



OLLSCOIL NA GAILLIMHÉ

UNIVERSITY OF GALWAY

Discipline of English Visiting Students COURSE HANDBOOK 2023-24

Visiting Student Academic Co-ordinator:

**Ms Kirry O'Brien, Ext 3847, kirry.obrien@universityofgalway.ie
Room 308, Floor 1, Tower 1, Main Arts/Science Building**

Visiting Student Administrative Co-ordinator:

**Ms Irene O'Malley, Ext 2567, irene.omalley@universityofgalway.ie
Room 511, Floor 3, Tower 1, Arts/Science Building**

WELCOME TO UNIVERSITY OF GALWAY!

Dear Visiting Student,

Welcome to the Discipline of English at University of Galway! We hope you enjoy your time here in Galway!

Please note:

- Semester One **Lecture Modules** will begin on **Monday, 4th of September 2023.**
- Semester One **Seminar Modules** will begin on **Monday, 11th September 2023**
- Semester Two will begin on Monday 8th January 2024.

Regards,

Ms Kirry O'Brien
Visiting Student Academic Coordinator

Visiting Student REGISTRATION:

There are **two types of modules** taught within the Discipline of English:

(1) Lectures (large group teaching)

(2) Seminars (small group teaching)

How to Register for an English Lecture module:

1. Once you have registered with the university, log on to your student portal. **Log into your [student portal](#)** when online registration opens for your programme (4th September). Note this link is only live **on or after** your opening date.
2. You can then choose as many lecture modules as your timetable will allow from the list of modules in the handbook.
3. **Lecture classes begin on Monday, 4th September**

How to Register for an English Seminar Module:

1. **If you wish to take a seminar, each student must fill out a seminar registration form. The form will be made available on the visiting student webpage on Friday, 1st September: [Visiting Students](#)**
2. **Completed forms must be sent to seca@universityofgalway.ie by Wednesday, 6th September by 12 noon.** No late forms will be accepted.
3. All forms will be processed on a first come, first serve basis.
4. Students will be allocated to one seminar by **4pm on Friday, 8th September**. Allocations will be made available on the visiting student webpage: [Visiting Students](#)
5. Upon receiving your allocated seminar, the Discipline of English will liaise with the Registration Office and your registration will be updated. **You do not need to register online afterwards for your seminar.**
6. All visiting students can choose ONE English seminar module in Semester 1, 2023-24. (It is **NOT** compulsory however, to take a seminar module)

Discipline of English Guidelines for Visiting Students

Please read the following carefully:

- Each Lecture and Seminar Course is worth 5 ECTS.
- Visiting Students may take as many Lecture Courses from the options available in 2nd Year and 3rd Year English as their timetable allows. ***Please note there are CAPS on all modules***
- Students have the option of enrolling in a seminar course if they wish. Only **ONE** Seminar Course is allowed to be taken by any student **each semester**. Students need to register separately with the Discipline of English if they wish to take a seminar. Places are limited in each module. Registration forms will need to be **submitted via email** to seca@universityofgalway.ie by **12 noon on Wednesday, 6th September**. The form will be available to download from 1st September on the [Visiting Student webpage](#).
- Semester 1 Lecture modules commence on **Monday, 4th September**.
- Semester 1 Seminar modules commence on **Monday, 11th September**.
- All lecture courses are assessed by a mid-term essay and a final essay.
- All seminar courses are assessed by continuous assessment and a final essay/portfolio.
- After students have registered online for their modules, they will be able to view all module information on [Canvas](#). As this is a new platform to the university this year, please be patient if you do not see all your modules straight after registering online. It may take 24-48 hours for them to appear. Please note: ***If you registered for a seminar, you will not see your seminar on Canvas until the week of Monday, 11th September.***

List of Available Lecture Modules in Semester 1 and Semester 2:

Semester 1					
	Monday	Tuesday	Wednesday	Thursday	Friday
9:00-10:00			EN387: 20th Century Literature: AC002, Anderson Theatre		ENG238: 19th Century British Literature: AC001, O'Flaherty Theatre
10:00-11:00			EN448.I Stories Told and Re-Told: AMB-1023 O'Tnuathail Theatre		EN448.I Stories Told and Re-Told: AMB-1023 O'Tnuathail Theatre
11:00-12:00				EN3141 North American Literature: AMB-1021 O'hEocha Theatre	
12:00-1:00					
1:00-2:00					
2:00-3:00			ENG238: 19th Century British Literature: IT250, IT Building		
3:00-4:00		EN2166 Seduction, Sexuality and Race: SC001, Kirwan Theatre		EN2133 Media, Culture, Society: SC001, Kirwan Theatre	EN2166 Seduction, Sexuality and Race: AC001, O'Flaherty Theatre
4:00-5:00	EN387 20th Century Literature: AC001, O'Flaherty Theatre				
5:00-6:00	EN2133 Media, Culture, Society: AC001, O'Flaherty Theatre	EN3141 North American Literature: IT250, IT Building			

Students may also choose ONE SEMINAR via the Seminar Registration Process explained above

Semester 2

	Monday	Tuesday	Wednesday	Thursday	Friday
9:00-10:00			ENG228 Old English Poetry: SC001, Kirwan Theatre		
10:00-11:00			ENG304 Contemporary Literature: SC005, Tyndall Theatre		ENG304 Contemporary Literature: AC001, O'Flaherty Theatre
11:00-12:00				EN3138 Literature and the Digital World: IT250, IT Building	
12:00-1:00				ENG203 Genre Studies: IT250, IT Building	
1:00-2:00					EN385 Drama and Theatre Studies: AC002, Anderson Theatre
2:00-3:00			EN385 Drama and Theatre Studies: IT250, IT Building		
3:00-4:00		EN264 Studies in Medieval Literature: AC001, O'Flaherty Theatre		EN264 Studies in Medieval Literature: AC002, Anderson Theatre	
4:00-5:00	ENG228 Old English Poetry: AC001, O'Flaherty Theatre				
5:00-6:00	ENG203 Genre Studies: AMB-1021, O'hEocha Theatre	EN3138 Literature and the Digital World: AMB-1021, O'hEocha Theatre			

**** Students may also choose ONE SEMINAR via a Seminar Registration Process In January 2024 ****

Lecture Courses Semester 1, 2023-2024

EN448.I: STORIES TOLD AND RE-TOLD

The course examines authors' use and adaptation of folkloric and mythological material in their works. The course examines a variety of early modernist and contemporary texts alongside earlier materials alluded to or explored by those texts. Straddling the perceived divide between popular fiction and classic literary works, the course considers the writing of W. B. Yeats and other authors of the Irish Revival as well as J.R.R. Tolkien, James Joyce, John Updike, and Kazuo Ishiguro. The course enables students to query the nature of literary production and reception across different time periods. It allows them to explore why authors choose to underpin their works by references to well-known narratives, and, conversely, why authors choose to revive forgotten legends.

Venue/Times: Wednesday 10-11 in AMB-1023 Mairtin O'Tuathail Theatre AND Friday 10-11 AMB-1023 Mairtin O'Tuathail Theatre

Lecturer: Dr Irina Ruppó (Irina.Ruppó@universityofgalway.ie)

Texts:

W.B. Yeats, *On Baile's Strand* (1906). In *Collected Works Vol. 2* (Shakespeare Head Press, 1908) (Available online)

Henrik Ibsen, *Peer Gynt* (1867). Trans. Geoffrey Hill (Penguin, 2016) Other translations (including those available online) are also acceptable.

James Joyce, extracts from *A Portrait of the Artist as a Young Man* (1916) All editions **except** Wordsworth classics are accepted.

James Joyce, *Finnegans Wake* (1939) (Available online)

J.R.R. Tolkien, *The Two Towers* (1954) All editions are accepted.

John Updike, *The Centaur* (1963) All editions are accepted.

Kazuo Ishiguro, *The Buried Giant* (2015) All editions are accepted.

