2BA English Handbook 2019-2020

Welcome to 2BA English in NUI Galway, and congratulations on passing First Arts! In Second Arts, you will pursue two of the subjects you completed in First Arts (the same two subjects you will complete to Final Arts). Your Second Arts results will count **30% towards your final degree**.

Support and Communication

- All general enquiries/queries that cannot be answered in this Handbook should be initially directed through the **Secretary's Office** (Room 511 of Tower 1 or irene.omalley@nuigalway.ie)
- If you have questions concerning the 2BA English programme that cannot be answered either by the Secretary or in this Handbook, the **Head of Year** (contact information below) is also available to help with academic concerns. In email correspondence with the Head of Year—as with all other members of staff—remember to include your student number as well as any relevant course titles and codes.
- Academic staff in the Discipline of English have scheduled **office hours** posted on their office doors. If you wish to meet with them, you can call in during these office hours. Students are also welcome to email relevant members of our teaching staff with queries they may have relating to particular modules.
- **Blackboard** is a good source of information. Students should keep an eye on Blackboard regularly for important updates throughout the term.
- It is important to note that periodic communications from English will be sent to registered students via their **nuigalway.ie student email** accounts. For that reason, students must check their email on a regular basis.

Head of Second Year English

The Head of Second Year English is **Dr Justin Tonra**. His office is located in Room 303 of Tower 1. His office hours are as follows:

- **Semester 1**: TUE 13:30-14.30, WED 15:30-1630
- **Semester 2**: TBC

You may call in during these specified office hours without making a prior appointment; it may also be possible to schedule an alternative meeting outside of these hours (justin.tonra@nuigalway.ie).

General Information on Second Arts

Eligibility to Take a Subject at Second Arts

A subject passed outright at First Arts (with a result of 40% or higher) may be taken in Second Arts (subject to certain disciplinary restrictions and additional

progression requirements where stipulated). Students who pass a subject by compensation may **not** carry that subject into Second Arts. This means that, if you wish to take 2BA English, you must have received at least 40% or higher in your first year results for this subject in addition to having passed First Arts overall.

Students pursuing Modern Languages or Gaeilge as a second subject alongside English should note that, in addition to passing these subjects overall, you will need to pass (40% or higher) the required language module(s) for these programmes in order to progress to Second Arts in those subjects. If you are hoping to take German, Legal Studies, Léann an Aistriúcháin, Psychology/Psychological Studies, or Mathematics as a second subject alongside English, please note that these subjects have specific, additional restrictions and/or enrollment limits. You should check with these individual Disciplines regarding their rules and regulations.

Students Taking BA Connect Programmes

If you are a BA Connect student, you will study two of the subjects you chose at First Arts along with your specific BA Connect specialism in Second Arts. Connect students have dedicated classes for their specialism in addition to the modules taken in their other two subjects. In Second Arts, Connect students take **5 modules** (25 total ECTS credits) in English (that is, they take one English module less than students in the ordinary Arts degree). They are prohibited from taking more than the requisite 25 credits in English. Most Connect students opt to drop one English lecture course, but it is equally possible to drop one seminar course instead. Please note that, in total, Connect students may not register for more than one seminar per semester. Connect students are encouraged to consult with their BA Connect course directors about which English module they intend to drop.

Please note that entry is restricted to certain 2BA seminars for BA Connect Students in particular programmes. In 2019-20:

- ENG213.I/ENG213.II 'Film Studies' should **not** be selected by students of the BA with Film Studies.
- EN2112/EN2113/EN2100/EN2101 'Creative Writing' should **not** be selected by students of the BA with Creative Writing.
- ENG217.I/ENG217.II/EN2119/EN2120 'Media Studies' should **not** be selected by students of the BA with Journalism.

Students Repeating the Year

Typically, repeat students will be given credit for all English modules previously passed in which a minimum mark of 40% has been returned. Consult your transcript to ensure that all previous year exemptions have been correctly carried over. It is not possible to resit a module in which you have previously earned 40% or higher. You are not required to resit the exact modules failed in a previous year (i.e. you may change your module selections, if you desire); however, you **must** replace a failed seminar with a seminar module and a failed lecture module with a lecture module.

If you have particular concerns or questions about your module selection choices, please make an appointment to discuss your situation with the Head of Year.

