

# **SECOND YEAR HISTORY HANDBOOK**

**2023-24**

**for 2BA1 & DENOMINATED BA PROGRAMMES**

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**ALL SECOND-YEAR CLASSES START IN THE  
WEEK BEGINNING MONDAY SEPTEMBER 4  
(There is no introductory week)**

**Before looking at this handbook, BA History Pathways  
students should first consult the BA History Pathways  
Handbook, which can be found here:**

**<https://www.universityofgalway.ie/media/drama/files/BA-History-Programme-Second-Year-Handbook-2023-4.pdf>**

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## **INTRODUCTION**

Fáilte ar ais! We are glad you have decided to continue with History as one of your degree subjects. This Handbook provides you with the necessary information to choose your modules and explains the requirements for completing the year. It is supplemented by the information available on the History Department website: <https://www.universityofgalway.ie/colleges-and-schools/arts-social-sciences-and-celtic-studies/history-philosophy/disciplines-centres/history/>.

Throughout the year, we will contact you from time to time on your NUI Galway e-mail, so you should check this e-mail account regularly. We will also use Blackboard to provide you with up-to-date information on assignments and deadlines. If you have a query for which these sources do not provide an answer, you can contact the History Administrator Ms. Helena Condon at [helena.condon@universityofgalway.ie](mailto:helena.condon@universityofgalway.ie). You can also approach a member of the History teaching staff directly. When e-mailing History teaching staff be sure to give your year and the title of the module/course. If you have queries concerning your progress in the Second Year Programme that are not answered in this handbook or by the Administrator, contact the Head of Second Year:

Dr Niall Ó Ciosáin, Room 410, Floor 2, Tower 1, Arts Building.  
e-mail: [niall.ociosain@universityofgalway.ie](mailto:niall.ociosain@universityofgalway.ie)

But for now, we hope you enjoy Second Year and look forward to working with you over the coming months.

Keep up to date with information on your modules by consulting Canvas and your university e-mail

## **AIMS OF SECOND-YEAR HISTORY**

### **LEARNING OUTCOMES:**

In First-Year History, you learned to:

1. Take accurate and meaningful notes on lectures;
2. Locate recommended and relevant reading in the library and on the library website;
3. Read historical books and articles and summarise their key points;
4. Be familiar with the difference between primary and secondary sources;
5. Present and submit essays and other written work, and learn from feedback;
6. Make connections between Irish, European and world history;
7. Discuss historical ideas in a group setting;
8. Understand how historians working with the same body of facts, can disagree with each other and even contradict each other (historiography).

Learning is progressive and incremental. You will build on and improve all of these skills this year and next year. In Second Year in particular, we are aiming for the following learning outcomes, i.e. we expect that at the end of Second Year you will be able to do the following:

1. Understand 'big' historical change over 'long' historical time in the survey lecture courses you will study;
2. Build on the skills of essay-writing you learned in First Year, and submit well-presented written work, avoiding plagiarism
3. Carry out a short independent reading/research project in the colloquium;
4. Use the time not spent in class to read widely and deeply from the reading lists provided by lecturers;
5. Construct coherent and well-informed arguments about the past, both in coursework and in examinations;
6. Recognise the main characteristics of the medieval, early modern and modern periods and the differences between them

## HOW SECOND YEAR WORKS

Second-Year History builds on First Year by introducing you to more times and places, and to a greater variety of approaches to History. It also helps you to develop the skills that you will need in Final Year. By contrast with First Year, you have some choice in Second Year. There are, however, some regulations about the type of modules you may select, so that you experience a range of teaching and assessment methods, and you must take courses from three different historical periods, so as to broaden your long-range knowledge of history. But beyond that, you have free choice - timetable clashes permitting.

For BA1 (two-subject) students, the rules are as follows:

- You must take modules totalling 15 ECTS credits each semester, making 30 ECTS for the year. (The acronym ECTS is explained on p.6)
- You must take one colloquium module (10 ECTS) and four lecture modules (5 ECTS each) over the academic year. In one semester you take a colloquium and a lecture module; in the other semester you take three lecture modules.

### **Programme structure (See p. 7 if you are a B.A. Connect student)**

Since you may take your colloquium in either semester 1 or 2 (depending on which module you choose), your colloquium choice will affect everything else. Your semesters will be structured in one of the two following ways:

#### **Model A**

Semester 1 - a colloquium + any lecture module

Semester 2 - 3 lecture modules

#### **Model B**

Semester 1 - 3 lecture modules

Semester 2 - a colloquium + any lecture module

### **Designing Futures Modules**

When you register, you will be offered courses that do not appear on the History Timetable (Megatrends, Communicating through storytelling etc.). These are courses that are open to students of all disciplines in Arts. You can take one of these courses if you wish, instead of one History course. You should not take more than one, and you don't need to take any at all. If you do choose one, be careful to check the timetable for that course in case of clashes with courses in History (or indeed in your other subject).

One of the courses on the History timetable is a Designing Futures course. This is HI2155 Cultural Heritage and Public History. If you choose this, you should not take another Designing Futures course.

There are course descriptions for those courses here:

<https://www.universityofgalway.ie/designingfutures/personalisedstudentjourney/transdisciplinarymodules/forstudents/>

Note that HI2156 Steam to Green is not available to 2nd-year history students, only to final-years.

## **REGISTRATION AND CHOOSING MODULES**

Before choosing your modules, you need to consider the module lists in this handbook.

You can register your module choices through the university's system. You can do this online <http://www.universityofgalway.ie/registration> (after you have paid your fees). Choose your preferred colloquium module, and if this is full, choose another colloquium module (colloquia are initially limited to 20-25 students). Then choose your lecture modules, to fit one of the structures described above.

You will not be able to access the Blackboard pages for your modules until you have registered, so we advise you do it as soon as possible. Registration will open on Monday August 21st at 2 PM.

See page 10 for step-by-step instructions for registering for 2<sup>nd</sup> year History.

### **Starting Date:**

In First Year you had Orientation Week and then Introductory lectures. In Second-Year ALL lectures and colloquia, without exception, begin from the week starting Monday September 4th, i.e. substantial course content will be delivered from that date onward. If one of your classes is scheduled for Monday then it will actually begin on Monday September 4.

### **ECTS explained:**

ECTS stands for European Credit Transfer System. It is a way of measuring the weight of academic components in different universities so that they will be roughly equal across different institutions and states.

## **SPECIAL PAGE APPLYING ONLY TO B.A. CONNECT PROGRAMMES:**

If you are taking one of the B.A. Connect programmes, there are some slight differences to the rules for module choices, but all the deadlines listed above are the same.

The Rules for B.A. Connect Students:

- You must take History modules totalling 25 ECTS during the year.
- In one of the semesters, you must take one colloquium module (10 ECTS).
- In the other semester, you must take three lecture modules (5 ECTS each).
- Combining your History options, your other subject options, and your Connect programme, you should aim to have a balanced load of 30 ECTS in each semester.

The History department does not mind which semester you take your colloquium in – so you can theoretically choose between the full range of colloquium modules – but your other subject may have restrictions on which of their modules you must drop (to make room for your Connect module), and these restrictions may impact on your History choices. It is essential that you find out how your other subject treats Connect programmes *before* you make your colloquium choices.

Further explanations of the differences between colloquium and lecture modules, and the different assessment methods, are given in the following sections, along with lists of the modules on offer in 2023-24.

### **Programme structure for B.A. Connects ONLY:**

Your semesters will be structured as follows – but which semester is before and which after Christmas will depend on your colloquium choice.

Semester X	Semester Y
History Colloquium (10 ECTS, coursework)	History Lecture (5 ECTS)
	History Lecture (5 ECTS)
	History Lecture (5 ECTS)
Your other subject (15 ECTS)	Your other subject (10 ECTS)
Connect module (5 ECTS)	Connect module (5 ECTS)

## COLLOQUIA EXPLAINED

Colloquia is the plural of colloquium, which is a discussion and research class. Each student will take one colloquium in Second Year. The number of students taking each colloquium is capped (at around 20-25, depending how many students are taking History in any given year). The small numbers enable you to get to know your fellow students and the lecturer, and facilitate discussion, building on your experiences of First-Year tutorials.

