OLLSCOIL NA GAILLIMHE
UNIVERSITY OF GALWAY

**1BA ENGLISH Student Handbook, 2026-27**

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**Welcome to 1BA English!**

**from all staff at the Discipline of English, University of Galway**

## STUDENT SUPPORT & CONTACT INFORMATION

This Handbook contains most of the basic information you need to know for First Year English at the University of Galway. You should consult it regularly. Staff and tutors will assume that you know the material contained in it. We recommend you read the handbook fully and carefully, as it is your responsibility to acquaint yourself with its contents.

### COMMUNICATION AND RESOURCES

Staff will communicate with you through your university e-mail account (xxxxx@universityofgalway.ie). You are expected to monitor your university email regularly both in and out of semester; failure to check your email account is not a valid excuse for missing information or deadlines. When you need information about First Year English, you should check in one of the following places:

(i) This 1BA Handbook

(ii) Canvas. Canvas is an important online portal of information about courses and assessments. Students should be checking in on Canvas regularly for important updates throughout the term. Individual module pages will contain extra resources and information that may help you. There is also a 24/7 help function within Canvas if you need help navigating your way around.

(iii) Discipline of English Website

(iv) Discipline of English Offices & Noticeboards – Tower 1

Discipline Administrator: Shania Collins Room 511, Floor 3, Tower 1 Tel.: +353 (0)91 492567; E-mail: shania.collins@universityofgalway.ie

Academic Administrator: Dearbhla Mooney E-mail: dearbhla.mooney@universityofgalway.ie

(v) Queries regarding registration difficulties should be addressed to registration@universityofgalway.ie or consult the Registration Office.

## SUPPORT FOR STUDENTS

The Discipline of English is committed to the welfare of our students. If you are experiencing difficulty in dealing with the demands of the courses you are enrolled in, please speak to your lecturers in the first instance. With so many students in class, it is easy to feel lost; it is very important to us that you let us know if we can help.

Students are encouraged to contact the Heads of Year if they are experiencing difficulties in their studies and/or are struggling with assessments.

The Heads of 1BA (First Year) English are:

**Dr Andrew Ó Baoill and Dr Henry Obi Ajumeze**

Location and Office Hours:
Dr Andrew Ó Baoill: Room 513, Floor 3, Tower 1. Dr Ó Baoill's office hours are: Monday (2-3pm) and Wednesday (2-3pm) Semester 1.
Dr Henry Obi Ajumeze: Room 508, Floor 3, Tower 1. Dr Ajumeze's office hours are: Monday and Tuesday 12-1 pm Semester 1.

If you have a query, you are advised to check the handbook and/or to drop in during one of the above office hours in the first instance. If you cannot find your answer in the handbook or if you cannot attend these office hours and want to discuss an issue by email, contact andrew.obaoill@universityofgalway.ie or henryobi.ajumeze@universityofgalway.ie.

Lecturers on your individual modules will also be happy to meet with you during their designated office hours, usually posted on their office doors and on Canvas. If you are unable to attend office hours or it is outside semester, please e-mail for an appointment. Otherwise for non-urgent queries please use e-mail only as a last resort.

The College of Arts Office is where many queries or problems can be addressed. Student advisor Catherine McCurry is available to support students online. It is a confidential service. You can contact her by emailing catherine.mccurry@universityofgalway.ie.

University Support Services: You may encounter difficulties arising from matters relating to your physical or mental health, or your personal circumstances. Students are entitled to draw on a network of support services across the University:

ACCESS & The Disability Support Service Disability Support Service assists students with advice and resources. This site also includes information about the Student Counselling Service. Many students make use of these resources during the year; you don't need to be at a 'crisis point' to ask for support or guidance.

The Staff-Student Committee in English meets at least once each semester and is an efficient means of communicating student concerns to the Head of English and Heads of Year. Feedback can be given and problems can be recognised and dealt with quickly. Representatives from each undergraduate year meet with members of the staff. Your Class Representatives' contact information will be available on the website and via e-mail. The Students' Union will be organising the election of your 1BA English Representatives early in Semester 1.

The Academic Writing Centre, provides support with writing to all University of Galway students. The Centre is open for free online consultations and workshops. Details will be published on their webpage above and on Twitter (@AwcNuig). AWC tutors can help you to identify your strengths as a writer, learn how to correct recurring errors, and navigate all the stages of the writing process.

**A NOTE ON EMAIL ETIQUETTE**

The basic principle of all communication is to treat others as you would like to be treated yourself: with respect. Only write down what you would be prepared to say directly to somebody's face. Remember that an email is equivalent to a formal letter, not to a text message. It is important to get into good habits with email etiquette early in your career; it can affect how you are treated, and future employers and colleagues may not be forgiving. Email communications to all lecturers and staff should therefore be formal, respectful, and relevant. If you have a specific question about your course, there are lots of sources in this booklet and elsewhere that help you find the information you need and often direct answers to your questions. Remember also, lecturers enjoy seeing students in office hours to talk through their reading or help with questions about the course. Doing this is the best way to get a good response.

If you can't manage a particular office hour time, and if you have exhausted all available options for information, you might feel you must contact a lecturer or member of staff by email. If so, make sure you do it properly! It is best to write and arrange a specific appointment to talk things over. If this is not possible, you can write to ask for help or for the answer to a specific question.

Make sure that you are writing to the correct person who can help you. When you write, address them politely and formally, which means unless they reply otherwise including their full official title (Professor, Dr etc. - if in doubt see the website). Always include your student number and relevant course code(s) with any correspondence. Remember, lecturers and staff will not necessarily be in a position to reply immediately to your email, and depending on the

circumstances it can take several days for a response. If in doubt, please consult the Student Code of Conduct (extracts on page 38).

# FIRST YEAR ENGLISH at the UNIVERSITY OF GALWAY 2026-27

Welcome to English! All of us in the Discipline of English here at University of Galway look forward enormously to meeting and working with you in the upcoming academic year.

Reading defines who we are as human beings. It shapes how we understand and appreciate the world from manuals to manuscripts and from libraries to love songs. But we don't always think about how we read. By making us pay attention to this – to precisely what, how, and why we read – studying English literature opens up new ways of understanding ourselves and others. And it can be fun, too. In choosing to study English at university, you have chosen to develop your critical awareness and understanding of literature, in all its complex forms, and in all its beauty and power.

The programme in First Year English at University of Galway is designed to introduce you to different ways of reading. We consider the forms in which literature is composed (poetry, fiction, drama). We talk about how different people, including writers, philosophers and literary critics, have been reading literature (and other texts) and how that affects our responses now. We look at English literature as it interacts with different historical periods, media, and cultural contexts, and how to 'read' these too.

Most of all, the course asks you to practise your own reading, closely, slowly, deeply, and widely. By reading carefully, thoughtfully, and productively, you learn to better explore literature for yourself and, as you take control of your own learning, you develop different skills of speaking and writing about literature using all the rigour, passion, creativity and expression at your command.

Studying English at university can be a little different from studying at school. You have more freedom, but at the same time more is demanded from you. Most of your time is spent reading and preparing for class. Thankfully, there is a huge variety of texts to get to grips with in first year English, from poetry of the heroic past and innovations of the present to novels dealing with the contemporary world, from the latest in critical thinking to forms of theatre that engage our minds, bodies, and our creative and political energies.

When we invite you to analyse and critique literary works, we don't want you to put aside your love of reading. Enjoying reading is vital to what we do and who we are. By exploring new ways of reading closely, actively, interestedly, engagedly, and expanding your range of reading sometimes out of your comfort zone, English hopes to deepen your interest, broaden your appreciation and reward your efforts. We invite you to develop your own skills as a reader and writer, helping you more fully understand and articulate literature's capacity to reflect and to shape the highest and lowest of humanity's hopes, desires and fears. So, in the year ahead,

read widely, read critically, read thoughtfully – but above all, read, read more, and you will start truly to read and think for yourself.