Semester 1

Teaching for all English lecture modules begins	9 September 2019
Teaching for all English seminar modules begins	16 September 2019
Midterm essays for all English lecture modules are due	21-25 October 2019
Teaching for all English seminar modules ends	29 November 2019
All English seminar essays are due	25-29 November 2019
Teaching for all English lecture modules ends	29 November 2019
Semester 1 exam period	9-20 December 2019

Semester 2

Teaching for all English lecture modules begins	13 January 2020
Teaching for all English seminar modules begins	20 January 2020
Midterm essays for all English lecture modules are due	24-28 February 2020
All English seminar essays are due	23-27 March 2020
Teaching for all English seminar modules ends	27 March 2020
Teaching for all English lecture modules ends	4 April 2020
Semester 2 exam period	21 April to 8 May 2020

The Structure of 2BA English

All students studying 2BA English* take the following 6 modules (5 ECTS each in credit weighting):

Semester 1

Two lecture courses and one seminar:

1. **CHOOSE 2 MODULES FROM:**
   EN2142 'Worlds in Revolt: Romanticisms Studies'; EN3138 'Literature in the Digital Age' AND EN2142 'North American Literature' (lecture courses)
2. **Plus One seminar**, from a selection of choices

Semester 2

Two lecture courses and one seminar:

1. **CHOOSE 2 MODULES FROM**
   EN2111 19th Century Gothic Fiction; EN264 'Studies in Medieval Literature' (lecture courses) AND EN2133 'Media, Culture, Society' (lecture courses)
2. **Plus One seminar**, from a selection of choices (different than your Semester 1 seminar choice)

Module descriptions and timetabling specifics are available on the English website (see the document under the 2BA tab called 'Course Outline' or follow this link:

https://www.nuigalway.ie/colleges-and-schools/arts-social-sciences-and-celtic-studies/humanities/disciplines-centres/english/undergraduate-courses/#tab2

NB: As stated above, the only exceptions are students who are registered on one of the BA Connect programmes, who select 5 of these 6 modules.

Registration

To register as a returning student to NUI Galway, you must first register with the university online at www.nuigalway.ie/registration. It is your responsibility to ensure that you have fully and correctly completed the online registration process. Please **print** a copy of your registration confirmation and store it carefully once you have completed the process.

Registration for all English modules is conducted online only. This year, registration opens for most students on **19 August 2019**. Repeat students and those waiting for second sitting exam results may register starting 2 September 2019 (check the registration website for possible updates to this information). You may register for both Semester 1 and Semester 2 modules in August/September; however, there will also be an optional change-of-mind window in January when you may adjust your Semester 2 module selections. **If you experience registration difficulties of a technical nature, your first point of contact should be reghelp@nuigalway.ie.**

Clashes and Caps

The scheduling of core modules at NUI Galway is managed in such a way as to ensure that you will not encounter clashes between lecture modules in English and your compulsory modules in your second subject. It would, however, be impossible for English to offer our full complement of optional seminars exclusively at times not being used by the range of other Disciplines. When registering for your English seminars, please double check that your selections do not clash with mandatory modules in your second subject. If you do discover such a clash, you must immediately drop the problematic English seminar and select a new seminar that suits your schedule.

All caps on English modules are strict, and all of our offerings are filled on a first-come, first-served basis online. We have no other mechanism for registration. As it is not possible to raise caps, make exceptions, or informally reserve spaces for individual students in particular modules, **please do not ask**.

What *are* Seminars?

Seminars are small-group classes, typically capped at 20 students. They are a separate module and equate for one-third of your marks awarded each semester in English. They are **not** to be confused with First Year tutorials. Seminars are taught on a separate, specific topic and are not designed in any way to support a lecture

course. They have the same weighting as any lecture course (5 ECTS). Attendance at seminars, like attendance at lectures, is compulsory.

Students register for **one seminar only** each semester (and for different seminars in Semesters 1 and 2). There will be a wide variety of seminars on offer for you to choose from. Descriptions and timetabling specifics are available on the English website or by following this link:
https://www.nuigalway.ie/colleges-and-schools/arts-social-sciences-and-celtic-studies/humanities/disciplines-centres/english/undergraduate-courses/#tab2
Seminars are taught in various locations. The following table is a guideline to the main, most common seminar locations.