### **Format**

Colloquium modules last for 12 weeks (they start in week 1). Each week, you will meet your lecturer for two one-hour sessions. The first session will be an on-campus lecture for the whole group, and then the class will be split into two for tutorials (these will be like your First-Year tutorials). You will get a chance to choose which tutorial suits your timetable.

The colloquium is worth 10 ECTS, which is twice as much as a regular lecture module, yet there are only two contact hours a week, unlike a lecture module for 5 ECTS, which has two lecture hours a week and usually one tutorial per fortnight as well. This is because the colloquium assumes that the bulk of the work will be done by the student outside of the classroom. Far from being an easy option, the colloquium, while it only demands two contact hours, needs at least 12 extra working hours a week (this includes reading, preparing for assessments, revising, researching, writing.) If you spread the hours out like this, the final essay will not become an insuperable task.

### **Assessment**

The colloquium is assessed as follows:

40% Final essay

35% Coursework

15% Oral Presentation

10% Participation in class discussion and activities

*Final Essay:* the essay of 3,000 to 4,000 words is the most substantial piece of assessment for the colloquium. It is an independent reading and research project, requiring you to use a range of secondary sources and primary sources. It must be presented according to the scholarly conventions (see History Style Sheet, later in this handbook). You will choose your topic early in the semester in conjunction with the lecturer. We realise that you will be trying to complete this project at the same time as doing examinations in other modules, and we have set the deadline as late as the university regulations will allow us if you are to proceed to the next semester. The essay should be submitted on Blackboard; some lecturers may also insist upon a hard copy.

*Coursework:* this varies from colloquium to colloquium, to suit the subject matter. Lecturers will set a number of small written assignments over the course of the semester. More information will be provided in class.



*Oral Presentation:* each student will make an oral presentation to the class, on a topic agreed with the lecturer. You will be assessed on your communication skills as well as on the content of your presentation.

*Class Attendance and Participation:* The on-campus tutorial is a vital component of the colloquium. Attendance at these classes is therefore compulsory, but there are no marks for simply turning up. Students who attend all their tutorials will pass this component as long as they also speak regularly in class. According to the discretion and various systems of different lecturers, marks are awarded for e.g. reporting on readings, reacting to contentious questions raised, commenting on documents distributed in class, and general class discussion.

*A note on group dynamics:* The lecturer might sometimes have to rein some 'talkers' in, so as to give quieter people a chance to shine. This is all in a day's work in group dynamics, and no student should be embarrassed at either being asked to sit back and say nothing (for a while!), or to sit forward and say something.

#### **DEADLINES FOR COLLOQUIUM FINAL ESSAYS:**

SEMESTER 1:

Friday January 5th 2024 at 23.59 hours.

SEMESTER 2:

Early May 2024 - precise date to be announced

## REGISTERING ONLINE FOR 2<sup>ND</sup> YEAR HISTORY

Have the History timetable with you when registering (it is available on the History department website).

### **Colloquium (10 ects):**

Register for your colloquium first.

Registration is on a first-come-first-served basis. If you cannot register for your first choice, go down your list of choices until you have registered for a colloquium.

Note which semester the colloquium you have successfully registered is in. This will affect your lecture module choices.

### **Lectures (5 ects) for non-BA Connects:**

- If you have registered for a **colloquium in Semester 1:**
  - In Semester 1, register for just one lecture module
  - In Semester 2, register for three lecture modules
  -
- If you have registered for a **colloquium in Semester 2:**
  - In Semester 1, Register for three lecture modules
  - In Semester 2, Register for just one lecture module

### **Lectures (5 ects) for B.A. Connect Students**

- If you have registered for a **colloquium in Semester 1:**
  - Do not register for any other History module in Semester 1
  - Register for three lecture modules in Semester 2
  -
- If you have registered for a **colloquium in Semester 2:**
  - Register for three lecture modules in Semester 1
  - Do not register for any other History module in Semester 2.

When registering, it is entirely up to students themselves to avoid clashes with other subjects and other commitments. Most potential clashes are listed on the history timetable, in the right-hand column.

## SECOND YEAR COURSE DESCRIPTIONS

# ACADEMIC YEAR 2023-24

## SEMESTER 1

### COLLOQUIA (10 ECTS)

#### **HI2147: Life in urban Galway during the long nineteenth century – Dr John Cunningham**

By several criteria, the period 1800-1921 was a stagnant one in Galway's history. Population statistics show a slight decline, and trade figures had a similar trajectory. It was a period of great change nonetheless, during which the state established major institutions - including a workhouse and a university; during which railway and steamships revolutionised transport, during which there was institutional reform, several extensions to the electoral franchise, and a political revolution. Using documentary sources and the interpretive approach of 'history from below', students will examine the responses of ordinary Galway people to changes in the world around them, in the spheres of education, work and welfare, entertainment, sport, religion and politics. They will consider the extent to which Galway was typical of urban development in Ireland.

#### Introductory Reading:

John Cunningham, *'A town tormented by the sea': Galway, 1790-1914* (Dublin 2004)

Jacinta Prunty and Paul Walsh, *Irish Historic Towns Atlas, No. 28: Galway* (Dublin 2016)

William Nolan and Anngret Simms, *Irish Towns: a Guide to Sources, Dublin 1998* (Dublin 1998)

#### **HI166: Ireland in the 1950s - Dr Tomás Finn**

This examines perceptions of the 1950s in Ireland as a lost decade. It considers the economic stagnation from which the country suffered but also looks at the emergence of a culture of inquiry and many of the policies that shaped contemporary Ireland.

#### Introductory Reading:

Finn, Tomás, *Tuairim, intellectual debate and policy formulation: Rethinking Ireland, 1954-75* (Manchester 2012)

Murphy, Gary, *In search of the Promised Land: The politics of post-war Ireland* (Cork 2009)

Keogh, Dermot, O'Shea, Finbarr, and Quinlan, Carmel, (eds.), *The Lost Decade: Ireland in the 1950's* (Cork 2004)

#### **HI2103: Monarchy & Society in Early 17th Century France – Prof Alison Forrestal**

The beginning of the seventeenth century heralded a new era for the kingdom of France: after four decades of civil war a new dynasty of Bourbon kings took power, and wielded it until the French Revolution. This module examines the reigns of Louis XVI's predecessors, Louis XIII and his son Louis XIV (the 'Sun King of Versailles') from 1610 to 1661. It focuses on the political and social challenges involved in asserting the 'absolute' authority of the new regime, and examines the claim that the political and social roots of the French Revolution lay in these periods of rule. Knowledge of the French language is not required, since readings (documents and secondary sources) on the workings of the royal court, popular revolts, noble faction and rebellion, etc. will be provided in translation.

Introductory Reading:

Yves-Marie Bercé, *The Birth of Absolutism. A History of France, 1598-1661* (London 1996)

Alan James, *The Birth of Absolutism*, (London 2006)

Robin Briggs, *Early Modern France, 1560-1715* (Oxford 1998)

## **LECTURE MODULES (5 ECTS)**

### **HI2110 Making Ireland English, 1580-1665 - Dr Pádraig Lenihan**

This survey module introduces students to debates and interpretations surrounding the formative political, economic, military and social events and themes of early modern Ireland. The survey takes as its organizing grand narrative the multifaceted conflicts between a centralizing Tudor and Stuart state and local or native elites, be they Gaelic, Old English, Irish, or 'English of Ireland'.