## OVERVIEW OF 1BA ENGLISH

NB ECTS is an acronym which stands for European Credit Transfer System. Courses at the university are structured on modules that are compatible with the European Credit Transfer System. This system is useful when working out your expected workload for each module. For example, a module which has 5 ECTS is associated with 100-125 hours of work.

**All BA (Joint Honours) and Denominated students** in first year English take the following:

1. **EN1106: Exploring English** (Semester ONE, 1 hour per week lecture, 5 ECTS)

2. **EN124: Introduction to English** 1: Reading Poetry and Reading Fiction (Semester ONE, 3 hours per week lectures, 5 ECTS)

3. **EN125: Introduction to English** 2: Reading Drama and Reading (and Writing About) Literature (Semester TWO, 3 hours per week lectures, 5 ECTS)

4. **EN1101: Literature and the Social World** (BOTH semesters, 1 hour per week lecture, 5 ECTS)

**1BA English Lecture Schedule Semester ONE**

| Tuesdays 1-2 | Thursdays 3-4 | Thursdays 5-6 | Fridays 1-2 | Fridays 4-5 |
|---|---|---|---|---|
| EN124<br><br>Introduction to Literature 1 Reading (and Writing About) Literature & Reading Poetry<br><br>*O' Flaherty Theatre* | EN1101<br><br>Literature and the Social World<br><br>*O' Flaherty Theatre* | EN124<br><br>Introduction to Literature 1 Reading (and Writing About) Literature & Reading Poetry<br><br>*O' Flaherty Theatre* | EN124<br><br>Introduction to Literature 1 Reading (and Writing About) Literature & Reading Poetry<br><br>*O' Flaherty Theatre* | EN1106<br><br>Exploring English<br><br>*O' Flaherty Theatre* |

**1BA English Lecture Schedule Semester TWO**

| Tuesdays 1-2 | Thursdays 3-4 | Thursdays 5-6 | Fridays 1-2 |
|---|---|---|---|
| EN125<br><br>Introduction to Literature 2<br><br>Reading Fiction & Drama<br><br>*O' Flaherty Theatre* | EN1101<br><br>Literature and the Social World<br><br>*Kirwan Theatre* | EN125<br><br>Introduction to Literature 2<br><br>Reading Fiction & Drama<br><br>*O' Flaherty Theatre* | EN125<br><br>Introduction to Literature 2<br><br>Reading Fiction & Drama<br><br>*O' Flaherty Theatre* |

**MODULE DESCRIPTIONS**

**EN124 – Introduction to English 1, (Semester One):**

Reading Poetry and Reading Fiction (5 ECTS)

*Venue/Time*: Tue 1-2pm AND Thurs 5-6pm AND Fri 1-2pm

AC001 O'Flaherty Theatre

• Reading Poetry – Semester One, Weeks 1-6.

Dr Frances McCormack and Dr Adrian Paterson

• Reading Fiction – Semester One, Weeks 7-12.

Prof. Sean Ryder, Dr Emily Ridge, Dr Henry Ajumeze

**Section A: Reading Poetry** introduces ways of reading (and hearing) poetry for yourself. The course takes sound as a starting point in considering the origins and effects of patterned language. It asks simple questions that are harder to answer: what is a poem? why and how might we read it? whose is it? And where is it when it's at home? Experiencing poetry directly is key, and the course helps develop personal responses and critical skills to help see and hear what makes poems tick and how form creates meaning.

**Required Reading**

**1BA Reading Poetry Handbook** (available online via Canvas). This book contains poems, notes, essays, and resources vital for your reading. Further resources are available online via **Canvas.**

**Reading Fiction** – Semester One, Weeks 7-12

Prof. Sean Ryder, Dr Emily Ridge, Dr Henry Ajumeze

**SECTION B: Reading Fiction** will examine the basic mechanics of fictional writing in terms of character, plot, narrative perspective, form, style, symbolism and setting. We also consider the intertextual dialogues that arise between different texts across periods and cultures. Applying techniques of close reading is key as we explore the creation of new imaginative worlds from the nineteenth to the twenty-first centuries. Of particular interest will be questions of narrative and storytelling, fairytales and feminism, politics and dystopia, isolation, and community as it is forged by social bonds and our connections to the natural world.

**Primary Texts**

- Katherine Mansfield, "Miss Brill" (1920) — to be circulated on Canvas.
- Sara Baume, Spill Simmer Falter Wither (2015) — preferred ISBN: 9780992817060, though 9780099592747 is also fine. Copies have been ordered for the Campus Bookshop and library.
- Nnedi Okorafor, Lagoon — ISBN: 9781444762761.

**EN124 Introduction to English 1** will be assessed by means of an in-person examination at the end of Semester 1.

**<u>EN125 – Introduction to English 2, (Semester Two):</u>**
**<u>SECTION A: Reading Drama</u> – Semester Two, Weeks 1-6 and Week 12 (Revision)**

Dr Charlotte McIvor

**Section A: Reading Drama**
This lecture strand will focus on the skills for reading drama as literary texts as well as in production contexts with opportunities for students to view performance recordings of the texts studied on the module. We will examine several key phases in the modern and contemporary development of dramatic writing and theatre production from Greek antiquity to the present and the ways in which theatrical dramaturgies have transformed over time in ways that reveal key information not only about the evolution of art but audiences, society and human history as a whole.
We will particularly consider the ways in which dramatic texts are conditioned and reanimated by social, cultural and political contexts over time through repeat productions and/or re-translations and adaptations. Key themes for this semester will include gender and sexuality, family, colonialism and postcolonailsm/decolonisation, power, freedom, and memory. Finally, we will rehearse the specialist skills necessary for close-reading how character, plot, form, style, genre, symbolism and other features of a dramatic text as literary work come alive in theatre production through the contributions of actors, directors, scenographers and other artistic/technical personnel in addition to the social and cultural contexts in which they are produced.
The core dramatic texts for this section of the module are available on Canvas through the Reading List online with the exception of Hansberry's *Les Blancs* and Active* Consent's *The Kinds of Sex You Might Have at College*. Access to these two works will be explained in lectures.

**Core Dramatic Texts or readings:**

- Elinor Fuchs. "EF's Visit to a Small Planet: Some Questions to Ask a Play" (*Reading List*)
- Euripides' *Medea* in a version by Ben Power (*Reading List*)
- Henrik Ibsen's *A Doll's House* (*Reading List*)
- Brian Friel's *Translations* (*Reading List*)
- Lorraine Hansberry's *Les Blancs* (*Reading List via transcript of play recording*)
- Louise O'Neill/Meadhbh McHugh's *Asking for It* (*Reading List*)
- The Active* Consent Programme's original play *The Kinds of Sex You Might Have At College* (Week Five Folder)

**SECTION B: Reading (and Writing) about Literature – Semester Two, Weeks 7-12**
**Dr Dermot Burns and Dr Maureen DeLeo**

Section A: Reading (and Writing About) Literature offers a general introduction to studying literature at university. Together, we explore how to read literature with reference to key examples from literary studies and wider culture, contrasting different critical approaches and considering how they change the way we read and think about the world. We think not only about how writers write, but how others have written in response, and spend some time thinking about how we ourselves can improve our own writing. Overall, the course hopes to generate an informed awareness of the possibilities available to us as readers, critics, and writers throughout the English degree.

**Required Reading**

Emily Brontë, *Wuthering Heights* (1849).
Peter Barry, *Beginning Theory* (Manchester: Manchester UP, 2017).
Key readings in theory and criticism are also made available online via Canvas.

**EN125 Introduction to English 2** will be assessed by means of in-person examination at the end of Semester 2. Texts may also feature on **Exploring English** courses and assessments.