VENUE	LOCATION
TB301, TB302, TB304, TB305, TB306, TB307	These rooms are located on the first floor of TOWER BLOCK 2 – the tower block closest to the Bank of Ireland.
Room 202, Block S	This room is located on the first floor of BLOCK S – (beside the old Civil Engineering Building)
AM108, AM112, AM127	This room is located on the ground floor of the Arts Millennium Building.
IT206, IT207	These rooms are in the IT Building. Take the first corridor on your left after Smokey Joes Café on the main Arts Concourse and walk to the end of the corridor. This brings you into the IT Building.
CA002	This room is located on the ground floor of the Cairnes Building (north campus).
Seminar Room, Centre for Irish Studies	This room is located in the Centre for Irish Studies which is on Distillery Road.
AMB-G043	This room is located on the Ground Floor of the Psychology Building (beside the Arts Millennium Building).
AC203	This room in on the main concourse.
Bubble 1, Q1, Huston School of Film & Media	These rooms are located in the Huston School of Film & Media which is located in Block Q, opposite the Cathedral.
ENG-2035	This room is located on the first floor of the Alice Perry Engineering Building

Assessment Overview

All 2BA **lecture** courses will be assessed 40% by one midterm essay and by one 60% end-of-semester examination.

2BA **seminar** courses are typically assessed 30% by continuous assessment (short writing assignments, in-class activities, or presentations, etc.) and 70% final assessment (this takes the form of a final essay/portfolio). Please note that there are **no late submissions** accepted for final seminar essays/projects.

Assignment Submission

All essay submissions for both seminar and lecture modules are done electronically via Turnitin on Blackboard. Some seminars may require the electronic submission of continuous assessment work, as well. Make sure that you receive and carefully store the email **receipt** for your work that is generated when submitting pieces to Turnitin, as this is your only valid proof of submission.

Please note that it is your responsibility to ensure that you upload the correct essay to the correct submission box on Blackboard. Double check that you have done this correctly! You will face penalties—and even risk assignment failure—for uploading the wrong essay and failing to notice this error until after the deadline.

Late Work

It is inadvisable to submit (or attempt to submit) late work in your English modules. While late midterm essays are accepted up to two weeks following the initial deadline in the first sitting for lecture courses, there is a **-2 point per-day penalty** applied. Late midterm essays in the first sitting will not be accepted if more than two weeks has elapsed since the original deadline.

The rules for submission of English seminar essays are even more stringent: **no late submissions** of seminar essays are accepted.

In addition, **no late submissions** are accepted for second sitting essays if you repeat or defer either a lecture or seminar module.

Extensions and Deferrals

No extension of midterm or final essay deadlines can be granted by your individual lecturers or tutors (although seminar leaders *can* issue short extensions on pieces of continuous assessment if provided with appropriate medical or other documentation). In granting midterm and final essay extensions, the Head of Year will consider exceptional circumstances, such as documented medical emergencies. As a matter of departmental policy, extensions are **never** granted for issues stemming from poor time management, extracurricular activities, or employment commitments. Please also note that technology issues (i.e. a computer crash) are **never** grounds for an essay extension. Back up your work carefully.

If you have official documentation of extenuating circumstances that will prevent you from meeting a midterm or final essay deadline, be in touch with the Head of Year as soon as possible (and preferably well in advance of the submission date). The Head of Year is not allowed to grant extensions unless relevant supporting documentation has been received.

In some exceptional cases, a student may be eligible for a deferral. All deferrals are granted by the College of Arts; the Discipline of English does not have the power to grant deferrals. Students with deferrals in the first sitting will normally sit

scheduled repeat exams in August and submit outstanding essays for the repeat deadline set during the summer. If you are granted a deferral, your results will not be capped. **If you are in receipt of or plan to seek a deferral for a module, do not sit the first sitting exam for that module.**

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 2BA 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.

Autumn Repeats

Most students who fail or defer a module in the first sitting choose to sit the second sitting assessment for this module. A repeat exam session scheduled by the university is held in August each year. Please be aware that students sitting repeat assessments because they failed (rather then deferred) a module in the first sitting will be subject to having their repeat **results capped**.

