytner, 22 April 2010, Littleton Theatre, London.

**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**

All modules and all seminars are by continuous assessment. The standard for passing a module is 40%. Essays **must** be uploaded to Canvas by 11.59 pmon the date of submission (see essay calendar on page 2 for submission dates). Where work is submitted up to and including 7 days late, 10% of the total marks available will be deducted from the mark achieved. Where work is submitted up to and including 14 days late, 20% of the total marks available will be deducted from the mark achieved. Work submitted 15 days late or more will be assigned a mark of zero. In cases where work is submitted up to and including 7 days later than an agreed 7 day extension, the mark achieved will be subject to a deduction of 20% of the total marks available. Work that has received a 14 day or longer extension will be assigned a mark of zero if it is submitted later than the agreed extension date.

If you are **dissatisfied with your mark** you are entitled to a re-consideration. First discuss your essay with the person who marked it and, if you’re still not satisfied, ask for it to be re-marked. The marker will then give the essay to a nominated member of staff with expertise in the same area, for consideration, and the second mark will be deemed to be the final mark. Please remember that the result may go down as well as up. This is a long-standing practice in the Department of English.

**Marks Bands:**

First Class Honours: 70%+

Second Class Honours: 60-69% 2.1

50-59% 2.2

Third Class: 45-49%

Pass: 40-44%

Fail: 39%-

**Marking Criteria for Second and Third Year Assignments**

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

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Mark** | **Argument and Understanding** | **Responding to Assignment** | **Sources, Reading and Critical Capacity** | **Written Expression** |
| 85  (1H)\* | A work of genuine cogency and originality | Sophisticated understanding, directly and thoroughly addressed to the question | Exemplary range of sources, demonstrating excellent research and analytical skills; originality in choice and application of material | A sustained combination of intellect and elegance; exemplary citation and bibliography according to Department guidelines |
| 80  (1H) | Considerable originality; very coherent synthesis of ideas; very high level of subject mastery | Depth of understanding directly and effectively addressed to the question | A very wide range of sources consulted, demonstrating excellent research and analytical skills; sources used with discrimination; independence of judgement | Elegance in expression, including an accurately applied sophisticated vocabulary; structured appropriately to the purposes of the assignment; exemplary citation and bibliography according to Department guidelines |
| 75  (1H) | Coherent and original synthesis of ideas; critical and thorough understanding of key concepts | Depth of understanding directly addressed to the question | A wide range of sources consulted; sources used with discrimination; sound analysis of evidence | Lucid expression; no errors of grammar; sophisticated vocabulary; structured appropriately to the purposes of the assignment; exemplary citation and bibliography according to Department guidelines |
| 70  (1H) | Some originality; well argued and well considered; critical and thorough understanding of key concepts | Depth of understanding directly addressed to the question | Well selected range of sources; some signs of sophisticated usage | Predominantly lucid expression; wide and well-deployed original vocabulary; very few errors of grammar; exemplary citation practice according to Department guidelines |
| 65-69  (2H1)  60-64  (2H1) | Good synthesis of ideas; goodunderstanding of key concepts  Competent synthesis of ideas; good understanding of key concepts | Good understanding directly addressed to the question  Good understanding directly addressed to the question | Well selected range of sources consulted; careful assessment of evidence; good use of examples  Well selected range of sources consulted; generally careful assessment of evidence; good use of examples | Effective expression; few errors of grammar; appropriate use of vocabulary; well-structured; accurate and full citation and bibliography according to Department guidelines  Generally good expression with few errors of grammar; some structural inconsistencies; accurate and full citation and bibliography according to Department guidelines. |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 55-59  (2H2)  50-54  (2H2) | Fair understanding of key concepts; some weaknesses of understanding and knowledge  Faulty synthesis of ideas; tendency to describe rather than analyse; significant lapses in understanding and knowledge | Competent understanding addressed to the question  Competent understanding addressed to the question | A range of sources consulted; some careful assessment of evidence; some appropriateexamples  Some good source material which is not analysed or integrated in great depth; limited use of appropriate examples | Expression such that meaning is understandable; few serious errors of grammar; inconsistent citation and bibliography with significant omissions  Some grammatical errors and loose, wordy or repetitive expression. |
| 45-49  (3H)  40-44  (Pass) | Lacking in synthesis of ideas; tendency to description rather than analysis; limited understanding of key concepts  Lacking in synthesis of ideas, but some understanding of key concepts; largely descriptive rather than analytical | Some understanding addressed to the question  Partially addressed to the question | Restricted range of sources consulted; only basic understanding of evidence; limited range of examples, sometimes inappropriate ones  Very limited use of sources and understanding of evidence; poorly chosen and predominantly irrelevant examples | Poor typography and layout; considerable number of grammatical errors; limited vocabulary; inaccurate citation and bibliography with significant omissions  Poor presentation; basic vocabulary; minor errors in spelling and punctuation; faulty paragraph structure |
| 35  (Fail) | Considerable misunderstanding of key concepts; failure to synthesise ideas | Only marginally addressed to the question | Minimal range of sources consulted; inadequate understanding of evidence; minimal use of examples | Errors of organisation so that essay has very little obvious focus or argument; numerous and significant grammatical errors; significantly restricted vocabulary; inadequate citation and bibliography |
| 30  (Fail) | Misconceived in its approach; fundamental misunderstanding of key concepts | Largely irrelevant to the question | Little evidence of independent reading; no relevant critical examples | Poor presentation; significant grammatical errors; highly restricted vocabulary; 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; no use of sources beyond direct paraphrase of lectures | Poor grammar and vocabulary makes it difficult to decipher any intended meaning;no citation; no relevant bibliography |
| 0 | No work submitted or extensive plagiarism and/or collusion\* |  |  |  |