Introductory Reading:

Lenihan, Pádraig, *Consolidating Conquest: Ireland 1603-1727* (London 2007)

Ellis, S. and Maginn, C., *The Making of the British Isles: The State of Britain and Ireland 1450- 1660* (London 2007)

### **HI292: Central Europe - Dr Róisín Healy**

Definitions of Central Europe vary, but for the purposes of this course the term refers to the German and Austro-Hungarian Empires. Together these empires covered vast territories from the Baltic Sea in the north to the Adriatic in the south and included many cities, such as Prague, Budapest and Ljubljana, which are now capitals of independent states that entered the EU in 2004. In the late nineteenth and early twentieth centuries the German and Austro-Hungarian empires experienced similar tensions to states in western Europe, for instance, over the relationship between church and state, the social consequences of industrialization, and the acquisition of colonies. Their ethnic heterogeneity, however, gave rise to other, more serious divisions. German nationalism clashed with the nationalisms of Poles, Czechs, Magyars and others, fuelling arguments about language, self-government and regional development. This course examines both the 'normal' problems of Central Europeans at this time and those that derived from the clash of nationalisms in these two empires. It begins with the restructuring of the Habsburg Empire to allow more self-government for Hungary and ends with the defeat and dissolution of both empires in World War One. Figures familiar to western Europeans, such as Bismarck, William II

and Francis Joseph I, all make appearances, as do others who are better known to central Europeans, such as Józef Piłsudski, Tomas Masaryk and Rosa Luxemburg.

Introductory Reading:

James Retallack, ed., *Imperial Germany, 1871-1918* (Oxford 2008)

Pieter M. Judson, *Guardians of the nation* (Cambridge, Mass. 2006)

Nancy M. Wingfield, *Creating the Other: Ethnic Conflict and Nationalism in the Habsburg Central Europe* (New York 2003)

### **HI2150: Europe, 1918-49 - Dr Gearóid Barry**

This is a survey lecture module about politics and society across Europe in the thirty-year period from the end of the First World War to the aftermath of the Second World War. The revolutionary turmoil that grips the Russian empire from 1917 forms the first act of this module, setting the scene for what would become by the 1930s Europe's 'age of dictatorships'. We learn how the uneasy and violent 'peace' of 1919 was a deeply ambiguous one, at one and the same time recognising the democratic nation-state as the normative unit of European politics just at the moment when new

modes of politics (embodied by Lenin's Communists and Mussolini's fascists) mobilised Europeans with quite different sacred causes. All the same, what we call interwar Europe (1919-39) was not on a predetermined path to the Second World War. Choices made by leaders (such as Hitler and Stalin, to take the most dramatic examples) and specific events – such as, for example, the course and nature of the Spanish Civil War (1936-39)- mattered immensely to the shape of political outcomes in Europe as a whole. World War II itself forms the crux of the European twentieth century. Its utter destruction made for a political aftermath in 1945-49 quite different from that of 1919 in that dominant superpowers were able to impose peace but at the cost of a divided Europe.

Introductory Reading:

Ian Kershaw, *To Hell and Back. Europe, 1914-1949* (London 2016)

David G. Williamson, *The age of the dictators: a study of the European dictatorships 1918-53* (London 2013)

Conan Fischer, *Europe between democracy and dictatorship, 1900-1945* (Chichester 2011)

### **HI2155: Cultural Heritage & Public History**

This is a Designing Futures module taught by staff from History and other departments

'Cultural heritage' and 'Public history' covers a broad range of knowledge and scholarship and, as such, offers a pertinent opportunity to foster collaborative, transdisciplinary teaching and learning. This module will introduce undergraduate students to the concepts of cultural heritage and ask them to engage with public history, in the multiple ways it exists today. The ideas of conservation, presentation and communication of Irish physical or natural heritage, built Heritage and cultural heritage, will be explored in theory and in practice. And history and heritage through popular medias' depictions will be critically assessed to offer a broad range of topics and case studies that will offer students an opportunity to study various public history constructions and cultural heritage conservations. In this module, students will further engage questions that speak to the ways we learn about who we are and what it means to have a particular national and/or ethnic identity, via the world we traverse. In learning how public history comes into existence, students will learn to critically assess how histories are created for and presented to the public, engaging with contested interpretations and meanings, as well as the decisions and

presentations of particular stories about the past. Students will be taught to engage with public history as commemoration, as well as thinking about what's not commemorated, the silences and empty spaces, and to understand other 'sites of memory' in the public domain. The module will also engage with history and heritage as it is presented in museums and galleries. To achieve the learning outcomes this module starts by answering the basic questions, what is cultural heritage and what is public history? The module will direct students to engage with theory and with presentation, by providing an overview of the many practical aspects of, and trends in public history (e.g., the economic, social and cultural constraints involved). It will also examine the debates on public history. Students will have an opportunity to critically assess a variety of cultural heritage paradigms (e.g., our built heritage, natural heritage, cultural heritage) as well as public history sites, including film, museums, monuments, buildings and public artefacts, history on radio and television, documentaries, and digital history. Finally, learners will also explore opportunities for making and/or critiquing public history, through a practical project, producing a tangible outcome.

#### Introductory Reading:

Denise D. Meringolo (ed.), *Radical Roots: Public History and a tradition of social justice activism* (Amherst, MA 2021)

Moira G. Simpson, *Making representations: museums in the post-colonial era, Revised edition* (London 2001)

Paula Hamilton, Linda Shopes, *Oral history and public memories* (Philadelphia 2008)

Gary B. Nash, Charlotte Crabtree, Ross E. Dunn, *History on Trial: Culture Wars and the Teaching of the Past* (New York 2000)

Laurajane Smith, *The Uses of Heritage* (London 2006)

Roman Krznic, *The Good Ancestor: How to think long term in a short-term world* (London 2021)

### **HI284.I: Global History and Modern Capitalism: 1400-1820 - Prof James Livesey**

(HI284.I will appear as 'Themes in Early Modern History I' on the Registration portal)

In the last twenty years the history of capitalism has been one of the most important themes in Global History. In this lecture course students will be introduced to the key debates in this area. The course will begin with an introductory topic that will enable students to differentiate capitalism from other kinds of economic organisation, principally E. P. Thompson's idea of the moral economy. We will also engage with the periodisation for capitalism. This introduction will be the basis on which will develop our thinking on the relative importance of international trade and domestic institutions in the development of the modern economy. In this section we will look at work by Kevin O'Rourke and Jeffrey Williamson and contrast that with Robert Brenner's arguments for the agrarian roots of capitalism. The central section of the course will be taken up with the debates around consumption, slavery, and empire. Core reading in this section will include the classic Eric Williams thesis, and its development in the literature on the relationship between cotton and chattel slavery in the group around Rockman and Beckert. We will extend this debate by looking at very new work by Elizabeth Cross and Felicia Gottmann on chartered companies. The penultimate section will address the history of finance capitalism, looking at the inflationary effects of silver supply from the Americas in the early period, the era of financial experimentation in the seventeenth and eighteenth centuries, and the eventual emergence of a recognisable world of international finance around the Gold Standard in the early nineteenth century. We will conclude with a consideration of Pomeranz's "Great Divergence" between Atlantic and Asian economies.

## SEMESTER 2

### COLLOQUIA (10 ECTS)

#### **HI494: British Social Movements Since 1945: Sex, Colour, Peace and Power - Dr Sarah-Anne Buckley**

From 1945, Britain's political and cultural landscape has been changed by social movements campaigning on issues of gender, race, disability, sexuality, the environment, and peace. This colloquium will address these movements, while also assessing the extent to which they resulted in political, social and economic change. From early attempts to decriminalize gay sex to the movement against globalization, this course will look at a range of topics previously neglected by historians of post-war Britain. In doing so, it will question not only the radicalism of individual movements, but how they fragmented in the 1980s and the extent to which they affected the political agenda.