**EN1101 Literature and the Social World – Semesters One AND Two (5 ECTS)**
for Bachelor of Arts (Joint Honours) or Denominated students **ONLY**

Time: Thursday 3-4pm - O'Flaherty Theatre – AC001 (SEMESTER 1)

Time: Thursday 3-4pm – Kirwan Theatre – SC001 (SEMESTER 2)

Dr Muireann O'Cinneide – Coordinator

**Module Description:** EN1101 allows students to transfer their developing skills of literary analysis into other media and into their broader cultural surroundings. Weekly lectures will explore literature in terms of cognate areas such as cultural commodities and heritage industries, social and other media, rewriting and adaptation, authorship and originality, art and activism, physical and imagined environments, and musical and visual cultures. In addition, a field work assignment will require students to attend a cultural event in the region, and then to use this event as a basis for creative and critical reflection.

In Semester One, the first strand of the module situates students' study of English Literature at university in relation to their own experiences and identities as consumers of culture. These lectures ask you to reflect critically on how even the most seemingly isolated acts of reading are still taking place in literal and figurative landscapes of cultural communication. The second strand explores the connections between literature and the natural world. A key focus in this strand will be on the 'discourse' of the environmental and climate emergencies through the critical examination of twenty-first century environmental literature alongside key scientific texts that have shaped our understanding of how the 'social world' is interconnected to the 'natural world' in the age of the Anthropocene.

In Semester Two, two further strands will explore literature, creativity, and Irishness in relation to music, film, and digital media. Further information about Semester Two will be available at the start of the next semester.

**Required Reading:**

William Shakespeare, *The Tempest* (1610-11), pref. Oxford UP or Folger editions; Chimamanda Adichie, "The Danger of a Single Story" (2009); *Tim Robinson and the West of Ireland*, Digital Exhibition University of Galway (2014). Other texts will be listed at the start of each semester.

**Assessment:**

EN1101 will be assessed by one exam at the end of Semester One and a Portfolio assignment in Semester Two, each worth 50% of the overall mark.

**EN1106 Exploring English (Semester 1) 5 ECTS:**

Time: 1 hour lecture on Fridays 4-5pm in the O'Flaherty Theatre x 12 weeks plus self-directed learning

All English students take this module for Semester 1.

**Module Description**

EN1106 supports students' emerging skills and knowledge of English study at third level. A series of 12 lectures provides guidance and practical advice on cultivating students' abilities and techniques in writing, reading, research, and critical thinking.

A weekly learning journal eases the transition to third-level study by developing students into active, independent scholars. The journal provides a formative opportunity to practise this new way of studying, allowing students to reflect on their learning journey without the fear of immediate grading penalties. By building a habit of regular, reflective writing, first-year students can discover their own critical voices and develop the independent study skills and discipline required to succeed in English at third level.

**Assessment**

EN1106 is assessed by one examination of two hours duration at the end of Semester 1. The exam will have two sections, each worth 50%. Section A will test students' understanding of the practical writing, reading, and research skills covered in lectures, through a series of short questions/tasks. Section B will be a reflective essay based on the learning journal compiled during the semester.

**Module** **Convenors**

Dr Dermot Burns, Dr Andrew O'Baoill, and Dr Henry Ajumeze

## COURSE DELIVERY AND LEARNING METHODS

All English courses are delivered through a blend of learning methods including talks, videos, online resources, discussion points, and reading exercises. Most important is your own reading and how you learn to develop your own responses to texts and performances. Structured teaching times are Tuesdays at 1pm, Thursdays at 3pm, Thursdays at 5pm, and Fridays at 1pm and 4pm.

University of Galway Canvas learning hub is the central point for all course details, learning materials, tutorial group, further resources and assessment portals. Students should be checking in on Canvas regularly for important updates throughout the term. Individual module pages will contain extra resources and information that may help you. There is also a 24/7 help function within Canvas if you need help navigating your way around. University of Galway English website features our 1BA Handbook and more about courses, the department and staff: The University of Galway English Facebook page opens up wider interests and comments, as does the School of English and Creative Arts twitter account (@SchoolEMCA). For more about English at University of Galway contact the English Discipline Administrator at shania.collins@universityofgalway.ie or the Heads of First Year English Dr Andrew O Baoill andrew.obaoill@universityofgalway.ie and Dr Henry Ajumeze henryobiajumeze@universityofgalway.ie

### CANVAS

Canvas is an electronic facility, available via the internet. Canvas is a central hub for information about all your courses at the University of Galway. The stored information usually includes booklists, module descriptions, links to relevant websites, and electronic texts. Students and lecturers can get access to this information at all times. Lecturers use it to update information and post news, announcements, essay topics, so do keep checking! Canvas also incorporates an interactive dimension, such as online discussion forums and blogs, with which you may be encouraged to engage. It hosts different ways in which you can engage with texts and ideas outside the classroom. All such engagement must of course adhere to the requirements laid out in the Student Code of Conduct. Many of your courses in English will require you to submit your written work (including essays and other tasks) via Canvas. Essay topics will be provided on the Canvas website, as will an electronic 'dropbox' or folder, into which students upload their essays by a specified deadline. You will be automatically enrolled on Canvas once you have registered with the University. Your courses will then appear once you log on with your username and password. You should keep abreast of the developments on Canvas in relation to your various courses. Confirm your access to

Canvas early in the semester, before you might need it for important module information, online contributions or deadlines.

## READING AND WRITING

Studying English at university asks more from you than does Leaving Certificate or A level study. The study of English at university undergraduate level is designed to enhance your reading and critical thinking skills, to broaden your reading and interpretation of texts, contexts and criticism, and to improve your ability to express your responses, ideas and arguments. Reading, and reading widely and well, is central to your studies and what we do in English.

Reading well means reading carefully, closely, and thoughtfully, and allowing yourself time to reflect on what you've read. While reading the primary texts, taking notes of what you've read helps this process. Reflecting afterwards and writing out your considered ideas and thoughts is also very helpful. Then go back and reread the texts or parts of the texts you found most interesting.

Reading your primary set texts like this is the most important thing you can do in English and is what you should spend most time on. It can help to orient your reading and responses by taking account of what other people have to say. The best way to do this is to discuss what you read with other people. You can do this in classes where there are good forums for discussion and meet with fellow students outside class to see what they think. Lectures are larger classes in which you are exposed to new ideas. They are designed to make you think and develop your own ideas. Before you go, it helps enormously to have read or at least begun reading the texts under discussion. When you are there, listen carefully and attentively, and you needn't just sit there: take notes so you can summarize and remember what happened and start to think about it, and ask questions about what is said and what is not said. Afterwards you are encouraged to come and meet with lecturers in office hours or by appointment to talk through your reading. Another way to think about what other people have said about your primary reading is to find and explore scholarly books and articles to see whether and how much you agree. Then, to build on your initial thoughts and responses, there is nothing better than going back again and rereading the primary texts.

The best way to improve your reading is give yourself time to read thoughtfully and then go back and reread to deepen your appreciation. Now you've read and thought about the texts, what then? The answer is to tell other people what you think. In order to convince other people of your ideas, it is important to express them convincingly and persuasively. To do this, it is helpful to practice speaking in class and various forms of writing in which you frame an argument. You can brainstorm ideas and work in draft, and redraft. Then after some time of reflection you can try to write out your thoughts and ideas as persuasively as you can, responding directly to primary texts by quoting them and discussing them, and building stronger arguments by relating your thoughts to others you've encountered.

The best way to improve your writing is give yourself time to write thoughtfully and then go back and rewrite to better express what you are saying. Persuasive, and analytic use of language matters, so choosing the right word for things, thinking about syntax, developing your uses of sentence structure and pacing, and correcting your grammar, are an integral part of studying English. Those writing skills are crucial to all undergraduate study at University of Galway. To convince other people it helps to show what you are talking about by grounding your argument in various ways. An important part of this is to refer to primary texts, which is why quoting them directly and talking about what you've quoted, and discussing parts of them in what you write helps enormously. You will also be reading what other people have to say, so referring to secondary texts and quoting and discussing them directly can help too. This is why referencing matters: it is a way of showing your ideas and arguments have valid foundation. Using academic styles of referencing is thus important: they are a way of showing that your reading is careful and accurate and what you say is to be trusted.