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

**DEPARTMENT OF ENGLISH PLAGIARISM POLICY**

Academic integrity is generally understood as a commitment to honest, moral, and ethical behaviour in academic settings. Students are expected to actively engage in their education, ask questions to clarify anything they may not understand, and ultimately complete their own work honestly so as not to create an unfair advantage for themselves or disadvantage for other students. Academic staff also play a role in supporting academic integrity by providing clear and transparent guidelines, policies, rubrics, and expectations for assessments, and by applying these equitably to students.

The University offers a range of resources to support students towards an understanding of academic integrity and to develop the necessary skills to complete their work within a framework of academic integrity.

We recommend for example the resources on Academic Integrity from the [Skills Centre](https://www.ucc.ie/en/skillscentre/academic-integrity/) and the [Library Guide to Academic Integrity](https://libguides.ucc.ie/academicintegrity) as good places to start in order to develop the skills and awareness that you need. Your lecturers are also obviously committed to supporting your academic integrity and will offer guidance and advice in relation to specific modules and topics.

**Academic Misconduct**

The [National Academic Integrity Network](https://www.qqi.ie/sites/default/files/2021-11/academic-integrity-guidelines.pdf) outlines academic misconduct as follows: “all actions which contravene academic integrity. These include breaches of examination regulations, cheating, plagiarism, impersonation, purchase of examination material, data falsification and other acts which dishonestly use information to gain academic credit.” Academic misconduct such as plagiarism can result in serious consequences for students, so it is very important to be aware of what academic misconduct is and to avoid it.

**The Department of English follows UCC’s Plagiarism Policy:**

[**https://www.ucc.ie/en/media/support/academicsecretariat/policies/examinations/PlagiarismPolicy2021v4.pdf**](https://www.ucc.ie/en/media/support/academicsecretariat/policies/examinations/PlagiarismPolicy2021v4.pdf)

**What is plagiarism?**

Plagiarism is the presentation of work for credit without appropriate attribution. Types of plagiarism include:

1. Presenting someone else’s work or ideas as your own without appropriate attribution.
2. Copying one’s own work for one assignment and resubmitting it for another module is known as ‘self-plagiarism’. Self-plagiarism is where a student’s assignment is identical to an assignment previously submitted as part of their university studies. Even if cited correctly, it is still presenting work for credit more than once and cannot be accepted.
3. Collusion between students, where work is permitted to be copied and presented as the work of one individual.
4. Buying a paper from the Web or elsewhere and presenting it as your own work.

**How to avoid it?**

Be sure and follow standard referencing practices for English as set out in the Handbook. Incorrect referencing in assignments may be construed as plagiarism: *you MUST USE QUOTATION MARKS to indicate precisely what you are quoting from secondary sources listed in your Works Cited.*

If you are unsure about what plagiarism means or confused by any aspect of the policy, please contact your lecturer prior to submitting any essays. You are responsible both for knowing what constitutes plagiarism and for ensuring that you have not plagiarised. You will be required to complete and submit a cover sheet with each essay declaring that your submitted work is in accordance with the plagiarism policy.

**Procedures and outcomes**

**If** a lecturer, examiner, invigilator, external examiner or other identifies a potential case of plagiarism, they will raise it with the Plagiarism Officer for consultation. The Department then follows these steps:

1. If the Plagiarism Officer determines that the allegation does not amount to plagiarism, this will be notified to the student.
2. If the Plagiarism Officer suspects that a breach of academic conduct has occurred, s/he will inform the student, in writing, of the allegation and prior findings, if any, of plagiarism and provide the student with an opportunity to provide an explanation via a meeting (in person or online). The Plagiarism Officer will consider the allegation, any personal statement made and any information available, including the student’s examination records, to take one of the following options:
   1. Make a full report in writing to the Student Records and Examination Officer, which will trigger the procedures for Breach ofExamination Regulations and Procedures (see <https://www.ucc.ie/en/media/support/academicsecretariat/policies/examinations/UCCGuidetoExaminationsandAssessmentPGResearchAppeals_v9.pdf>
   2. Exercise discretion to pursue the matter independently of the Student Records and Examination Office, and impose an appropriate penalty, which will not exceed assigning a mark of zero for the piece of work to which the offence relates. Where a sanction results in a FAIL judgement for the module, capping will be applied to marks achieved at the Supplemental Examination.
3. If the student agrees with the sanction of the Plagiarism Officer, the student will formally accept the outcome as a final decision in writing, and all documentation will be forwarded to the Student Records and Examination Office.

4. If the student believes they have been treated unfairly then they have the right to formal appeal through the standard UCC Examination Appeals process. See Section 19 of University’s Guide to Examinations and Assessment for Staff and Students, found here: <https://www.ucc.ie/en/media/support/academicsecretariat/policies/examinations/UCCGuidetoExaminationsandAssessmentPGResearchAppeals_v9.pdf>

**Coversheets**

Please fill in and sign the following declaration, and copy and paste it on the first page of your essay:

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 Department’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 Department 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]](#footnote-2) Whether deliberate or inadvertent, plagiarism attracts serious penalties:

1. 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 Department 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.
2. Depending on the judgement of the Department, 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 before the commencement of the Summer exam period.
3. 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 and the Department Plagiarism Officer.