Introductory Reading:

Adam Lent, *British social movements since 1945: Sex, Colour, Peace and Power* (London 2001)

#### **HI431: French Mobilisation and the Great War - Dr Gearóid Barry**

This colloquium focuses on French society and politics and their relationship to the military in a system long based on military conscription and the French Revolution's idea of the 'citizen-soldier'. We shall examine this from about 1900 up to the outbreak of War in 1914 through to the period of demobilization in the early 1920s. The weekly lecture is meant to help provide you with context for the informed interrogation of primary documents in the group sessions. As four elements are indispensable to any national study of the First World War -namely the military, political, social and cultural aspects - this module is informed by the 'new' cultural history of the First World War, exemplified by the book by Stéphane Audoin-Rouzeau, Annette Becker & Leonard V. Smith, *France and the Great War* (Cambridge, 2003). Using concepts of 'war culture' and 'cultural mobilization,' we shall analyse how French society responded to the trauma of military invasion and the need to defend the 'fatherland'patrie. Pre-war political and religious struggles had been muted but not resolved by the call to arms. While society and culture are examined, we also give attention to the chief, decisive military such as the two battles of the Marne (1914 & 1918), Verdun (1916), Chemin des Dames (1917) and the nearly-successful German Spring Offensive of 1918.

Introductory Reading:

Audoin-Rouzeau, Stéphane, Annette Becker & Leonard V. Smith, *France and the Great War 1914-1918* (Cambridge 2003)

Elizabeth Greenhalgh, *The French Army and the First World War* (Cambridge 2014)

#### **HI2122: Labour History in Irish History\* - Dr John Cunningham**

(\*HI2122 will appear as 'Studies in Modern History 2' at Registration)

### LECTURE MODULES (5 ECTS)

### **HI2123: Life and Death in Victorian Britain - Dr Laurence Marley**

This module provides a survey of the social and cultural history of Britain in the long nineteenth century. This was an age that transformed everyday life through the unprecedented and celebrated expansion of trade, transport, communications and empire. But it was also one that witnessed grinding child labour, draconian workhouses, pathologies and neuroses associated with rail travel and scientific innovation, poor sanitation and deadly diseases, and the Victorian 'invention' of death.

#### Introductory Reading:

Jeffrey A. Auerbach, *The Great Exhibition of 1851* (New Haven 1999)

Kelly Boyd and Rohan McWilliam (eds.), *The Victorian studies reader* (London 2007)

Leonore Davidoff and Catherine Hall, *Family fortunes* (London 2002)

K. Theodore Hoppen, *The mid-Victorian generation, 1846-1886* (Oxford 1998)

Pat Jalland, *Death in the Victorian family* (New York 1999)

Julie-Marie Strange, *Death, Grief and Poverty in Britain, 1870-1914* (Cambridge 2005)

F. M. L. Thompson, *The Rise of Respectable Society* (London 1988)

### **HI249: Ireland: Economy & Society, 1700-1850 - Dr Niall Ó Ciosáin**

This course views the period from the early eighteenth century to the 1840s in Ireland as one long economic cycle. The second half of the eighteenth century was the longest period of economic expansion in Irish history, while the first half of the nineteenth was a time of contraction and economic crisis. This module explores the political and cultural manifestations of that cycle. In the political sphere, expansion and contraction both created acute social tensions which gave rise to large-scale popular politicisation and political activity, frequently violent, with a climax in the 1798 rebellion. State responses to this activity included a professional police force and a centralised education system, establishing many of the structures of the modern state.

#### Introductory Reading:

David Dickson, *New foundations* (Dublin 1987)

Ian McBride, *Eighteenth Century Ireland: The Isle of Slaves* (Dublin 2009)

### **HI2151: Europe since 1950 - Dr Gearóid Barry**

This is a survey lecture module about politics and society in Europe, east and west, from the height of the Cold War in 1950 through to the expansion of the European Union into eastern Europe in the first decade of the twenty-first century. The focus of the first section of the module is the parallel path of development followed by European nations on either side of the Iron Curtain in the 1950s and 1960s, with the contrasting experiences of Communist domination in the eastern bloc allied to the Soviet Union and a simultaneous Western European 'democratic age' of prosperity and European integration. Stalinism, de-Stalinization and the politics of the nuclear threat form key themes in the case of eastern Europe. The module also explores social change, as the youth revolts in French and German societies around 1968 showed it could also be inflected by new attitudes to authority, family, religion and sexuality which made the personal political. A third presiding concern of the module is to understand the unravelling of the eastern bloc and of Communism itself during the Gorbachev years of 1985-91 and what followed. The 'post-war' period after 1989 brought some echoes of the Second World War with return of ethnic conflict to Europe in the Yugoslav wars of the 1990s. We also consider the scarring experience of democracy and diminished circumstances of Russians are also addressed as well, as finally, a consideration of Europe c. 2005, a moment with the eastwards expansion of



the EU and the beginnings of a more assertive and possibly revanchist Russian posture on the European stage.

Introductory Reading:

Ian Kershaw, *Roller-Coaster: Europe, 1950-2017* (London 2019)

Asa Briggs & Patricia Clavin 2013, *Modern Europe, 1789 to the present*, 2nd Ed. (London 2013), chapters 10-12

Tony Judt, *Postwar: a history of Europe since 1945* (London 2005)

### **HI2146: The Making & Breaking of Britain - Dr Tomás Finn**

This module asks what it means to be British. The twentieth century ended with the opening of the National Assembly of Wales and a parliament in Scotland. These were in many ways unexpected and unlikely events. It was Scotland's first parliament for 300 years and the first in Wales for almost 600 years. This module considers the factors that led to their establishment and may in turn lead to the break-up of Britain, along with the ties that continue to unite the country. It examines not just the question of national identity especially for the Scots and Welsh, but also the phenomenon of English nationalism. Topics include the impact of two world wars, the decline of the British Empire, economic challenges, the European Union and the evolution of public policy and public opinion. By considering the long and short term factors that led to devolution, this module helps us to understand what it is to be English, Welsh and Scottish within a British context.

Introductory Reading:

Colley, Linda, *Acts of Union and Disunion* (2014)

Alexander Grant and Keith J. Stringer (eds.), *Uniting the Kingdom?: The making of British History* (London 1995)

Robbins, Keith, *Great Britain: Identities, Institutions and the Idea of Britishness* (London 1998)

### **HI2149: Global History 1870-1945 - Dr Kevin O'Sullivan**

This module explores the roots of contemporary globalisation from the late nineteenth century to the mid-twentieth century. It examines the factors that made the world a more interconnected and interdependent place – technological change, economics, migration, empire, environmental change, and global cultural exchange – and the impact of those developments on individuals and communities.

Introductory Reading:

C. A. Bayly, *Remaking the Modern World, 1900-2015: Global Connections and Comparisons* (London 2018)

Jürgen Osterhammel, *The Transformation of the World* (Princeton NJ 2014)

Emily S. Rosenberg, *A World Connecting*, (Cambridge, Mass. 2012)

## **Disability: Learning and Education Needs Summary (LENS)**

Students registered with the Disability Support Service (DSS) should send a copy of their LENS report to Dr Laurence Marley (laurence.marley@nuigalway.ie) as early as possible in the academic year. To register with DSS, or to receive further information on disability supports, please visit <https://www.nuigalway.ie/disability/>

## **DEADLINES & FEEDBACK.**

### **Deadlines:**

Deadlines for coursework i.e. mid-term essays, are set by the individual lecturers, and they will inform you of them well in advance. Unfortunately, it is difficult to coordinate all deadlines for History modules, let alone to co-ordinate History deadlines with those in other disciplines, and this means that there will be some weeks when you are much busier than others. Find out from your lecturers when their deadlines will be, and make a list of all your deadlines, so that you can plan to spread your work appropriately and avoid an essay crisis. This is called time management and it is one of the most important life-skills you will learn in university, especially as many workplaces now operate on a self-starting basis.

We expect you to submit your work on time. Academic staff have their own busy workloads and will have scheduled a period for assignment marking. If you do not submit on time, you cannot expect lecturers to mark it until they have time to do so, and lecturers are not obliged to mark work submitted more than 2 weeks late.

Essay submission follows exactly the same protocols and regulations in Second Year as it did in First Year, with essays being uploaded to Blackboard. Individual lecturers may also request paper copies.

If you have medical or other reasons for thinking that you might find it difficult to meet the deadline, contact the lecturer as soon as possible to discuss your options. If the delay is due to medical problems, please keep medical certificates and send them to the lecturer(s) concerned. (See 'If Things Go Wrong..' p.26 below.)