There will be a submission period, usually scheduled just prior to the exam period, when repeat/deferred essays are accepted by the Discipline of English. **No late essays** are accepted in the second sitting. Please note that repeat exam questions and essay titles are different in the second sitting than the first sitting and that you will be required to write on the second sitting questions/titles. Any student who failed (rather than deferred) a module in the first sitting is unable to carry forward partial credit accumulated in the first sitting and count it towards their second sitting mark. This means, for instance, that a student who wrote and passed a first sitting exam but did not submit a corresponding first sitting midterm and then failed the lecture module overall would need to **repeat both the exam and the midterm in the second sitting**. Full information about the second sitting essay topics, deadlines, etc. is circulated via email and on Blackboard only after the official first sitting results have been released.

Hoping to Become a Second Level Teacher?

Many students in English at NUI Galway have gone on to become second level teachers, and the Discipline regularly receives queries about module selection from students hoping to enter that profession. The best source of accurate, up-to-date information is the Teaching Council itself (see, for instance, http://www.teachingcouncil.ie/en/_fileupload/Subject-Declaration-FormsUpdated-December/English-Form-REVISED-.pdf). It would be hard to go wrong selecting from the modules on offer in our programme. However, future

teachers would no doubt find it useful to have covered as many different time periods and topics as possible when selecting options in 2BA and 3BA English.

Student Services

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.

The Staff-Student committee meets at least once each semester and is an efficient means of communicating student concerns to the Heads of Year so that problems can be recognised and dealt with quickly. Consider putting yourself forward as a class rep. To do so, send an email to justin.tonra@nuigalway.ie by **20th September 2019**.

For problems of a personal nature, Student Services provides counselling, financial advice, and career guidance to all students. See their website at: http://www.nuigalway.ie/student_services

Calculating Marks

The Discipline of English often receives queries from students along the lines of 'What do I need to get on the exam to get a 2.2 / 2.1 / First / Pass in this module?' or the like. You can easily make these calculations yourself.

Here's an example: Mary scored a 55% on her EN2128 midterm and wants to know what she must score on the final exam in order to receive a 2.1 in the module overall. As midterms for all 2BA lecture courses are worth 40% of a student's final mark, Mary will multiply 40 x .55 for a result of 22. As she needs to score a minimum of 60% overall to get a 2.1 in the module, she then calculates 60 - 22 and gets the result 38. This means that she would need to score at least 38 / 60 or 63% on her final exam (as the exam is worth 60% of the overall module mark) to secure a 2.1 in this module.

Here's another example: John did not do any continuous assessment for his seminar. He wants to know what he would have to score on the final seminar essay (worth 70% of the overall module mark) to secure a 2.2 in the module overall. As John needs to score a minimum of 50% overall to get a 2.2 in the seminar, he will divide 50 / 70 and discover that he would need to earn a whopping 71% on the final essay in order to finish the seminar with a 2.2.

The Academic Writing Centre

The Academic Writing Centre, located in the Hardiman Library, offers free one-on-one tutorials on essay writing. Everyone is welcome. You can drop in at any time during the Centre's opening hours or you can book an online appointment.

To get the most out of your session, **bring your written work** with you. Some students bring completed assignments; others bring rough drafts or notes; past

assignments are also acceptable. An AWC tutor will identify your areas of improvement and set you on the track for becoming a better writer. You can also visit the AWC if you have trouble starting your essay or choosing your essay topic. More information can be found here: http://www.library.nuigalway.ie/awc/

Email Etiquette

Email communications to lecturers should be formal, respectful, and relevant. Most lecturers would prefer that students attend office hours in order to ask questions about course materials. If you must send a query via email, make sure that you are writing to the right person, and consider whether you would say what you have written to the lecturer's face. Include your student number and relevant course code(s) with your query, and do not expect an instant reply.

Queries regarding registration difficulties, particularly with Blackboard, should be addressed to reghelp@nuigalway.ie.

Grade Bands
SUMMARY

Mark	Grade	Award	Criteria used for assessment
70+	A	First Class Honours	An essay that displays originality, and is written in excellent English. No major grammatical or factual errors. A coherent argument supported by convincing evidence. Proper citing of sources (Bibliography and Works Cited) using the MLA Styleguide.
60-69	B	Second Class Honours (Grade 1)	An essay that displays an honest attempt to engage with subject. Some minor grammatical errors. A coherent argument that is wideranging but not comprehensive.
50-59	C	Second Class Honours (Grade 2)	Evidence of an attempt to engage with the subject, but an overdependence on others' work (secondary sources, lecture notes), which are deployed without evidence of being fully understood. Grammatical errors (apostrophe usage, fused sentences) reveal lack of knowledge of rules of writing. The essay relies on plot summary and excess description rather than analysis.