**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 Department.**

**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**

1. 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

1. 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.
2. 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.
3. 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 Department 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 submit 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 Department’s Plagiarism Officer. This should be done **well in advance** of your essay’s due date.

# Canvas

UCC Canvas is where you may find your course materials, lecture notes, assignments, communications, etc. for each of your registered modules.

A Canvas account will automatically be created for you within 24 hours of completing all parts of the student registration process. Canvas is new to UCC this year and replaces a system called Blackboard.

## How do I logon to my Canvas account?

1. Go to http://sit.ucc.ie
2. Click the **Canvas** icon
3. Logon using your full student Umail address and Student IT password

Alternatively, you can access Canvas directly at <http://canvas.ucc.ie>. If you are unable to logon to Canvas, please visit Student Computing to manage your student account credentials at [sit@ucc.ie](mailto:sit@ucc.ie).

The **Canvas Student App** is available free for Android and iOS devices. When you open the app you will be asked to search for your Department – enter “University College Cork” and hit the arrow to continue. Enter your Umail address and Student IT password, and then authorise the Canvas app to access your account.

You can also link Canvas with your UCC Umail and Office 365 accounts.

## How do I use Canvas?

A Canvas Orientation course for students is accessible via your Courses list on Canvas to help you get started. We recommend you pay a visit!

If you need help when using Canvas, click ‘**Help**’ on the left-hand menu once you have successfully logged in. You can access our 24/7 online chat, email and phone support, as well as the Canvas guides.

## How do I see the modules I am enrolled in?

Once you log in, you will see your ‘Dashboard’, which displays information about your current modules, announcements, and an activity stream that shows recent activity in all your modules.

Not all of your modules may appear in your Dashboard. In order to see all of your registered modules, click the **Courses** link on the left-hand menu, and then click ‘**All courses**’.

* If your module is listed as published, then you can click the link and view the content. You can also ’*star*’ the modules you want to appear on your dashboard.
* If your module is listed as not published, then your lecturer has not yet released the module to students. Please discuss with your lecturer if necessary.

If one or more of your modules is not listed in the All Courses list, you should validate your registration via MyStudentAdmin. Please note it can take up to 24 hours for registration changes to be reflected in Canvas.

## Turnitin

**Turnitin**

In order to help students develop the skills necessary for academic (and later for other professional) writing, the university has signed up to the Turnitin programme. **You are required to run all your essays through this programme.** 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 CANVAS (https://www.ucc.ie/en/canvas/). When you have done so, and selected the appropriate course, on the left frame you will see an ‘assignments’ link: click on this. 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.