Students who fail to submit coursework without sufficient explanation will lose 2% of the mark awarded the assignment for every working day the essay is late. The Departmental Policy on Late Essays is included later in this handbook.

### **Feedback:**

When lecturers have marked all the assignments (which may take a few weeks for large classes), they will return the marked assignment to you; you will also have the opportunity to have a personal meeting with the lecturer to discuss your work. The lecturer's comments should give you valuable guidance on the topic at hand, and on essay-writing generally. They may help you with subsequent assessment for the module, and also with assessment on other modules. We spend a lot of time marking and writing feedback for you, so read it carefully.

### **Marking Scale and Assessment Criteria**

See **Appendix 1: NUI Galway Marking Scale and Assessment Criteria** (p.26 of this handbook) for brief descriptions of the standard of work expected for each grade. It would be a good idea to study this before submitting your assignment. You may like to look at it again when trying to understand your mark. This is the NUI Galway standard assessment information and can also be referred to online at:

**[http://www.nuigalway.ie/exams/downloads/module\\_grade\\_descriptors\\_for\\_undergraduate\\_degree\\_programmes.pdf](http://www.nuigalway.ie/exams/downloads/module_grade_descriptors_for_undergraduate_degree_programmes.pdf)**

## **Obair Scríofa i nGaeilge**

Tá nós sean-bhunaithe ag Roinn na Staire glacadh le obair scríofa as Gaeilge ó mhicléinn gur mhaith leo é agus a bhfuil scríbhneoireacht na Gaeilge acu.

Glacfar le h-aistí is ábhar eile i nGaeilge ar an gcoinníol go socraítear seo roimhré leis an léachtóir. (Ríomhphost trí lá oibre ar a laghad roimh an spriocdháta nó ríomhphost ag tús an téarma).

Sa chás nach bhfuil Gaeilge ag an léachtóir sin, ní ghlacfar le hábhar Gaeilge ach amháin nuair atá an léachtóir sin sásta agus in ann cabhair a lorg ó chomhleacaí eile don gceartú, más féidir. Ar dhiscreíd an léachtóra amháin a déanfar socrú dá leithéad.

## **Written work in Irish**

The History Department has a tradition of bilingualism with regard to the grading of student work submitted in Irish for those who wish it and who consider themselves able to write in Irish. This is dependent on the agreement of the lecturer to whom the work is being submitted.

## WRITING ESSAYS.

Your First-Year tutors have already taught you how to write essays and you will build on that expertise in Second and Final Year. Some books on essay-writing are listed below.

Your essay titles in Second Year will be more subject-specific than those in First-Year, and will require a deeper level of analysis, for which you will be prepared by your reading and your class discussion.

Lecturers will set specific titles for essays, designed to encourage you to argue a case on a particular issue. Titles will often take the form of questions, and may focus on controversial or difficult aspects of a topic. You should aim to answer the question, or address the issues raised by the title, as explicitly as possible.

**Facts and Narrative:** The what-happened-when of narrative and fact form the skeleton of your essay, but skeletons on their own are basic and lifeless. Argument and exposition put flesh on the skeleton, and animate it. One historian is provocative:

To praise a historian for his [sic] facts is like praising an architect for using well-seasoned timber or properly-mixed concrete in his building. It is a necessary condition of his work, but not its essential function.

(E.H.Carr, *What Is History?* (1961), p.10-11.

Professor Carr obviously never heard of cowboy builders; buildings can and do fall down because of poor foundations and substandard materials. And as with buildings, so with essays. The facts are basic and you MUST get them right. Get a key date or name or an important fact wrong in an essay, and it doesn't matter how elegant your argument is. But the essay is more than the facts.

In the **Introduction** you should define any terms or phrases integral to the essay which may require clarification. You will also set out the question in your own words (avoiding simply transcribing the title) and introduce the reading you will be using in order to explore it. You may, if you wish, give a 'taster' of the approach you are going to take. But avoid giving away your whole argument at this stage, which is the academic equivalent of eating your sandwiches on the bus (instead of saving them for the picnic).

The **Body** of your essay will develop the ideas set down in your introduction. Each section should deal with one main point, which is clearly and logically connected with the paragraphs and points that go before it and follow it. Try to make your argument flow.

The **Conclusion** of your essay should tie together all the loose threads of your argument put forward in the various paragraphs preceding it. But please avoid, at this stage, repeating what you have already told us, going over ground already covered. Your concluding points should be a destination, not a summary of the journey just taken.

Aim for a clear, concise and accurate writing style. Avoid using overly complex language, and make sure that you know the meaning of all the words that you use. Short sentences - as long as they have verbs! - are often better than long ones.

Sadly, some published historians write very badly; you may even have to read these historians. But thankfully there are many good history writers too - ask your lecturer

for recommendations. As with writing fiction or indeed, writing anything, one of the best ways of learning is by emulation.

Emulation is not imitation - and this brings us to the painful subject of plagiarism.

## **AVOIDING PLAGIARISM**

You know a lot of this from First Year already - or you should. Just to refresh your memory: all work submitted by students for assessment is accepted on the understanding that it is their own work and written in their own words, except where explicitly referenced using the accepted norms and formats of the appropriate academic discipline.

Plagiarism (as understood in the University's Code of Practice) is the act of copying, including paraphrasing or directly quoting from, the work of another without adequate acknowledgement. The submission of plagiarised materials for assessment purposes is fraudulent and all suspected cases will be investigated and dealt with appropriately by the University according to the 'Code of Practice for Dealing with Plagiarism'. Whilst some cases of plagiarism can arise through poor academic practice and with no deliberate intent to cheat, this still constitutes a breach of acceptable practice and requires to be appropriately investigated and acted upon.

Cases in which students knowingly permit others to copy their work are considered offences and shall also be subject to the procedures outlined in the Code of Practice.

Dr Pádraig Lenihan is the Plagiarism Officer for the department; all plagiarists are referred to him, and serious and repeat offenders may be referred further up the line to College of Arts level and even to University level.

### **Plagiarism and Originality:**

Students sometimes worry that they will plagiarise without knowing they are doing so. It is almost impossible to do this. If you keep in the front of your mind at all times that an essay is supposed to be something YOU write, YOUR original understanding of what you have read and researched, you cannot and will not plagiarise.

Plagiarism can be avoided if you follow these three rules:

1. Use your own words as much as possible.
2. Acknowledge your sources.
3. Synthesise what you read.

*Acknowledge your sources:* This means using footnotes to indicate where you got a piece of information (e.g. a statistic), or an interpretation of a document, or a quotation. This is part of the scholarly convention of *acknowledging* the work of earlier scholars, and assisting future scholars who want to follow up the fascinating fact/quotation that you have used.

Some students (and other writers) believe that inserting lots of footnotes (and quotation marks around direct quotations) is all you need to do to avoid plagiarism. Footnotes and quotation marks alone will not make a good essay if the bulk of it is written in somebody else's words and this brings us on to point 2.

*Use your own words as much as possible:* What if you put quotation marks around all the paragraphs which you've copied word-for-word, and then insert a footnote to the original source? You are acknowledging your sources, aren't you? Yes, you are, but by using other people's words you haven't demonstrated that you know anything about the topic or that you can write a coherent argument. When we mark your assignment, we need to be able to find out what you know, what you think about what you know, and how well you can express this. If you have used substantial quantities of other people's words, even if these words are correctly referenced, we do not know how much you actually know or understand, and are therefore at a loss when deciding what grade to give you.

Instead of using long quotations, paraphrase the words of historians wherever possible i.e. write them out in your own words - change the structure of the sentence, as well as the words being used. When you paraphrase, you **MUST** also include a footnote and an entry in your bibliography, just as you would for a quotation. Ideas gleaned from other people should still be acknowledged, even if expressed in your own words. But an essay is not simply an exercise in periphrasis either, and this brings us to point 3.