45-49	D+	Third Class Honours	Barely adequate, but shows some knowledge of primary texts and makes some attempt to provide a substantial answer.
40-44	D	Pass	Inadequate, but displays some knowledge of text and attempts to provide an answer but shows a lack of knowledge.
35-39	E	Fail	Inadequate but displays some knowledge of text.
20-34	F	Fail	Totally inadequate (no answer, plagiarism, etc.).
0-19	G	Fail	Attended examination but no genuine attempt

Mandatory Penalties for Plagiarism and Incorrect Documentation of Sources

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. 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). Plagiarism occurs when these sources are not correctly acknowledged.

The Discipline of English has a zero-tolerance approach to issues of plagiarism and takes all cases seriously, pursuing the maximum mandatory penalties as a matter of policy. The University has developed a code of conduct regarding plagiarism, and the English complies with the University's mechanism for dealing with work that has been plagiarised. Further information can be found at: http://www.nuigalway.ie/plagiarism/

Is it Plagiarism?

A Quick Guide for Students

Example	Is it Plagiarism?	Notes
SparkNotes says: A university student whose studies are interrupted by his father's death, Hamlet is extremely philosophical and contemplative. Sam writes an essay that says: 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: 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. Sam writes an essay that says: 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: *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. Sam writes an essay that says: *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/rogetingsinister-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: 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. [Note that this blog post contains words that are spelled incorrectly and that Sam inadvertently improves the quality of the writing.] Sam writes an essay that says: There are two categories of men in *Hamlet*: men of words (as Hamlet describes Polonius) and men of action. Claudius and Polonius fall into the first group, whereas Hamlet, Fortinbras and Laertes all fall into the second. It is apparent throughout the play—particularly at the beginning and near the end—that Claudius is a political creature who has a way with words.	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.
Ann Thompson and Neil Taylor's introduction to the Arden edition of *Hamlet* says: 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. Sam writes an essay that says: 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!

EXAMPLE	IS IT PLAGIARISM?	NOTES
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.
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.

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, plagiaries any sources and has properly credited all quotations.

EXAMPLE	IS IT PLAGIARISM?	NOTES
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: *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. **Bibliography** Shakespeare, William. *Hamlet*. Ed. Ann Thompson and Neil Taylor. London: Arden Shakespeare, 2010. Print. 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.

Points from the 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)

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 his/her academic endeavours with honesty and integrity.
- Each student shall comply with his/her 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.
- No student shall provide false or misleading information to or withhold relevant information from any party regarding his/her 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. This includes students' use of social media (Twitter, Facebook) where those resources are publicly accessible.

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 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 such as e-mail or social networking sites including Facebook.
- Publicly claiming (e.g. on social networking sites such as Facebook) to have cheated in assessment, by plagiarism, copying notes from the internet, etc.
- Cheating, plagiarism and circumstances where a student submits the work of another as his/her own or allows another person to undertake an assessment or assignment for him/her.
- 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, or laboratory, drawing-office or clinical sessions; **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.

The Discipline of English at NUIG uses the MLA (Modern Language Association) guidelines for documenting sources.*

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.

Endnotes & Footnotes

The style of documentation required by the Discipline of English makes footnotes/endnotes unnecessary, except for information that is not essential to your argument but that might indicate the wider implications of what you'd like to say. For instance:

Elizabeth Gaskell's biography of Charlotte Brontë makes reference to the juvenilia of the family, but does not detail the importance of the texts to the later writings of the sisters.[1]

[A footnote (at the bottom of the page) or an endnote (at the end of the essay) will include the following information:]

[1] See Evans (1999) and Wright (2006) for attention to these early attempts at fiction.

The books by Evans and Wright will then appear in the Bibliography.

Bibliography

Books

one author:

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

two authors:

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.

more than three authors:

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. *Publication 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.

a translation:

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.

conference proceedings:

Kartiganer, Donald M. and Ann J. Abadie, eds. *Proceedings of the 24th Faulkner and Yoknapatawpha Conference, 1997, U of Mississippi: Faulkner at 100: Retrospect and Prospect: Faulkner and Yoknapatawpha, 1997.* Jackson: Univ Press of Mississippi, 2000. 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.