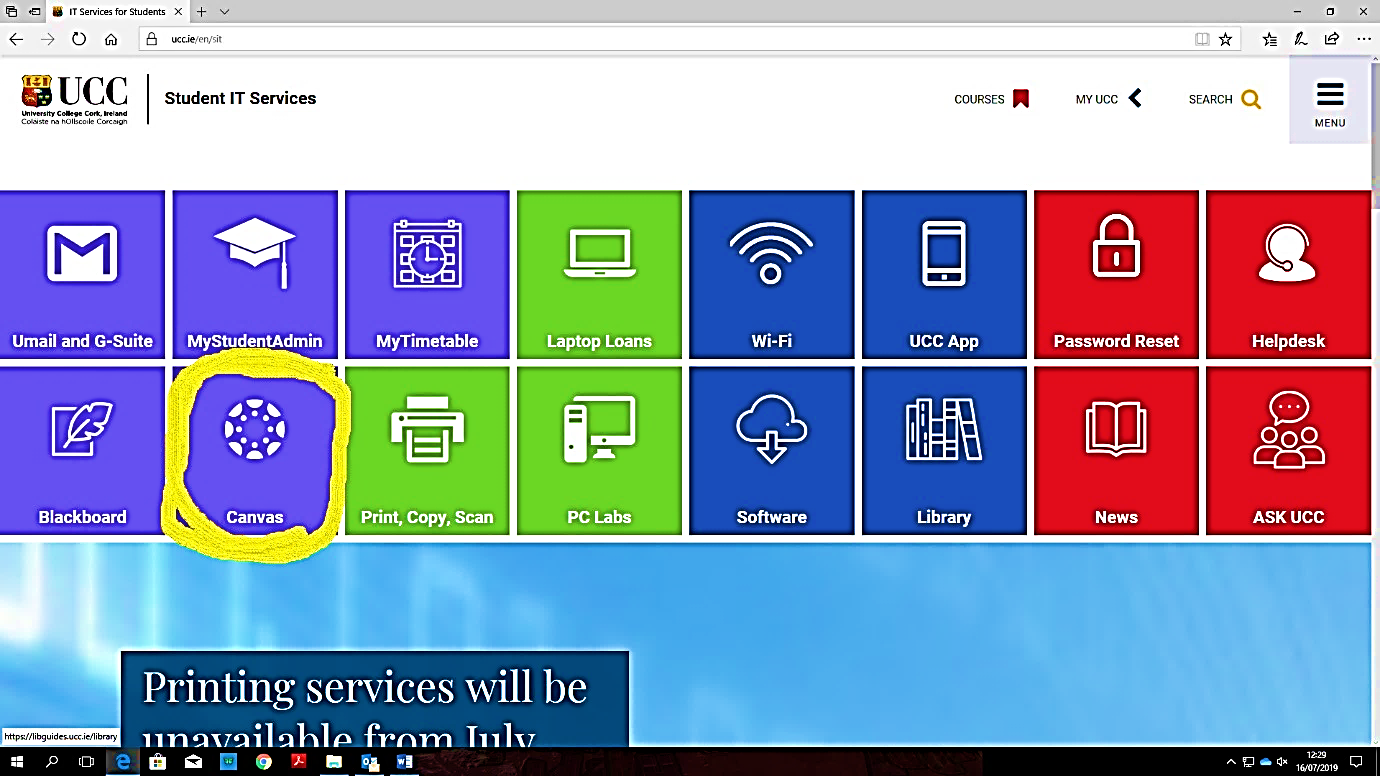
**What happens then?**

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.

**Submitting an Essay in Second Year (**see step-by-step demo below**)**

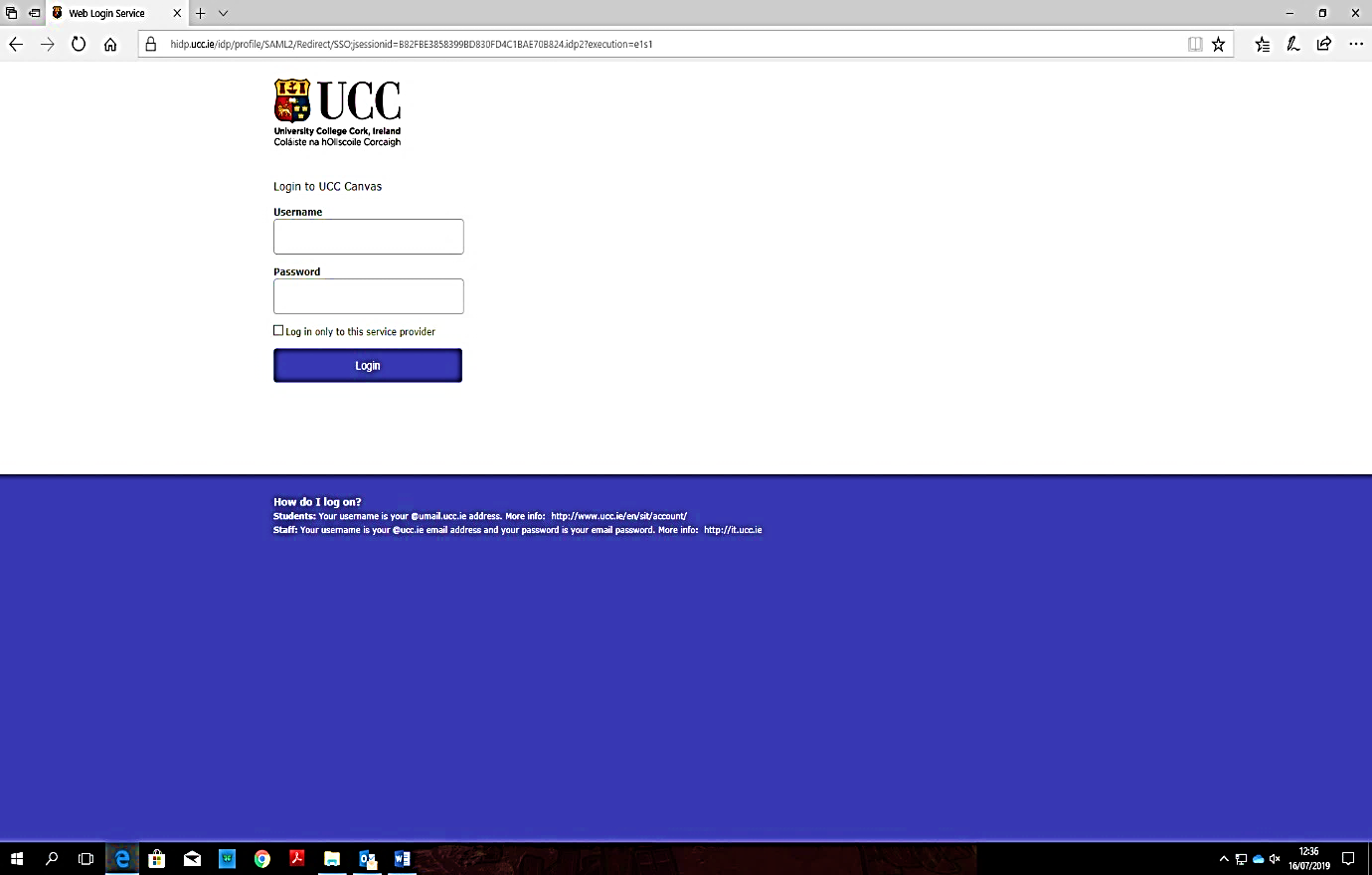
Submit the electronic copy of your take-home essay online via CANVAS using Turnitin.