## ASSESSMENT

You are tasked with different kinds of assessments in your years of study in English. Classroom participation and continuous assessment are a vital part of our programme, so you should make sure to attend class regularly, prepare your reading beforehand, and push yourself to participate as much and as often as you can. Writing short answers to questions, developing these short responses into essays, preparing commentaries from close reading of texts, and producing longer structured essays that develop your ideas, whether in assessed written assignments or timed examinations are all important methods of assessment. Common to all these is the need to show you have read and thought about the required reading for yourself. All your written responses are assessed for overall quality of reading, thought, expression, analysis and argument. The guidelines overleaf are designed to give you an idea of the general expectations of undergraduate English. The following grade bands are based on the most recent University of Galway Module Grade Descriptors, with some additions particularly relevant to students of English. For more detailed guidance, do come and talk to your lecturers.

| **Grade /Marks Band** | **Grade criteria chiefly relevant in early years of study, e.g. modules in 1st Year.** | **Additional criteria increasingly relevant to modules in later degree programme years.** |
|---|---|---|
| A 70-100 H1 | **Excellent**<br>A comprehensive, highly structured, focused and concise response to the assessment tasks, consistently demonstrating some or all, as appropriate, of the following:<br>• an extensive and detailed knowledge of the subject matter<br>• a highly-developed ability to apply this knowledge to the task set | A deep and systematic engagement with the assessment task, with consistently impressive demonstration of a comprehensive mastery of the subject matter, reflecting;<br>• a deep and broad knowledge and critical insight as well as extensive reading;<br>• a critical and comprehensive appreciation of the relevant |

| | | |
|---|---|---|
| | • evidence of extensive background reading<br>• clear, fluent, stimulating and original expression<br>• excellent presentation (spelling, grammar, graphical) with minimal or no presentation errors<br>• Correct use of MLA style guide for citation and bibliography | literature or theoretical framework<br>• an exceptional ability to analyze and present arguments fluently and lucidly with a high level of critical analysis, amply supported by evidence, citation or quotation;<br>• a highly-developed capacity for original, creative and logical thinking |
| B 60-69 H2 | **Very Good**<br>A thorough and well organised response to the assessment tasks, demonstrating some or all, as appropriate, of the following:<br>• a broad knowledge of the subject matter<br>• considerable strength in applying that knowledge to the task set<br>• evidence of substantial background reading<br>• clear and fluent expression<br>• quality presentation with few presentation errors<br>• minor grammatical and spelling errors<br>• Correct use of MLA style guide for citation and bibliography | A substantial engagement with the assessment task, demonstrating<br>• a thorough familiarity with the relevant literature or theoretical, technical or professional framework<br>• well-developed capacity to analyze issues, present arguments clearly and cogently well supported by evidence, citation or quotation;<br>• some original insights and capacity for creative and logical thinking |
| C 50-59 H2.2 | **Good**<br>An adequate and competent response to the assessment tasks, demonstrating some or all, | An intellectually competent and factually sound answer, marked by,<br>• evidence of a reasonable familiarity with the relevant literature or theoretical, technical or professional |

| | | |
|---|---|---|
| | as appropriate, of the following:<br>• adequate but not complete knowledge of the subject matter • reliance on plot summary and description rather than analysis<br>• omission of some important subject matter or the appearance of several minor errors<br>• capacity to apply knowledge appropriately to the task albeit with some errors<br>• evidence of some background reading<br>• clear expression with few areas of confusion<br>• writing of sufficient quality to convey meaning but some lack of fluency and command of suitable vocabulary<br>• grammatical errors (apostrophe usage, fused sentences, etc.) • good presentation with some presentation errors<br>• Incorrect use of ML style guide | Framework<br>• good developed arguments, but more statements of ideas, arguments or statements adequately but not well supported by evidence, citation or quotation<br>• some critical awareness and analytical qualities<br>• some evidence of capacity for original and logical thinking |
| D+ 45-50 H3 | **<u>Satisfactory</u>**<br>An acceptable response to the assessment tasks with • basic grasp of subject matter, but somewhat | An acceptable level of intellectual engagement with the assessment task showing<br>• some familiarity with the relevant literature or |

| | | |
|---|---|---|
| | lacking in focus and structure<br>• main points covered but insufficient detail<br>• some effort to apply knowledge to the task but only a basic capacity or understanding displayed<br>• little or no evidence of background reading<br>• multiple errors<br>• satisfactory presentation with an acceptable level of presentation errors | theoretical, technical or professional framework<br>• mostly statements of ideas, with limited development of argument<br>• limited use of evidence, citation or quotation<br>• limited critical awareness displayed<br>• limited evidence of capacity for original and logical thinking |
| D 40-44 H3 | **Acceptable**<br>The minimum acceptable standard of response to the assessment tasks which<br>• shows a basic grasp of subject matter but may be poorly focused or badly structured or contain irrelevant material<br>• has one major error and some minor errors<br>• demonstrates the capacity to complete only moderately difficult tasks related to the subject material<br>• no evidence of background reading | The minimum acceptable level of intellectual engagement with the assessment task<br>• the minimum acceptable appreciation of the relevant literature or theoretical, technical or professional framework<br>• ideas largely expressed as statements, with little or no developed or structured argument<br>•minimum acceptable use of evidence, citation or quotation<br>•little or no analysis or criticality |
| E 35-39 Fail | **Marginal**<br>A response to the assessment tasks which fails to meet the minimum acceptable standards yet<br>• engages with the subject matter or problem set, despite major deficiencies in structure, relevance or focus | factually sound answer with a partially successful, but not entirely acceptable, attempt to<br>• integrate factual knowledge into a broader literature or theoretical, framework<br>• develop arguments |

| | | |
|---|---|---|
| | • has two major errors<br>• demonstrates the capacity to complete only part of, or the simpler elements of, the task<br>• an incomplete or rushed answer e.g. the use of bullet points through part/all of answer | • support ideas or arguments with evidence, citation or quotation |
| F 6-34% Fail | **<u>Unacceptable</u>**<br>A response to the assessment tasks which is unacceptable, with<br>• a failure to address the subject matter resulting in a largely irrelevant answer or material of marginal relevance predominating<br>• a display of some knowledge of material relative to the question posed, but with very serious omissions/errors and/or major inaccuracies included in answer<br>• solutions offered to a very limited portion of the problem set<br>• an answer unacceptably incomplete (e.g. for lack of time) | An unacceptable level of intellectual engagement with the assessment task, with<br>• no appreciation of the relevant literature or theoretical framework<br>• no developed or structured argument<br>• no use of evidence, citation or quotation<br>• no analysis or critical awareness displayed or is only partially successful<br>• no demonstrated capacity for original and logical thinking |
| G 5% Fail | **<u>Wholly unacceptable</u>**<br>• attended exam/submitted assignment but no genuine attempt to answer questions | |

## ASSESSMENT REQUIREMENTS & DEADLINES

**(All deadlines to be confirmed on Canvas during the year)**

- EN124 is assessed by means of a two-hour written examination at the end of Semester 1
- EN125 is assessed by means of a two-hour written examination at the end of Semester 2.
- EN1101 will be assessed by one exam at the end of Semester One and a Portfolio assignment in Semester Two, each worth 50% of the overall mark. EN1101 assignments are relevant to BA Joint Honours and Denominated Students only.
- EN1106 is assessed by a final 2-hour written examination at the end of Semester 1.

### SEMESTER 1 ASSIGNMENT DEADLINES ARE:

**EN1106, EN124 and EN1101 Exams**

Dates TBC during the University's Semester 1 Examinations Period (7th – 18th Dec.)