*Synthesise what you read:* An essay that is simply paraphrasing and referencing historian A for three pages, then Historian B for three pages, and finally Historian C for another three pages, will certainly not fail, but it will not gain high marks either. Your essay should be **structured by your own ideas** and you should then bring in historians to back up those ideas. If I want to know what these scholars are saying, I can read their books and articles myself. I want to know what **YOU** are thinking and saying and what you are thinking and saying should be a *synthesis* of what you have read.

### **Sharing Ideas With Others:**

Discussing a historical idea or an assignment with another student is a useful thing to do. But when you go to write, do so alone, and use your own ideas and words. Do **NOT** allow another student to copy your work. Replicating the work of another student, or allowing your work to be so replicated, is an offence under the University's Code of Practice and will be punished accordingly. A true friend will not ask to copy from you.

(If a friend is in so much trouble that s/he cannot complete an assignment, then encourage him or her to talk to the lecturer or to engage with some of the support services in the university.)

### **Online and Wikipedia:**

As in First Year, be extremely wary if using non-academic websites, including Wikipedia. They may contain information plagiarised from other sources, and this might inadvertently lead you to commit an act of plagiarism yourself. In general, remember that non-academic sources, both in print and on the internet, can be unreliable. Think about who put the information on the net, what their credentials are, and what their purpose was. Prior to publication, scholarly books and articles (including those available through library databases like JSTOR) have been read by other historians to assess their accuracy and interpretation. Non-academic internet sources usually are not. They can be posted by anyone and may include serious errors. They should therefore be avoided.

## **SOME HELPFUL RESOURCES ON WRITING**

### **1. Academic Writing Centre, Floor 2, James Hardiman Library.**

Writing clearly and intelligibly is difficult, and sometimes, extra support is needed. The AWC offers free one-to-one tutorials on essay writing for NUIG students. Last year, AWC tutors - who are usually students' peers - helped over 500 students to overcome recurrent problems with grammar, punctuation, spelling, and essay structure. Everyone is welcome, regardless of level of experience or grade average. See

<http://www.library.nuigalway.ie/awc/>

### **2. Books on essay-writing - all of these are in the library.**

Help with syntax, structure and clear writing is provided in the following:

Peter Levin, *Write Great Essays!* (Berkshire: Open University Press 2004, 2009). Not only about academic writing, but academic learning too.

Bryan Greetham, *How To Write Better Essays* (London: Palgrave Study Guides 2001). Discursive and practical – elegantly written.

Kathleen McMillan & Jonathan Weyers, *How to Write Essays and Assignments* (London: Pearson 2007, 2011). Attractively-laid-out with lots of sidebars and boxes; clear and no-nonsense.

Robert Barrass, *Students Must Write: a guide to better writing in coursework and examinations* (London: Routledge 2005). Good on avoiding circumlocution (i.e. going all around the houses to express a simple thought), pp.72-77: many academic writers would benefit from reading this.

John Peck & Martin Coyle, *Write it Right: a handbook for students* (London: Palgrave 2005). Good on sentence structure, with a good chapter on 'tricks of the trade.' Chapter 5, boldly headlined, 'If it looks wrong and sounds wrong, it probably is wrong', is indispensable.



## **STYLESHEET & REFERENCING (AS COVERED IN FIRST-YEAR TUTORIALS).**

For every source you use in an essay, you must give the complete bibliographical information so that your reader knows where you got your information. Provide this information in footnotes at the bottom of the page. When reading for an essay, students should record all bibliographical information they will need for footnotes, including page numbers.

Good referencing will improve your grade. Bad referencing may lose you marks. If in doubt, insert a footnote - but don't overload your essay with them as they count in the final word-count and could be seen as padding. And **always abbreviate second and subsequent references.**

The following are examples of how to cite works used.

### **1) A BOOK TITLE IS ALWAYS ITALICIZED.**

Bryan Fanning, *Histories of the Irish Future* (London 2015), p.22.

For a multi-authored book, include both names in alphabetical order, e.g.

Nicky Leap & Billie Hunter, *The Midwife's Tale: an oral history from handywoman to professional midwife* (London 1993), p.89.

ALWAYS SUPPLY A PAGE NUMBER FOR A FOOTNOTE.

### **2) AN ARTICLE OR CHAPTER IN AN EDITED BOOK OR SCHOLARLY JOURNAL IS ALWAYS IN QUOTATION MARKS OR INVERTED COMMAS; THE BOOK/JOURNAL FROM WHICH IT IS TAKEN IS IN ITALICS BECAUSE THAT IS THE TITLE OF THE PUBLISHED WORK THAT CAN BE READ ON A SHELF.**

e.g. Mary Clancy, 'Women of the west: campaigning for the vote in early twentieth-century Galway' in Louise Ryan & Margaret Ward (eds.) *Irish women and the vote: becoming citizens* (Dublin 2007), pp.45-59.

Hew Strachan, 'The War Experienced: Command, Strategy, and Tactics, 1914-18' in John Horne (ed.), *A Companion to World War I* (Chichester 2010), pp.35-48.

In all these cases, for second and subsequent references, use a short-title reference, for example:

Fanning, *Irish Future*, p. 53.

Strachan, 'The War Experienced', p.40.

The abbreviation can take any form you like, but make it recognisable e.g.

First reference:

Harvey Pitcher, *When Miss Emmie was in Russia: English governesses before, during and after the October Revolution* (London 1977), p.45.

...and subsequent –

Pitcher, *Miss Emmie*, pp.102-4.

(Always underline the abbreviated title if it is a book title, or put in inverted commas if it is an article title.)

#### **4) NEWSPAPERS AND MAGAZINES COUNT AS BOOKS, AND TITLES ARE IN ITALICS.**

e.g. F.E.Mooney, 'Out of the wind and the rain's way', *Irish Independent* August 14 1956. (or 14/8/1956 – just so long as it is clear).

M.A. Bauer, 'Dress and Fashion' *Irish Messenger of the Sacred Heart* Vol. XLIX (August 1936). In a monthly publication, always write out the name of the month.

#### **5) ARTICLE/CHAPTER ON A WEBSITE DATABASE**

If you are citing a source that originally appeared in print and is reproduced in the exact same form on JSTOR or Project Muse or another web database, cite it as you would the print version.

#### **6) WEBSITE MATERIAL WITH NAMED AUTHOR**

Dr Dan Todman, 'World War One: Misrepresentation of a Conflict', *BBC History Series*,  
[http://www.bbc.co.uk/history/worldwars/wwone/perceptions\\_01.shtml](http://www.bbc.co.uk/history/worldwars/wwone/perceptions_01.shtml), accessed 23/08/2012.

#### **7) WEBSITE MATERIAL WITHOUT NAMED AUTHOR**

'Home Front: World War One', *BBC History Series*,  
[http://www.bbc.co.uk/history/british/britain\\_wwone/](http://www.bbc.co.uk/history/british/britain_wwone/), accessed 23/08/2012.

...but keep this kind of citation to a minimum and avoid Wikipedia.

#### **8) COMPILING YOUR BIBLIOGRAPHY:**

The Bibliography should be on a separate page(s) at the end of the essay. It should contain a list of all the works cited in the footnotes. Only include in the bibliography works that you have actually consulted to write your essay. Entries should be in alphabetical order by author's surname, e.g.: Light, Alison. All other details should be in the same format as those stipulated.

##### Example:

Dudley-Edwards, Owen. 'Irish Catholic culture in the nineteenth century: a study in perjury' in O.Rafferty (ed.) *Irish Catholic Identities* (Manchester 2013), pp.171-198.

Dwork, Deborah. *War is Good For Babies and Other Young Children: a history of the infant and child welfare movement in England 1898-1918* (London 1987).

Pearse, Pádraic H. 'O'Donovan Rossa Graveside Panegyric', UCC Celt  
<http://www.ucc.ie/celt/published/E900007-008/index.html>.