**CANVAS**

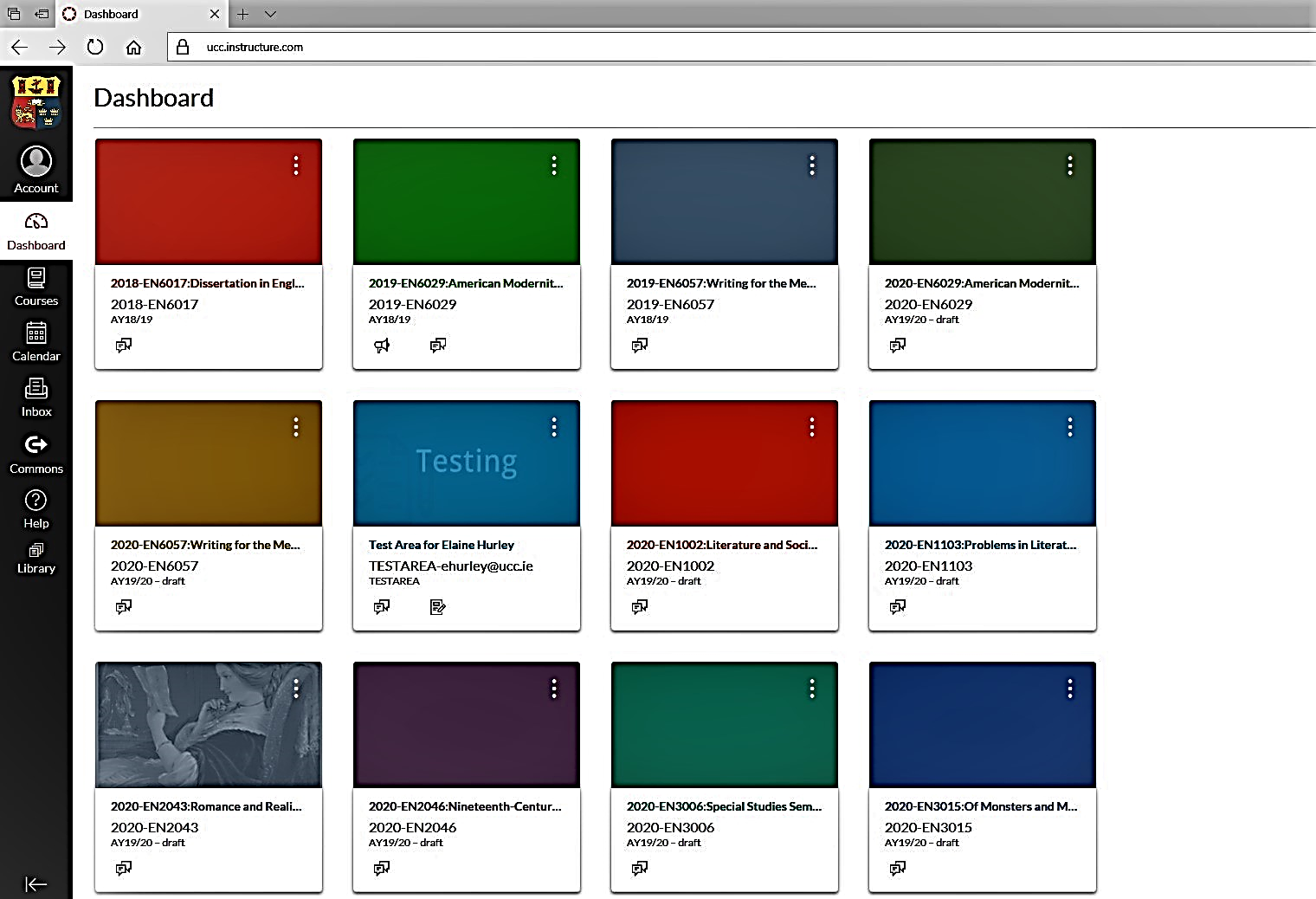
Step 1 – Go to <http://sit.ucc.ie>

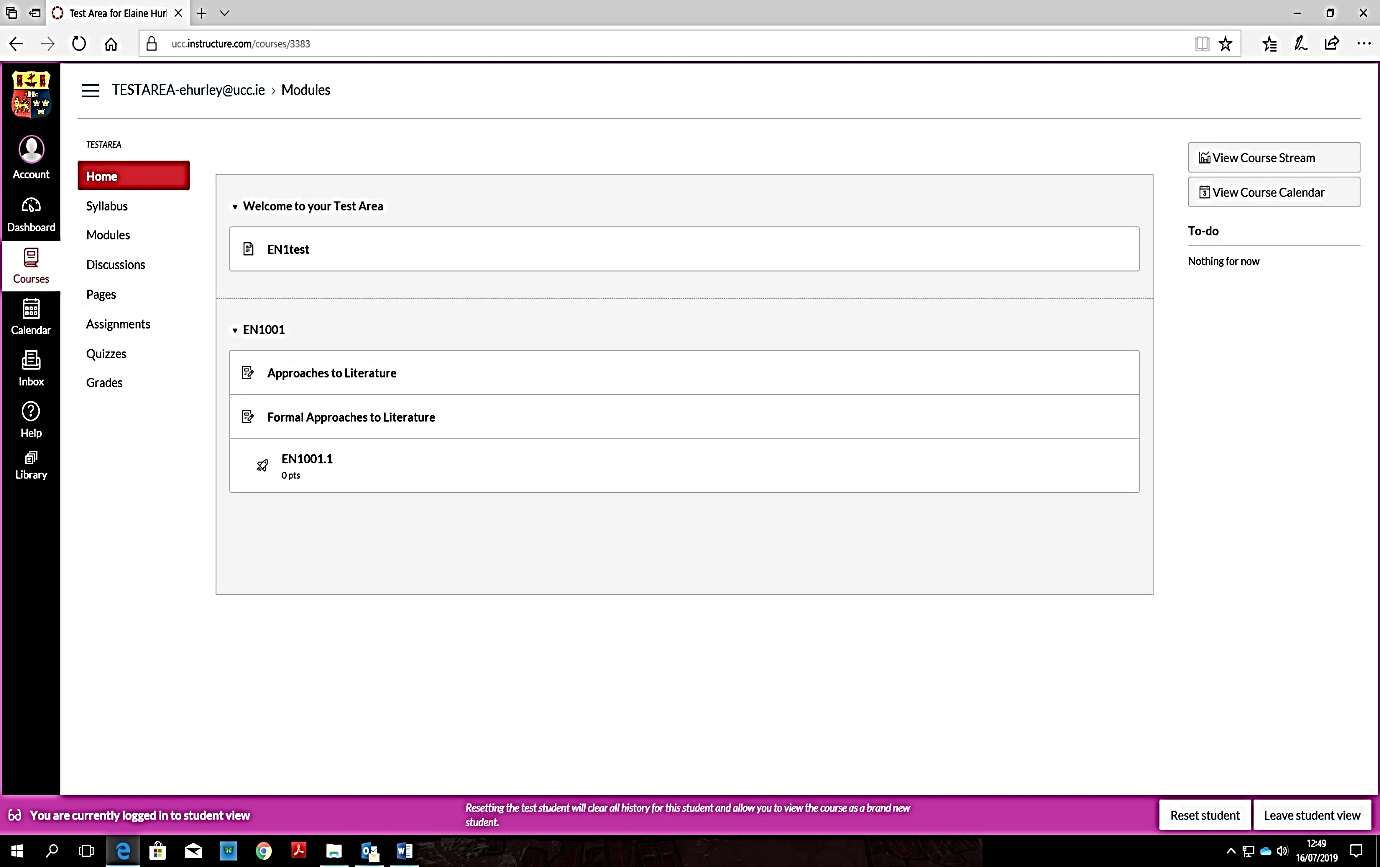
Step 2 – Click the **Canvas** icon