### SEMESTER 2 ASSIGNMENT DEADLINES ARE:

**EN125**

Dates TBC during the University's Semester 1 Examinations Period (19th April – 6th May)

**EN1101**

ESSAY: TBC

All essay assignments are submitted online via Turnitin on Canvas ONLY. The Discipline of English cannot accept hard copies of essays. It is students' responsibility to ensure that their assignments have been properly submitted (e.g. Turnitin submission receipt).

## POLICY ON EXTENSIONS, REPEATS AND DEFERRALS

You should only seek to submit work late in the event of serious extenuating circumstances which is defined by university policy as "serious unavoidable, unpredictable and exceptional circumstances outside the control of the student, which may negatively impact the student's performance in assessment."

A full list of what DOES and DOES not count as extenuating circumstances is available here.

If you have met the grounds for extenuating circumstances, you will seek either:

1. An extension: This is when the College of Arts Office and/or Head of Year/Programme allows you to submit work late without penalty following a process of application with documentation (i.e. medical or other certificates).

2. A deferral: This is when you get College of Arts Office permission to submit outstanding work without penalty in the autumn exam ('Second Sitting') period.

### Extensions

Individual module convenors/lecturers cannot give extensions for substantial assignments (over 20%) under any circumstances.

For an extension of seven days or less, you must contact your Head of Year/Programme. Extensions are not granted for issues stemming from poor time management, extracurricular activities, or employment commitments. Please also note that technology issues (e.g. a computer crash) are never grounds for an essay extension. It is your responsibility to back up your work carefully.

If you seek an extension for more than seven days, you must request it from the College of Arts Office (artsundergrad@universityofgalway.ie). You will need to fill out the College's Extenuating Circumstances form,.

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

Students registered with DSS whose reasonable accommodations include leniency regarding deadlines can still contact the Head of Year for extension requests of up to two weeks. Requests for longer periods will generally need to go to the College via the Extenuating Circumstances process above. Please note that leniency with deadlines is not automatically applied; specific requests will still need to be made and granted.

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

Note: If you are incurring substantial late penalties or have failed to submit an assignment altogether, **then you are recommended to contact the Head of Year for advice, even if you do not have formal grounds on which to request an extension**. See also the Student Services and Support section below.

**Deferrals:**

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

You can review FAQs on deferrals here.

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

**Penalties for Late Work**

Late work that does not meet the grounds for the above or is simply late will be penalised at two points per day including weekends and bank holidays up until two weeks after the deadline; essays will not be accepted beyond this point without due cause. Late submissions are generally not accepted for second sitting (repeat/deferred) essays.

Late work penalties can still apply even if you are granted an extension, if your documentation does not cover an additional period of lateness. For example, if a student provides a medical certificate indicating two days' illness, then the work can be submitted two days late without penalty. But if that same student submits work a week late, the cert covers them only for two and they will lose marks for five days.

**Summary notes on extensions, deferrals, repeats and penalties for late work**

- Late work is penalised at two points per day including weekends and bank holidays.

- Requests for short-term extensions (of seven days or less) can be sent to the Head of Year/Programme with supporting documentation and CANNOT be granted by individual module convenors/lecturers.
- Extensions on work of MORE than seven days must be granted through the College of Arts Office unless the student has DSS leniency accommodations.
- Work that is any more than two weeks late (14 days) cannot be accepted even if students have medical certificates, accommodations etc. without an extension from College Office.
- If a cert is provided indicating two days' illness, then the work can be submitted two days late without penalty. But if that cert covers only two days; any additional days will be subject to the late penalty.
- We ask students to make every effort to submit work on time. Late essays have damaging effects on your work for other assignments. They also lead to administrative difficulties and may delay the processing of your results.

Review again the full university policy on extenuating circumstances here: https://www.universityofgalway.ie/media/registrar/contentfrommay1st2024/policies/QA209-Extenuating-Circumstances-Oct-2025.pdf

You can access the College of Arts Form for submission of extenuating circumstances forms for 1) extensions of more than seven days or 2) deferral of a module here: https://forms.office.com/pages/responsepage.aspx?id=hrHjE0bEq0qcbZq5u3aBbHAAUr38P-1AktKWlC1wnpFUN0FJWDA5V0JFMEJFUzY3Ulo3OUNVMDZQViQlQCN0PWcu&route=shorturl

**If you fail a module**

If you fail a module, you have an opportunity to repeat it. Students must pay a repeat examination fee to the university in such cases for each module they are repeating.

Repeat assignments are posted following the release of second semester marks to Canvas and are equivalent to the total workload of the module you are repeating. They are due in early-mid August. No late assignments are accepted in the second sitting due to the tight turnaround of grading.

You can review FAQs regarding university policy on repeats including accessing fee information here.

**Passing and Progression**

The Examination Board is the formal examination authority for each College and examination session. Chaired by the Dean, the Board is made-up of academic staff members of the College and University. Examination Board Meetings are held at the end of Semester 2 and after the repeat examinations in August. The Examination Board will determine your overall result for the year and will apply compensation provisions, where possible or appropriate. Many complex factors inform the Examination Board's decisions regarding your final 1BA results. This means that any Semester 1 results released to you in January by the Discipline of English are purely provisional. This also means that the Discipline of English is unable to counsel you on the likelihood that you will pass the year by compensation or other issues of a similar nature.

# ACADEMIC INTEGRITY

## MANDATORY PENALTIES FOR PLAGIARISM, UNAUTHORISED ARTIFICIAL INTELLIGENCE USE, AND OTHER BREACHES OF ACADEMIC INTEGRITY

A good English essay should take into consideration a range of possible interpretations of the primary text, using these to develop an argument that shows independent critical thinking. The process of writing is a vital part of this critical thinking. When citing interpretations made by other authors, you must credit them accurately. Use other authors/sources to inform and develop your own thinking about the primary text(s), not as substitutions for your own thinking. Plagiarism occurs when these sources are not correctly acknowledged and is a possible failing offence for an assignment. It is students' responsibility to make sure that they are in accordance with Academic Integrity requirements for each assignment.

The Discipline of English has a zero-tolerance approach to issues of plagiarism and other breaches of academic integrity and takes all cases seriously, pursuing the maximum mandatory penalties as a matter of policy. Penalties can range from a substantial reduction in marks for the assignment, to zero marks for the module, to referral for disciplinary action. The University has developed a code of conduct regarding plagiarism and academic integrity, and the Discipline of English complies with the University's mechanism for dealing with work that appears to have contravened these requirements. See here for further information on the: https://www.universityofgalway.ie/academicintegrity/ and https://www.universityofgalway.ie/academicintegrity/policies/.

***Students will be penalised for unauthorised use of artificial intelligence (AI) programmes in their assessments*** Any attempt to pass off work generated by other sources as a student's own work is a serious breach of academic integrity. The ability to identify reliable sources, to develop ideas from your own reading, to structure coherent arguments, and to evolve your own distinctive critical voice through writing and rewriting are all vital components of the learning and training offered by an English degree. Unauthorised use of generative artificial intelligence (GenAI) tools such as ChatGPT to produce assignments is not permitted and indications of such use will have your assignment referred to the Academic Integrity Adviser (Dr Muireann O'Cinneide) for further action.

### Notes/Guidelines

- Examples of unauthorised generative AI use would include using these programmes to produce sentences, paragraphs, or sections that you present as your own; paraphrases of GenAI output; using AI-generated information (e.g. textual references, secondary sources) without separate verification, etc.