Each issue starts with page 1:

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

in a newspaper:

 Jonas, Jack. "A Visit to a Land of Many Facets." *The Irish Times* 5 Mar. 1961, sec. F: 4. Print.

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.

Koehler, Robert. Rev. of *The Emperor's Club*, dir. Michael Hoffman. *Variety* 388.5 (2002): 30-1. Print.

an article in a reference book or encyclopedia - signed and unsigned:

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

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

"Parsimony." *The Oxford English Dictionary.* 2nd ed. 1989. Print.

a work in a collection or anthology:

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. N.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 Commonwealth Literatures and Languages Studies, 1980. 86-96. Print.

a paper published as part of the proceedings of a conference:

Aytür, Necla. "Faulkner in Turkish." *William Faulkner: Prevailing Verities and World Literature. Proceedings of the 6th Comparative Literature Symposium, January 24-26, 1973.* Ed. Wolodymyr T. Zyla and Wendell M. Aycock. Lubbock, TX: Interdepartmental Committee on Comparative Literature, Texas Tech U, 1973. 25-39. Print.

Electronic Texts

The practice of citing electronic texts, especially those only available at remote sites accessible through the Internet, is still evolving. The Internet tends to be changeable, and URLs are often not stable over time. A number of style sheets and style manuals contain sections on electronic sources and recommend formats for citations. However, as yet there are no universally recognized standards.

A citation to material published electronically should accomplish the same task as a citation to material published in print form: it should make it possible for a reader to follow the trail the writer provides in order to locate the item being cited. However, because of the fluid nature of the Internet, citations to electronic resources often require additional information, such as the date on which the electronic work was accessed or the name of a database.

IMPORTANT: In many cases, books and articles published in HTML format lack traditional markers, such as page numbers, that make it possible for scholars to direct readers to the precise location where a quotation or idea originated. Some online publishers (notably Johns Hopkins University in *Project Muse*) have attempted to provide a fix by inserting page break indicators directly within the HTML text, and other publishers will number a text's paragraphs. The advent of page imaging in PDF and other formats alleviates the problem to the extent that readers have in hand an exact replica of the original document. However, despite the efforts of publishers to make citing their texts easier, there will be instances in which precise information is simply not available. MLA style acknowledges these difficulties by recommending that scholars make do with the information available to them and only include in citations information such as paragraph numbers and pagination when it is provided.

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.

an article or chapter in an electronic book:

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.

Streeby, Shelley. "American Sensations: Empire, Amnesia, and the US-Mexican War." *American Literary History* 13.1 (2001): 1-40. *Project Muse.* Web. 31 Jan. 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.

Kuntz, Lucía Iglesias. "Pirates and the paper chase." *UNESCO Courier*: n. pag. March 2001. Web. 11 June 2003.

a review or article in a newspaper accessed through an online database:

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

a review or article in a newspaper accessed directly from the publisher:

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.

an article posted on an open-access or personal website:

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

Dyer, John. "John Cheever: Parody and the Suburban Aesthetic." Web. 3 March
2002. <http://xroads.virginia.edu/~MA95/dyer/cheever4.html>.

[URL only included if retrieval might be difficult otherwise]

Other Electronic Resources:

an internet site:

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

a 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 personal email message:

Howard, Teresa. "Feedback on Electronic Writing." Message to Lily Briscoe. 23 May
1999. E-mail.

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. CD-ROM.

an online video:

Wesch, Mike. "Information R/evolution". *YouTube*. YouTube. 12 Oct.2007. Web. 20
    Aug. 2009.

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.

***The information on this guidesheet is adapted from a stylesheet produced by
the Killam Library at Dalhousie University, Canada. Copies of the MLA Style
Guide are in the Humanities Reference section of the Library.**

HOW TO ASK FOR A LETTER OF REFERENCE
SCHOOL OF HUMANITIES (ENGLISH), NUIG

**Straightforward advice for students in search of an academic letter of
reference**

It is one of the most critical steps in a student's path to permanent employment or
further academic work, yet ironically it's also one of the most mysterious. Asking a
lecturer for a letter, or more likely many letters, of reference can be stressful, and
rarely are students instructed on proper etiquette. Fortunately, the process doesn't
have to be intimidating.