## **LATE SUBMISSION OF ASSIGNMENTS**

1. Assignments, both in written and in other forms, are a normal aspect of the examination process for modules offered by the Department of History. The Department/individual lecturers, will at its/their discretion set specific deadlines for the submission of such assignments.
2. Students are required to submit assignments by the due deadline set by the Department/lecturers, using the submission procedure specified for that assignment.
3. The Department may at its discretion and for good cause grant a one-week extension to individual students, provided that in advance of the deadline the student submits a written request (by e-mail or letter) for such an extension and that this extension is agreed in writing (by e-mail or letter).
4. On a discretionary basis, the department may allow further extensions. Again, this must be agreed in writing.
5. In the first instance, students seeking an extension shall contact the lecturer of the module on which the extension is being sought. On submission, the written authority for an extension shall be attached to any such late assignments.
6. Where an extension has not been agreed in advance, or where a student submits an essay after agreed extensions have expired, the Department may impose a penalty for late submission. For each day that elapses between the expiration of the deadline and the receipt of the work by the Department, 2 percentage points will normally be deducted from the student's mark for that assignment.
7. Extensions will not normally be granted for extended essays, research papers or dissertations, whether for lecture modules, colloquia or colloquium modules. Extended essays, research papers or dissertations for such modules that are received late may attract a mark of zero.
8. Assignments must be submitted in sufficient time to allow them to be marked in accordance with Departmental, Faculty and University deadlines for the return of marks. Assignments that are not submitted sufficiently in advance of these deadlines may not be accepted for marking.

## **REPEATING AND COMPENSATING FAILED MODULES**

### **Compensation:**

The university has a process known as 'compensation' which allows you to complete the academic year even if you have failed a module. This is why you might see a failed module on your exam transcript, yet also see the word 'Pass' at the bottom. You can compensate for a failed module if:

- You have failed no more than 15 ECTS overall (in the entire year, in both your subjects), and no more than 10 ECTS in either subject
- AND you got at least 35% in the module concerned
- AND you got enough marks in your other modules to ensure that your average mark is above the 40% pass level.

If you got less than 35%, you cannot compensate and must repeat the module. If you have more than 15 ECTS worth of modules with marks of 35-39%, you cannot compensate and will have to repeat the modules.

### **Repeating modules:**

You may not normally carry forward marks from the first sitting to the second sitting. Thus, in the case of a lecture module, you must submit a new mid-term essay in response to a new question and repeat the exam, whether you passed either element at the first sitting, or not.

Students repeating lecture modules should be careful to submit a new essay assignment even if they submitted and got a pass grade for an essay in the same module during the semester. In this case you should consult with the relevant lecturer by the time of the official post-exam Student Consultation Day held during the summer. Normally students will either answer a new question (posted to Blackboard by the lecturer by late June) OR, when a choice of essay titles was provided for the original assignment, students may choose a title/question which they did not attempt the first time.'

- In the case of a colloquium module, you need to consult the lecturer.
- There is a cap of 40% on repeat marks. (This does not apply to deferred modules. See below for information on deferring modules)

All repeat coursework must be submitted by the first day of the repeat exams in August, or whatever date stipulated by the lecturer. Coursework, and essays in particular, submitted during study, examination or vacation periods that follow a semester's teaching weeks normally will be marked as repeat coursework.

### **Lectures:**

Check Blackboard for a new mid-term question and check the repeat exam schedule to find out when the second sitting of the exam takes place.

### **Colloquia:**

If you need to repeat your colloquium module, you may submit any missing coursework, including your final essay. The marks you were awarded for class participation during the semester will stand. If you missed or failed the oral presentation, the lecturer may arrange for you to do the presentation to him/her but

is not obliged to do this. If you need to repeat an assignment that you previously failed, you will normally be set a new topic or question. If you fail in August, you must take a colloquium module, whether on the original topic or another, in the next academic year. We cannot guarantee that the same choice of colloquium module topics will be available.

### **IF THINGS GO WRONG...**

#### **Look for help:**

If you feel you're going to have trouble fulfilling the requirements for a module (whether participation, coursework or examination), the best thing to do is talk to the lecturer in charge of that module. All lecturers have office hours when they are available to talk to anyone who drops in (check your course syllabus, or look on their office door), or you can email to make an appointment. If you discuss your problems with lecturers before they become serious (e.g. before you have actually missed any deadlines), they may be able to help you work out a way to complete the module.

If you have good reasons for needing an extension to the deadline for a piece of coursework, you should contact the lecturer before the deadline, if possible, and explain your problems. And remember that the university's examination structure places some absolute limits on the length of extension that might be possible: for instance, you are unlikely to be able to have an extension beyond the examination period for a semester.

If you have problems which involve more than one module, you might want to talk to the Head of Second Year. She cannot grant extensions on coursework, but can discuss your options and help you decide what to do next.

Head of Second Year:

Dr Niall Ó Ciosáin, details on p. 2 above.

If things get seriously difficult, you might want to talk to the Head of Department, or the Head of School. You should do this only if your module lecturer and the Head of Second Year have been unable to help you.

#### **Deferring modules**

If you are considering deferring modules or taking a leave of absence, talk to the Dean of Arts in the College of Arts, Sociology & Politics and Celtic Studies. Only the College of Arts can grant a deferral; departments do not have this authority. The College will communicate the decision to the Department and to the individual lecturers. If you do defer, you will sit the exam during the Autumn exam session (in August) and/or complete the coursework before then. Initial contact is made through the Administrative Office of the College of Arts in the Arts Millennium Building.

## **APPENDIX 1**

### **MARKING SCALE AND ASSESSMENT CRITERIA NUI GALWAY**

#### **Module Grade Descriptors for Undergraduate Degree Programmes**

A module may have a number of different assessment elements, such as an end-of-module written examination, a mid-term in-class test, a multiple-choice type test, an essay, weekly homework, practice assessment, laboratory assessment, or an oral examination. Each of the module assessment elements contributes, in a pre-defined structured manner, towards the overall mark of the module as a whole.

The award of an overall mark to a module is a matter of academic judgement against agreed criteria (the module learning outcomes and agreed grade descriptors) and should not be simply a mathematical exercise.

In the module grade descriptor system, as described over the following pages,

- an A grade corresponds to a H1 level of performance;
- a B grade corresponds to a H2.1 level of performance;
- a C grade corresponds to a H2.2 level of performance;
- a D grade corresponds to a H3 performance in the final undergraduate or a Pass performance in the earlier years;
- an E grade corresponds to a compensatable performance, if the module is compensatable, otherwise a fail performance;
- F and G grades correspond to fail performances.

Grade descriptors act as guidelines for students and academic staff. The grade descriptors following are provided as general guidance and may be adapted for particular module.

<b>Grade and Marks</b>	<b>Grade Criteria relevant to modules in 1st Year and in the 2<sup>nd</sup> Year of 4 year programmes</b>	<b>Additional criteria more relevant to modules in the later programme years</b>
<b>A</b> 70 – 100	<p><b><u>Excellent</u></b> A comprehensive, highly-structured, focused and concise response to the assessment tasks, consistently demonstrating some or all, as appropriate, of the following:</p> <ul style="list-style-type: none"> <li>• an extensive and detailed knowledge of the subject matter</li> <li>• a highly-developed ability to apply this knowledge to the task set</li> <li>• evidence of extensive background reading</li> <li>• clear, fluent, stimulating and original expression</li> <li>• excellent presentation (spelling, grammar, graphical) with minimal or no presentation errors</li> </ul>	<p>A deep and systematic engagement with the assessment task, with consistently impressive demonstration of a comprehensive mastery of the subject matter, reflecting</p> <ul style="list-style-type: none"> <li>• a deep and broad knowledge and critical insight as well as extensive reading;</li> <li>• a critical and comprehensive appreciation of the relevant literature or theoretical, technical or professional framework</li> <li>• an exceptional ability to organise, analyse and present arguments fluently and lucidly with a high level of critical analysis, amply supported by evidence, citation or quotation;</li> <li>• a highly-developed capacity for original, creative and logical thinking</li> </ul>
<b>B</b> 60 – 69	<p><b><u>Very Good</u></b> A thorough and well-organised response to the assessment tasks, demonstrating some or all, as appropriate, of the following:</p> <ul style="list-style-type: none"> <li>• a broad knowledge of the subject matter</li> <li>• considerable strength in applying that knowledge to the task set</li> <li>• evidence of substantial background reading</li> <li>• clear and fluent expression</li> <li>• quality presentation with few presentation errors</li> </ul>	<p>A substantial engagement with the assessment task, demonstrating</p> <ul style="list-style-type: none"> <li>• a thorough familiarity with the relevant literature or theoretical, technical or professional framework</li> <li>• well-developed capacity to analyse issues, organise material, present arguments clearly and cogently well supported by evidence, citation or quotation;</li> <li>• some original insights and capacity for creative and logical thinking</li> </ul>