- In some cases, lecturers/seminar leaders may incorporate use of GenAI into English assignments. In these cases, the requirements for this use will be specifically defined and any breaches of these will still constitute a possible academic integrity issue.
- Any such specifically authorised use of GenAI should be acknowledged and cited as per MLA guidelines: see https://style.mla.org/citing-generative-ai/
- You may use programmes such as (e.g.) Microsoft Word's Spelling and Grammar or References, or their equivalents, but should treat these as supplementary checks on your own knowledge of these areas.
- Writing programmes such as Grammarly are sometimes recommended to students as learning supports, but you should not use these as substantive tools for rewriting your work.
- In general, students are reminded that information, citations, analysis etc. produced by generative AI are unreliable materials and should not be considered acceptable scholarly sources.
- If you are in any doubt about the tools that you are using for your work, consult your lecturer/module leader, the Head of Year Dr Ó Baoill, or the Academic Integrity Adviser Dr O'Cinneide muireann.ocinneide@universityofgalway.ie BEFORE submission of your assignment.

**Best Practices to Avoid Plagiarism**

- Avoid using general internet searches as your first resort for information on a topic. Instead, make use of lecture notes, recommended readings, library resources (which can include academic journals accessible via the Library website), and cite these correctly as you discuss your views on them.
- When making notes, always use quotation marks to distinguish between your own notes and the words of the writer you are reading. Additionally, always keep a record of the page number, publication details, etc.
- Inform yourself about the submission dates for your written work, and leave yourself time to do the work yourself. • When correctly acknowledging the words of another writer, engage with what that writer is saying or arguing, rather than using them as a substitute for your own argument.
- Keep your main focus on what YOU are being asked to think about in relation to the primary texts.
- Consult the guide below if you have concerns about originality.
- Note that unacknowledged use of another student's written work may result in penalties for BOTH students concerned.
- Ask your tutor or lecturer for advice if you are uncertain about any aspect of referencing or plagiarism.

## IS IT PLAGIARISM? A QUICK GUIDE FOR STUDENTS

| EXAMPLE | IS IT PLAGIARISM? | NOTES |
|---|---|---|
| **SparkNotes says:**<br><br>**A university student whose studies are interrupted by his father's death, Hamlet is extremely philosophical and contemplative.**<br><br>**Sam writes an essay that says:**<br><br>**A university student whose studies are interrupted by his father's death, Hamlet is extremely philosophical and contemplative.** | **Yes!** | **It is never acceptable to incorporate online (or any other) materials in your essays without crediting the original source. Even if Sam lists SparkNotes as a source on his Bibliography/Works Cited page, his failure to put this sentence in quotation marks still means that he has plagiarized. Remember: just one sentence in your essay that is uncredited could mean that you risk failing the entire assignment.** |
| **SparkNotes says:**<br><br>**Faced with evidence that his uncle murdered his father, evidence that any other character in a play would believe, Hamlet becomes obsessed with proving his uncle's guilt before trying to act.**<br><br>**Sam writes an essay that says:**<br><br>**Hamlet is cautious when it comes to interpreting this evidence, evidence that any other character in a play would believe.** | **Yes!** | **It still counts as plagiarism if Sam has copied a *unique* phrase (i.e. less than an entire sentence, or, in this example: 'evidence that any other character in a play would believe') from a source without using quotation marks properly crediting that source. How do you know if a phrase is unique? Try googling 'evidence that any other character in a play** |

| | | |
|---|---|---|
| | | **would believe'—it takes you straight back to SparkNotes.** |

| **EXAMPLE** | **IS IT PLAGIARISM?** | **NOTES** |
|---|---|---|

| | | |
|---|---|---|
| **In an article called '"Thy State Is the More Gracious": Courtly Space and Social Mobility in *Hamlet* and Early Modern Culture', Peter Sillitoe argues:**<br><br>***Hamlet* (1601) depicts hierarchy and social mobility because the play focuses its attention onto a royal court. Clearly, this approach could be applied to many plays but *Hamlet* takes things much further with its emphasis on role-play and confused social identities. Crucially, the major characters are either nobles or the socially mobile, and the play highlights the workings of courtly power and the social challenge of the revenger in light of this.**<br><br>**Sam writes an essay that says:**<br><br>***Hamlet* portrays chains of command and social movement because the drama focuses its concentration onto an imperial court. Evidently, this approach could be useful to numerous plays but *Hamlet* takes belongings much further with its highlighting on role-play and perplexed community-based identities. Vitally, the chief characters are either aristocracy or the socially itinerant, and the drama showcases the machinery of courtly authority and the social test of the revenger in illumination of this** | **Yes!** | **This phenomenon has recently become known as 'Rogeting' (in fact, you can read a humorous article about this phenomenon here: http://www.theguardian.com/education/shortcuts/2014/aug/08/rogeting-sinister-buttocks-studentsessays-plagiarisingthesaurus). It is not acceptable to cut and paste from a source and then use a thesaurus to simply insert synonyms for the words. Moreover, the results are often nonsensical when students do this!** |

| EXAMPLE | IS IT PLAGIARISM? | NOTES |
|---|---|---|
| **A blog post found online at http://warustudiotk.blogspot.ie/2011/04/ political-and-social-themes-in-hamlet.html says:**<br><br>**The men throughout the play fall into two categories. There are those like Claudius and Polonius, as Hamlet states about Polonius, which is true also for Claudius, "A man of words." And then there are those like Hamlet, Fortinbras and Laertes who are men of action. Claudius is more of a politician king, he has a way with words. This is vastly apparent through out the play, but more so at the beginning and also near the end.**<br>**[Note that this blog post contains words that are spelled incorrectly and that Sam inadvertently improves the quality of the writing.]**<br><br>**Sam writes an essay that says:**<br><br>**There are two categories of men in *Hamlet*: men of words (as Hamlet describes**<br>**Polonius) and men of action. Claudius and Polonius fall into the first group, whereas Hamlet, Fortinbras and Laertes all fall into the second. It is apparent throughout the play—particularly at the beginning and near the end—that Claudius is a political creature who has a way with words.** | **Yes!** | **It is never acceptable to cut, paste and then slightly reword online (or any other) materials in your essays—even if it is 'just' plot summary that you are using. Even if Sam lists blog post as a source on his Bibliography/Works Cited page, his failure to cite this material correctly in the body of his essay still means that he has plagiarized.** |

| EXAMPLE | IS IT PLAGIARISM? | NOTES |
|---|---|---|
| **Ann Thompson and Neil Taylor's introduction to the Arden edition of *Hamlet* says:**<br>**Unsurprisingly, feminist critics have expressed difficulties with the play, deploring both the stereotypes of women depicted in it and the readiness of earlier critics to accept Hamlet's view of the Queen and Ophelia without questioning whether the overall view taken by the play (or its author) might be different.**<br><br>**Sam writes an essay that says:**<br>**Unsurprisingly, feminist critics have expressed difficulties with the play, deploring both the stereotypes of women depicted in it and the readiness of earlier critics to accept Hamlet's view of the Queen and Ophelia without questioning whether the overall view taken by the play or its author) might be different (Thompson and Taylor 35).** | **Yes!** | **Whenever you take sentences and phrases directly from a source, you must indicate that the words are not your own by using quotation marks. Even if Sam includes a parenthetical citation at the end of a sentence or paragraph that he has reproduced from another source (as in this example), this is not enough on its own!** |
| **Sam is a good student who has high marks in all of his other modules, but was found plagiarizing just three sentences in one essay that he submitted this year.** | **Yes!** | **When plagiarism cases are being considered, it is impossible for lecturers to take into account a student's overall academic performance or marks in other modules.** |
| **Sam and Charlie are good friends who are taking the same module. They submit two copies of the same essay, on which they collaborated.** | **Yes!** | **This is a type of plagiarism called 'collusion', which means that students are collaborating in an unauthorized manner on work that they are both submitting for credit.** |