The first thing to keep in mind is that the vast majority of lecturers understand
that writing letters of reference is part of their job. Even better, most take pride in
being able to help their students succeed in their academic careers and understand
that students might not know how to best approach them.

Who to choose and when to approach them

Not every lecturer will make the best referee, and some are better for certain
applications than others. Although there is little specific research on this issue,
anecdotal evidence from academics who have experience on selection committees
suggests that you should choose referees based on three criteria (in order of
importance):

- How well did I do in the lecturer's course(s)
- How well does the lecturer know me and/or my work and how up-to-date is
  that knowledge?
- Will the lecturer's reputation carry weight with the selection committee?

Since lecturers are often asked to rank their students' past and future abilities in
any letter of reference, it makes little sense to solicit a recommendation from
someone who cannot say that your work stands out. Convincing letters also give
the reader a sense that the lecturer knows the student well. More recent knowledge
is therefore more credible. Aim to create a list of potential referees five to six weeks
before the letter is due and make sure that your list includes at least one or two
more names than you need, in case one is simply not available to write.

What to say and what to give them

In your initial approach, make sure that each lecturer

- knows who you are
- understands that you are seeking a strong reference
- knows why you would like a letter from them, specifically
- understands that you face a deadline

Full disclosure up front should prevent a reluctant yes. And when it comes to letters of reference, an unenthusiastic recommendation can be worse than no letter at all.

Be prepared to provide any referee with a package of information about you immediately

It should include:

- an unofficial copy of your academic history (transcripts) along with an explanation of any aberrations (low grades, missing years, etc.). The Department has a Reference Form that you will be asked to fill out.
- an updated resumé or cv (including mention of any special skills: IT, languages, etc., and participation in student clubs or societies)
- a draft of any personal statement or research proposal that will be included in your application
- any forms that the referee will be asked to fill out
- fill in all of your personal information, along with as much of the Lecturer's as possible, in advance
- an additional sheet with your personal contact details
- a covering letter that reiterates who you are, the program that interests you and why, when the letter is due, what the Lecturer should do with it once it's finished (will you pick it up? Should it be mailed to you in a supplied, stamped, self-addressed envelope? Should it be mailed directly to the institution at the address you have included on an address label? Should it be uploaded to a website?), and any additional instructions.

Ask your referees if they would also like:

- a writing sample and/or copy of the Lecturer's comments on your work
- a reminder note or phone call a week before the letter is due

Thank you etiquette

Always let your Lecturer know whether the application has been successful. If you anticipate asking for additional letters, send yearly updates about your progress.
 (adapted from an article for *University Affairs* by Adam Chapnick 2011)

Student Reference Form
Discipline of English, NUI Galway

Name: _____

Student Number: _____

Home Address: _____

Mobile: _____

E-mail Address: _____

Courses at NUI Galway

Degree Title: _____ Start Date: _____ Complete Date: _____

Degree Title: _____ Start Date: _____ Complete Date: _____

If you have a postgraduate degree, or have completed qualifications elsewhere, please give further details on a separate page.

BA Degree Information

1BA Subjects: _____

2 & 3 BA Subjects: _____

BA Degree Final Results_____ Date of Conferring: _____

Discipline of English Information re BA

Seminars 2BA: 1 Title: _____ Seminar Leader_____Grade_____

2 Title: _____ Seminar Leader _____Grade_____

Seminars 3BA: 1 Title: _____ Seminar Leader

_____Grade_____   2 Title: _____ Seminar Leader

_____Grade_____

Other Course Information: _____

_____

PERSONAL INFORMATION: In order to write a strong reference, it is necessary to comment on relevant experience of the candidate beyond the academic. If you have experience relevant to your job or course application, please provide details on a separate page. Relevant information might include: academic prizes or scholarships, computer qualifications, sporting achievements, involvement in university clubs or societies, pertinent work experience.

Course/Job applied for: _____

Name and address of the person to whom the reference should be addressed:

_____

_____

_____

Is the reference to be uploaded to an external website? If yes, give the address:

_____

Date by which the reference is required: _____

Note that it is in your interest to give your referee as much time as possible to write the reference, especially towards the end of term when Lecturers are especially busy.