Step 3 – Logon using your full student umail address and Student IT password

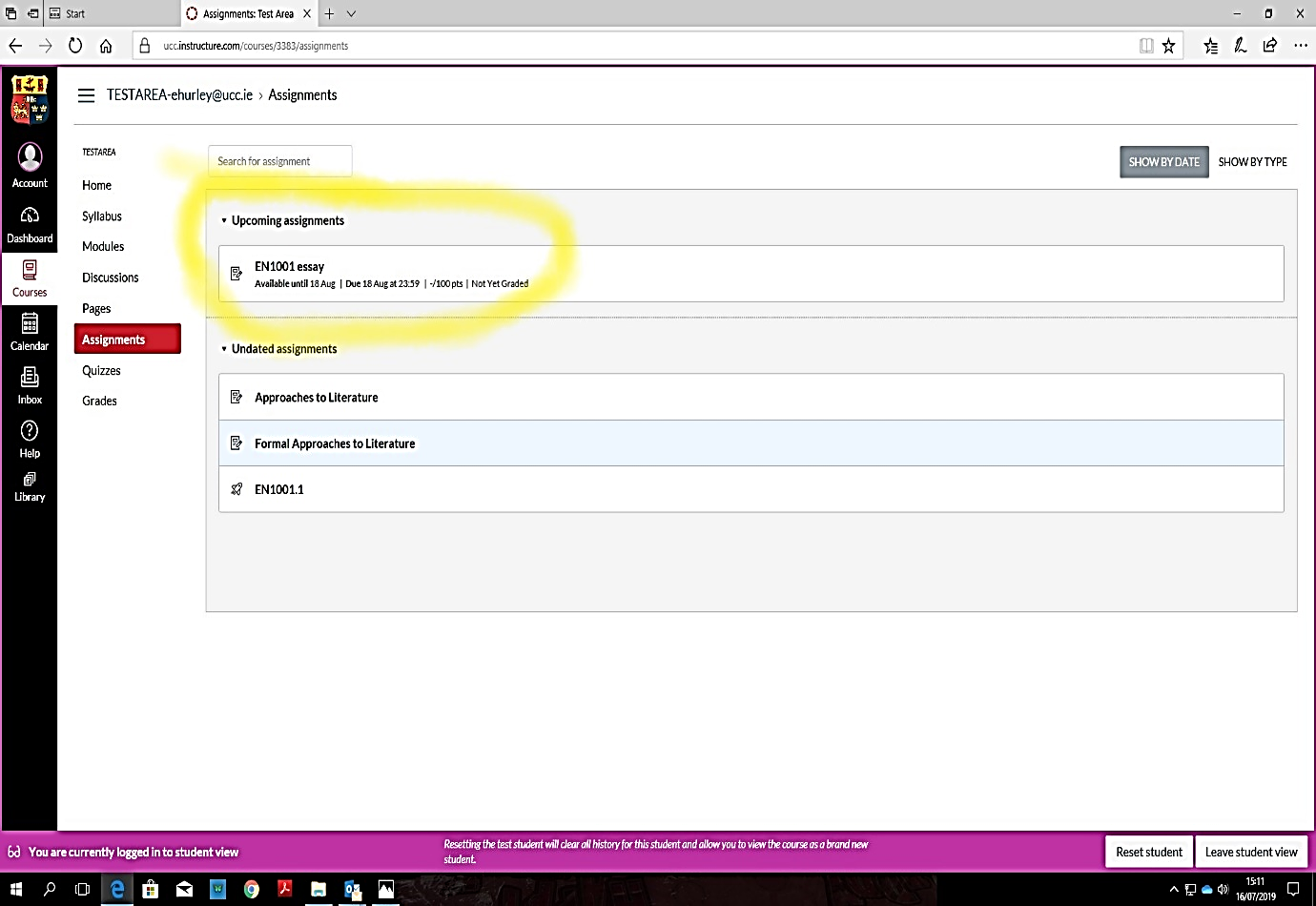


Step 4 – This will bring you to the list of the modules you are registered for.