| EXAMPLE | IS IT | NOTES |
|---|---|---|

| | PLAGIARISM? | |
|---|---|---|
| **Sam and Charlie are good friends who are taking the same module. They submit essays that have distinct arguments, yet incorporate many of the same sentences, phrases, or paragraphs.** | **Yes!** | **This is still collusion, even if the entire essay is not identical (see the example above).** |
| **Sam hires Charlie to write his essay for him.** | **Yes!** | **Any essays you submit must be your own work.** |
| **Charlie writes an essay for his English seminar and reuses portions that he earlier wrote for an essay due in one of his lecture modules.** | **Yes!** | **This is called 'selfplagiarism' or 'autoplagiarism'. It is forbidden to reuse materials that you have already (or simultaneously) submitted for credit in another module.** |
| **Last year, Charlie submitted a number of essays that incorporated passages of reworded information that he'd cut and pasted from online sources, but he's never been accused of 'plagiarizing' before.** | **Yes!** | **If you have been doing this sort of thing habitually but never lost points for it, count yourself lucky that you haven't been caught yet, and change your writing habits immediately!** |
| **Turnitin says that Charlie's essay is only 3% 'unoriginal'.** | **Maybe, maybe not!** | **Turnitin is merely a guide that your lecturers use to help identify problematic essays. The number that it produces is not really meaningful in and of itself. It is possible to have a low number returned for an essay that does, in fact, plagiaries sources.** |

| EXAMPLE | IS IT PLAGIARISM? | NOTES |
|---|---|---|

| | | |
|---|---|---|
| **Turnitin says that Charlie's essay is 46% 'unoriginal'.** | **Maybe, maybe not!** | **It is possible to have a high number returned on Turnitin for an essay that does not, in fact, plagiarise any sources and has properly credited all quotations.** |
| **Charlie writes an essay in which he uses quotation marks appropriately and cites everything parenthetically. However, he does not attach a Bibliography/Works Cited page, as required in MLA format.** | **Perhaps not exactly, but it's not a good idea!** | **Attaching a Bibliography/Works Cited is never optional (even in those cases where you may only have used one primary source in your essay and no secondary sources at all). You will lose marks on your essay for failing to attach a Bibliography/Works Cited page.** |
| **Charlie writes an essay and attaches a Bibliography/Works Cited page listing all of the secondary sources that he consulted. He puts everything that he has quoted directly from these secondary sources in quotation marks to indicate it's not his own words, but he doesn't bother putting any parenthetical citations in the body of his essay to show the source of each individual quotation.** | **Perhaps not exactly, but it's not a good idea!** | **Even if you put quoted material in quotation marks, if you fail to give your reader an indication of where each quotation is from, it's still not properly cited. You will lose marks on your essay for failing to cite your sources parenthetically.** |

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

## STUDENT CODE OF CONDUCT

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

Rights and Obligations of Staff, Students and Others

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

Academic Conduct

- Every student is expected to approach their academic endeavours with honesty and integrity.
- Each student shall comply with their academic programme requirements in terms of lectures, practicals, assignments and assessments and with all University registration, fees, library, use of computer facilities and examination regulations associated therewith.
- Students shall attend regularly and punctually the lectures and classes of the courses of study for which they are registered and to which they have been assigned.
- No student shall provide false or misleading information to or withhold relevant information from any party regarding their academic achievements

General

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

Some Examples of Breaches of the Student Code of Conduct

- Obstruction of members of the University staff or other students in the performance of their duties.
- Any violence or threats of violence or any abuse, either physical or verbal.
- Any bullying or harassment or any discrimination on the grounds of gender, marital status, family status, sexual orientation, religious belief, age, disability, race, colour, nationality or ethnic or national origin, membership of the travelling community or perceived political belief or affiliation.
- Any behaviour that endangers the welfare of the individual or others.

- Making derogatory or insulting comments or allegations against a member of staff or other student either in person or utilising electronic media or communication platforms of any kind.
- Academic misconduct, including plagiarism, self-plagiarism, and circumstances where a student submits the work of another as their own or allows another person to undertake an assessment or assignment for them.
- Failure, without reasonable explanation, to carry out all or any of the following to the satisfaction of the Academic Council: attend lectures; attend prescribed practical classes.....attend tutorial classes; meet requirements laid down for project-work, essay-writing, or any other prescribed course exercise.
- Conduct likely to disrupt teaching, examinations, study, research, or administration of the University.
- Failure to abide by the regulations governing enrolment on the academic programme, attendance at lectures and other prescribed exercises and the conduct of examinations.
- Abuse of alcohol or other substances on the campus, including contravention of the regulations which may be made from time to time relating to the consumption of alcohol or other substances on the campus.

# ENGLISH STYLE SHEET AND GUIDE TO REFERENCING

## UNIVERSITY OF GALWAY & MLA (8th edition) GUIDELINES TO DOCUMENTING SOURCES

### PAGE LAYOUT

Margins: You should leave a left-hand margin of at least 1.5 inches for your tutor's comments, plus right-hand, top and bottom margins of at least 1 inch.

Line Spacing and font size: Use double line spacing, and choose 12 point for your font size. Footnotes/endnotes may be in 10 point.

Type face: use a single form of font for the essay (this is, for example, Cambria). Use black throughout. Do not use Bold in your text. Use Italics very sparingly for emphasis and avoid use of exclamation marks in academic writing!

Numbering of Pages: Pages should be numbered at the top right-hand corner, with your surname (e.g. Smith 9).

Paragraphing: To indicate the beginning of paragraphs, indent 5 spaces (or you can use the tab key) at the start of the line.

Title: Make sure you include the essay title. Bibliography/Works Cited: Include a correctly-formatted list at the end of the works that you have referenced in your essay.

Essay Submission Form: Include the English Essay Submission Form at the start of your document (in this Handbook and available via Canvas).

### References & Documentation

In MLA style, you acknowledge your sources by including parenthetical citations within your text. These refer the reader to the alphabetical list of works cited, or bibliography, that appears at the end of the document. For example:

The close of the millennium was marked by a deep suspicion of the natural world and an increasing reliance “upon the pronouncements of soothsayers and visionaries, who caused hysteria with their doom-laden forecasts of the end of humanity” (Mulligan 234).

The citation “(Mulligan 234)” informs the reader that the quotation originates on page 234 of a document by an author named Mulligan. Consulting the bibliography, the reader would find the

following information under the name Mulligan: Mulligan, Grant V. The Religions of Medieval Europe: Fear and the Masses. London: Secker, 1977. Print.

The bibliography might list a second work by this author, which, in accordance with MLA style, would appear in the list with three hyphens substituting for the author's name:

---, The Tudor World. London: Macmillan, 1981. Print.

In this case, the parenthetical reference above would include more information in order to make it clear which of the two books contains the quoted passage. Usually, a shortened form of the title is sufficient: (Mulligan, Religions 234). Parenthetical references should be kept as brief as clarity will permit. If the context in which the quotation appears makes it clear which document in the bibliography the quoted text comes from, then no further identification is needed:

Reva Basch reports that the Georgetown Center for Text and Technology, which has been compiling a catalogue of electronic text projects, lists "over 300 such projects in almost 30 countries" (14).

The parenthetical reference "(14)," in combination with the mention of Reva Basch at the beginning of the passage, makes it clear to the reader that the quoted text comes from page 14 of the following document listed in the bibliography:

Basch, Reva. "Books Online: Visions, Plans, and Perspectives for Electronic Text." Online 15.4 (1991): 13-23. Print.

**Bibliography**

<u>Books</u>

<u>by one author:</u>

Hillman, Richard. *Shakespeare, Marlowe, and the Politics of France*. New York: Palgrave, 2002. Print.

<u>by two authors:</u>

Hand, Richard J. and Michael Wilson. *Grand-Guignol: the French Theatre of Horror*. Exeter: University of Exeter Press, 2002. Print.

three authors:
Cargill, Oscar, William Charvat, and Donald D. Walsh. *The Publication of Academic Writing*. New York: Modern Language Association, 1966. Print.