<p><b>C</b> 50-59</p>	<p><b>Good</b> An adequate and competent response to the assessment tasks, demonstrating some or all, as appropriate, of the following:</p> <ul style="list-style-type: none"> <li>• adequate but not complete knowledge of the subject matter</li> <li>• omission of some important subject matter or the appearance of several minor errors</li> <li>• capacity to apply knowledge appropriately to the task albeit with some errors</li> <li>• evidence of some background reading</li> <li>• clear expression with few areas of confusion</li> <li>• writing of sufficient quality to convey meaning but some lack of fluency and command of suitable vocabulary</li> <li>• good presentation with some presentation errors</li> </ul>	<p>An intellectually competent and factually sound answer, marked by</p> <ul style="list-style-type: none"> <li>• evidence of a reasonable familiarity with the relevant literature or theoretical, technical or professional framework</li> <li>• good developed arguments, but more statements of ideas, arguments or statements adequately but not well supported by evidence, citation or quotation</li> <li>• some critical awareness and analytical qualities</li> <li>• some evidence of capacity for original and logical thinking</li> </ul>
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<b>Grade and Marks</b>	<b>Grade Criteria relevant to modules in 1st Year and in the 2<sup>nd</sup> Year of 4 year programmes</b>	<b>Additional criteria more relevant to modules in the later programme years</b>
<b>D+</b> 45 – 50	<p><b><u>Satisfactory</u></b> An acceptable response to the assessment tasks with</p> <ul style="list-style-type: none"> <li>• basic grasp of subject matter, but somewhat lacking in focus and structure</li> <li>• main points covered but insufficient detail</li> <li>• some effort to apply knowledge to the task but only a basic capacity or understanding displayed</li> <li>• little or no evidence of</li> </ul>	<p>An acceptable level of intellectual engagement with the assessment task showing</p> <ul style="list-style-type: none"> <li>• some familiarity with the relevant literature or theoretical, technical or professional framework</li> <li>• mostly statements of ideas, with limited development of argument</li> <li>• limited use of evidence, citation or quotation</li> <li>• limited critical awareness displayed</li> <li>• limited evidence of capacity for original and logical thinking</li> </ul>
<b>D</b> 40 – 44	<p><b><u>Acceptable</u></b> The minimum acceptable standard of response to the assessment tasks which</p> <ul style="list-style-type: none"> <li>• shows a basic grasp of subject matter but may be poorly focussed or badly structured or contain irrelevant material</li> <li>• has one major error and some minor errors</li> <li>• demonstrates the capacity to complete only moderately difficult tasks related to the subject material</li> <li>• no evidence of background reading</li> <li>• displays the minimum acceptable standard of presentation (spelling, grammar, graphical)</li> </ul>	<p>The minimum acceptable level of intellectual engagement with the assessment task with</p> <ul style="list-style-type: none"> <li>• the minimum acceptable appreciation of the relevant literature or theoretical, technical or professional framework</li> <li>• ideas largely expressed as statements, with little or no developed or structured argument</li> <li>• minimum acceptable use of evidence, citation or quotation</li> <li>• little or no analysis or critical awareness displayed or is only partially successful</li> <li>• little or no demonstrated capacity for original and logical thinking</li> </ul>

<p><b>E</b> 35 - 39</p>	<p><b><u>Marginal</u></b> A response to the assessment tasks which fails to meet the minimum acceptable standards yet</p> <ul style="list-style-type: none"> <li>• engages with the subject matter or problem set, despite major deficiencies in structure, relevance or focus</li> <li>• has two major error and some minor errors</li> <li>• demonstrates the capacity to complete only part of, or the simpler elements of, the task</li> <li>• an incomplete or rushed answer e.g. the use of bullet points through part/all of answer</li> </ul>	<p>A factually sound answer with a partially successful, but not entirely acceptable, attempt to</p> <ul style="list-style-type: none"> <li>• integrate factual knowledge into a broader literature or theoretical, technical or professional framework</li> <li>• develop arguments</li> <li>• support ideas or arguments with evidence, citation or quotation</li> </ul>
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<b>Grade and Marks</b>	<b>Grade Criteria relevant to modules in 1st Year and in the 2<sup>nd</sup> Year of 4 year programmes</b>	<b>Additional criteria more relevant to modules in the later programme years</b>
<b>F</b> 20 – 34	<p><b><u>Unacceptable</u></b> A response to the assessment tasks which is unacceptable, with</p> <ul style="list-style-type: none"> <li>• a failure to address the subject matter resulting in a largely irrelevant answer or material of marginal relevance predominating</li> <li>• 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</li> <li>• solutions offered to a very limited portion of the problem set</li> <li>• an answer unacceptably incomplete (e.g. for lack of time)</li> <li>• a random and undisciplined development, layout or presentation</li> <li>• unacceptable standards of presentation, such as grammar, spelling or graphical presentation</li> <li>•</li> </ul>	<p>An unacceptable level of intellectual engagement with the assessment task, with</p> <ul style="list-style-type: none"> <li>• no appreciation of the relevant literature or theoretical, technical or professional framework</li> <li>• no developed or structured argument</li> <li>• no use of evidence, citation or quotation</li> <li>• no analysis or critical awareness displayed or is only partially successful</li> <li>• no demonstrated capacity for original and logical thinking</li> </ul>
<b>G</b> 0 – 19	<p><b><u>Wholly unacceptable</u></b></p> <ul style="list-style-type: none"> <li>• complete failure to address the subject matter resulting in an entirely irrelevant answer</li> <li>• little or no knowledge displayed relative to the question posed</li> <li>• little or no solution offered for the problem set</li> <li>•</li> </ul>	<p>No intellectual engagement with the assessment task</p>

### Sub-Grade Marks Bands

Sub-Grade marks bands are defined according to the following table in the case of modules where the pass mark is set at 40%. Note that

- the A, B, C, F and G grade bands are sub-divided into three sub-bands each,
- the D grade band is sub-divided into two sub-bands, and
- the E-grade band has no sub-band structure.

Grade	Sub-Grade Band	Marks Range
A	A+	77 – 100
	A	73 –
	A-	70 –
B	B+	67 –
	B	63 –
	B-	60 –
C	C+	57 –
	C	53 –
	C-	50 –
D	D+	45 –
	D	40 –
E	E	35 –
F	F+	30 –
	F	25 –
	F-	20 –
G	G+	14 –
	G	7 –
	G-	1 –
	No Grade	0

**Use of Sub-Grade Marks Bands** where three sub-grades exist:

The **standard** sub-grade marks band for performance within a grade is the **mid sub-grade marks band**, e.g. performance at H2.1 level in a

module, which is neither a marginal H2.1 performance nor one tending towards H1, would be allocated a mark in the B range, 63 – 66.

**Superior** performance at a major grade - that tending towards the next higher major grade - would be allocated a mark in the upper sub-grade marks band, e.g. performance tending towards, but not reaching H1 standard, would be allocated a mark in the B+ range, 67 – 69.

**Marginal** performance at a major grade - that tending towards the next lower major grade - would be allocated a mark in the lower sub-grade marks band, e.g. performance better, but not significantly better, than H2.2 level would be allocated a mark in the B- range, 60 – 62