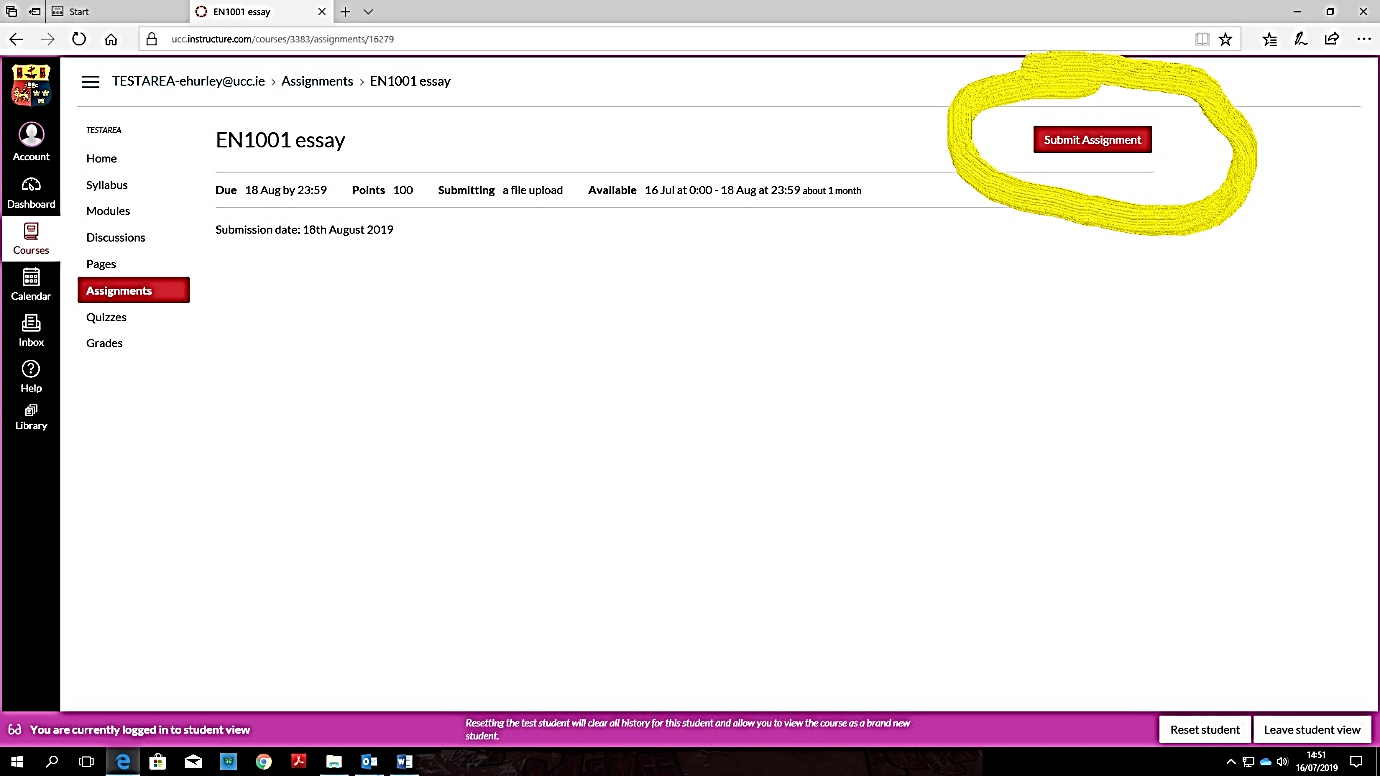


Step 5 – Select a module (EN1002)