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Howe, Louise, et al. *How to Stay Younger while Growing Older: Aging for all Ages*. London: Macmillan, 1982. Print.

no author given:

*The Chicago Manual of Style. 15th ed*. Chicago: U of Chicago P, 2003. Print.

an organization or institution as "author":

American Psychological Association. P*ublication Manual of the American Psychological Association. 5th ed*. Washington, DC: American Psychological Association, 2001. Print.

an editor or compiler as "author":

Updike, John, comp. and ed. *The Best American Short Stories of the Century*. Boston: Houghton Mifflin, 1999. Print.

an edition of an author's work:

Austen, Jane. *Pride and Prejudice*. Ed. Robert P. Irvine. Peterborough, ON: Broadview P, 2002. Print.

Milne, A. A. *When We Were Very Young*. New ed. New York: Dutton, 1948. Print.

Shakespeare, William. *A Midsummer Night's Dream*. Ed. R.A. Foakes. Cambridge: Cambridge UP, 2003. Print.

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García Márquez, Gabriel. *Living to Tell the Tale*. Trans. Edith Grossman. New York: Knopf, 2003. Print.

a work in a series:

Renwick, William Lindsay. *English Literature, 1789-1815*. Oxford: Clarendon P, 1963. Print. The Oxford History of English Literature 9. a work in several volumes: Gardner, Stanley E. The Artifice of Design. New York: Hill & Wang, 1962. Print. Vol. 2 of A History of American Architecture. 5 vols. 1960-64.

Parker, Hershel. *Herman Melville: A Biography*. 2 vols. Baltimore: Johns Hopkins UP, 1996-2002. Print.

Articles

in a periodical: Issues paginated continuously throughout the volume:

Loesberg, Jonathan. "*Dickensian Deformed Children and the Hegelian Sublime*." Victorian Studies 40 (1997): 625-54. Print.

York, Lorraine M. "*Rival bards: Alice Munro's Lives of Girls and Women and Victorian poetry*." Canadian Literature 112 (1987): 211-16. Print.

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Wilkin, Karen. "*A Degas Doubleheader*." New Criterion 17.1 (Sept. 1998): 35-41. Print.

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in a magazine:

Funicello, Dori. "*Portugal's Reign of Terror*." National Review 19 Aug. 1999: 34-37. Print.

in a review:

Burt, Struthers. "*John Cheever's Sense of Drama*." Rev. of The Way Some People Live, by John Cheever. Saturday Review 24 April 1943: 9. Print.

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Haseloff, Arthur. "*Illuminated Manuscripts*." Encyclopaedia Britannica. 1967 ed. Print.

"*Painting, The History of Western*." Encyclopaedia Americana. 13th ed. 1998. Print.

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Davidson, Cynthia A. "*Alyson Hagy*." American Short-Story Writers Since World War II. Fourth Series. Dictionary of Literary Biography 244. Detroit: Gale, 2001. 164-169. Print.

Arnold, Matthew. "*Dover Beach*." Norton Anthology of English Literature. Ed. M.H. Abrams et al. 4th ed. Vol 2. New York: Norton, 1979. 1378-79. Print.

Shapcott, Tom. "*Margaret Atwood's Surfacing*." Commonwealth Literature in the Curriculum. Ed. K. L. Goodwin. St. Lucia: South Pacific Association for Common-wealth Literatures and Languages Studies, 1980. 86-96. Print.

Electronic Texts

The following are examples of some commonly cited types of electronic sources:

Books

an entire book converted to electronic form:

Connolly, James. *Labour in Irish History.* Dublin, 1910. CELT: The Corpus of Electronic Texts. Web. 16 Jan. 2002.

Holder, William. *Elements of Speech: An Essay of Inquiry into the Natural Production of Letters*. London, 1669. Early English Books Online. Web. 19 Apr. 2003.

Articles

Irving, Washington. *Wolfert's Roost, and Other Papers, Now First Collected*. New York: Putnam, 1855. 20 March 2003. Wright American Fiction 1851- 1875. Web. 15 May 2008.

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Lernout, Geert. "*Reception Theory*." The Johns Hopkins Guide to Literary Theory and Criticism. Ed. Michael Groden and Martin Kreiswirth. Baltimore: Johns Hopkins UP, 1997. Web. 13 June 2004.

a work that has no print equivalent:

Shute, Sarah, ed. "*The Canterbury Tales: The Miller's Tale*." KnowledgeNotesTM Student Guides. Cambridge: Proquest Information and Learning Company, 2002. Web. 22 May 2003.

an article in a journal accessed through an online database:

Aird, John S. "*Fertility Decline and Birth Control in the People's Republic of China*." Population and Development Review 4.2 (1978): 225-54. JSTOR. Web. 12 Nov. 2002.

Haskins, Rob. "*Four Musical Minimalists*." American Record Guide 64.1 (2001): 281. Research Library. Web. 10 Dec. 2003.

an article in a journal accessed directly from the publisher:

Boyd, Alex. "*Comfort and Canadian Poetry*." The Danforth Review: n. pag. Web. 14 June 2004.

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"*Ford plans job cuts*." The Guardian 19 July 2003: B7. Canadian Newsstand Atlantic. Web. 6 Aug 2003.

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Scott, A.O. "*Flower Children Grown Up: Somber, Wiser and Still Talking Dirty*." Rev. of The Barbarian Invasions, dir. Denys Arcand. New York Times: n. pag. 17 Oct. 2003. Web. 3 Nov. 2003.

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Berardinelli, James. *Rev. of Return to Paradise*, dir. Joseph Ruben. Reelviews. 1998. Web. 20 Nov. 2000.

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**Other Electronic Resources:**

an internet site:

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

single page from a larger internet site:

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

a posting to an online discussion group or listserv:

Romney, Paul. "*Most Important Elections*." Online posting. H-Canada: Canadian History and Studies. 19 May 2004. Web. 1 July 2004.

a personal homepage:

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

a cd-rom publication:

The Oxford English Dictionary. 2nd ed. New York: Oxford UP, 1992. CDROM.

a blog posting:

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

*This information is adapted from a style sheet produced by the Killam Library at Dalhousie University, Canada. Copies of the MLA Style Guide are in the Humanities Reference section of the Library. You should use the 8th edition.

See also Purdue Online Writing Lab (OWL) for advice on implementing the MLA Style Guide: https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_formatting_and_style_guide/mla_formatting_and_style_guide.html.

## ESSAY SUBMISSION FORM

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**This form must be filled out and attached to your essay. Essays will not be accepted without the form attached.**

**I HEREBY CONFIRM THAT:**

- **THIS ESSAY IS MY OWN UNASSISTED WORK**
- **IT HAS NOT BEEN PRODUCED VIA UNAUTHORISED USE OF ANY ARTIFICIAL INTELLIGENCE PROGRAMME**
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## Essay Writing Checklist

Following this checklist will help to ensure that your essay provides a) clear organization and structure, b) well-developed ideas, and c) clear, appropriate language. Address and tick each point before submitting your essay.

_____ 1. Does your essay have an introduction that draws your reader in and tells them the text(s)/topic you will be discussing?

_____ 2. Does your introductory paragraph state your thesis (argument), or the main idea of your essay? Does it let your readers know what you will be discussing within your essay?

_____ 3. Is your essay logically divided and organized according to different points?

_____ 4. Does each paragraph reflect a main idea? In the case of textual analysis, does it contain supporting details from your text(s), along with your own thoughts?

_____ 5. When using a direct quote, are you properly quoting and citing the text? Are you using quotation marks?

_____ 6. When using ideas/arguments/information from a source, are you properly citing this source?

_____ 7. Does your essay provide a conclusion?

_____ 8. Does your essay provide a bibliography?

_____ 9. Is your essay written in clear, appropriate English with minimal spelling or grammatical errors?

_____ 10. Where applicable, does your essay incorporate some of the key terms and ideas discussed in the module?

_____ 11. Where applicable, are the titles of the literary texts you refer to formatted correctly? The titles of longer texts (novels, plays, etc.) should be italicized while the titles of shorter texts (poems, short stories, essays, etc.) should be placed in inverted commas.