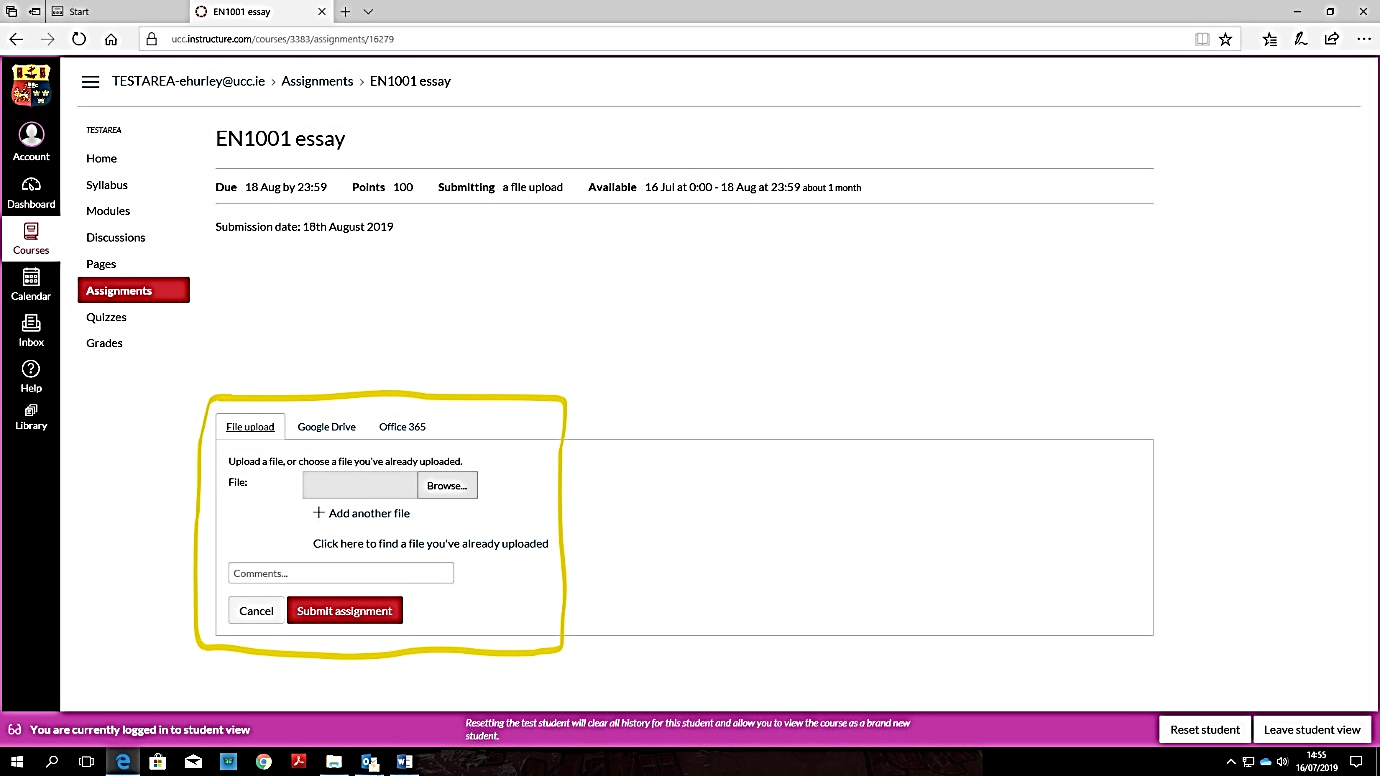
Step 6 – Select Assignment on the left hand column, then select Essay 1 Assignment



Step 7 – Select Submit Assignment



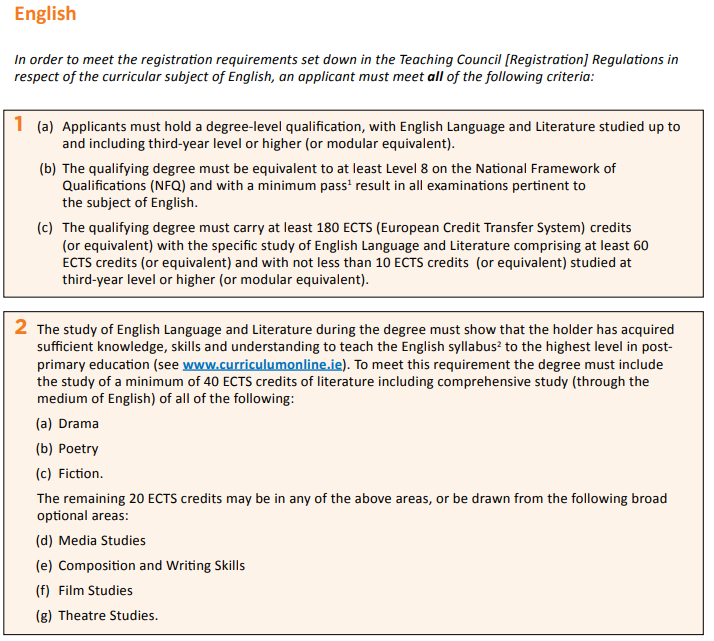
Step 8 – Upload file and submit assignment

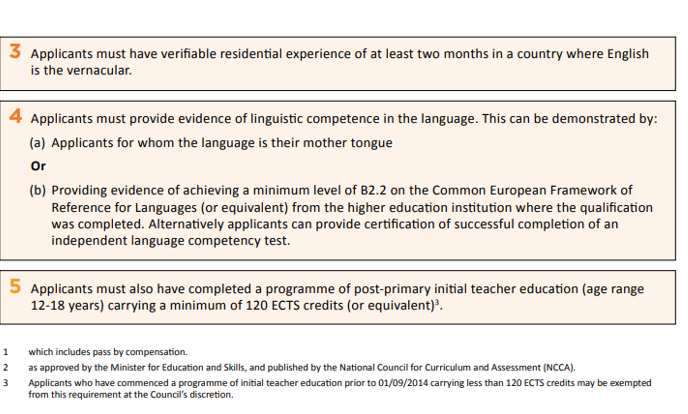


Teaching Council Registration

Curricular Subject Requirements (Post-Primary)

[WWW.TEACHINGCOUNCIL.IE](http://WWW.TEACHINGCOUNCIL.IE)

**SPECIAL REQUIREMENTS FOR RECOGNITION TO TEACH**



1. . ‘UCC Plagiarism Policy.’ Student Records and Examinations Office. May 2021.

   <https://www.ucc.ie/en/media/support/academicsecretariat/policies/examinations/UCCPlagiarismPolicy-V3.0-May2021(4).pdf> [↑](#footnote-ref-2)