Assessment: Continuous Assessment (40%); End-of-Semester Essay (60%)

EN2167: SEDUCTION, SEXUALITY, AND RACE: EARLY MODERN IDENTITIES

This module examines ideas about seduction, sexuality and race, in early modern poetry, drama, and prose. The first half explores texts that grapple with race and ethnic identity in William Shakespeare's *Othello*, Toni Morrison and Rokia Traoré's *Desdemona*, Keith Hamilton Cobb's *American Moor*, and Aphra Behn's *Oroonoko*. The second half explores three great poetic sequences of seduction: William Shakespeare's *Venus and Adonis*, Christopher Marlowe's *Hero and Leander*, and Mary Wroth's *Pamphilia to Amphilanthus*. Debates about erotic versus chaste love, heteronormativity and queerness, will be the focus. The module will introduce students to current critical theories of gender, sexuality, and race. It will also attend to questions around literary genre: poetic form (erotic epyllion, sonnet sequence), drama and the emerging novel.

Venue/Times: Tuesday 3-4 in SC001 Kirwan Theatre AND Friday 3-4 O'Flaherty Theatre

Lecturer: Prof. Marie-Louise Coolahan (marielouise.coolahan@universityofgalway.ie)

Texts:

William Shakespeare, *Othello*; *Venus and Adonis*

Toni Morrison and Rokia Traoré, *Desdemona*

Keith Hamilton Cobb, *American Moor*

Aphra Behn, *Oroonoko*

Christopher Marlowe, *Hero and Leander*
Mary Wroth, *Pamphilia to Amphilanthus* (selected sonnets)

These texts are available in hard copy from the campus bookshop and Charlie Byrne's bookshop. Where open-access electronic editions are available, these will be uploaded to Blackboard.

Feel free to source second-hand copies, etc. However, the best scholarly editions (also available on loan from the library) are:

William Shakespeare, *Othello* [ISBN: 978-147257176]

Aphra Behn, *Oroonoko* [ISBN: 978-024125162]

William Shakespeare, 'Venus and Adonis' (in *Shakespeare's Poems: Venus and Adonis, The Rape of Lucrece and The Shorter Poems* [ISBN: 978-190343687])

Christopher Marlowe, *Complete Poems and Translations* [ISBN: 978-014310495]

Mary Wroth, *Mary Wroth's Poetry: An Electronic Edition* [<http://wroth.latrobe.edu.au/>]

Assessment: Mid-term essay (40%); End-of-semester Essay (60%)

EN2134: MEDIA, CULTURE, SOCIETY

This course will provide students with an understanding of our contemporary media environment, with particular attention to Irish media. Students will learn about the operation of the media industries and will gain the ability to critically both media texts and the structures that shape them.

Venue/Times: **Monday 5-6 in AC001 O'Flaherty Theatre AND Thursday 3-4 pm I|T250, IT Building Theatre**

Lecturer: Dr. Andrew Ó Baoill (andrew.obaoill@universityofgalway.ie)

Texts:

A Reading List is available directly from the Library Reading List at:

<https://rl.talis.com/3/nuigalway/lists/3C2F9628-549E-02B9-EAFD-66E941D311DE.html?lang=en>

Assessment: 40% - mid-term assessment; 60% - end-of-semester assessment

EN3142 NORTH AMERICAN LITERATURE

In this module, we will examine a selection of six notable North American novels: *Of Mice and Men* by John Steinbeck; *One Flew Over the Cuckoo's Nest* by Ken Kesey; *In Cold Blood* by Truman Capote; Julie Otsuka's *When the Emperor was Divine*, *The Bluest Eye* by Toni Morrison; and Octavia E. Butler's *Kindred*. We will explore the relationship between social history and the aesthetic and generic development of North American writing with an emphasis on the way in which these novels reflect key cultural concerns including: madness, murder, incarceration, isolation, the 'The American Dream', identity, prejudice, and resilience.

Venue: **Tuesday 5-6pm IT250, IT Building AND Thursday 11-12 noon AMB-1021 O'hEocha Theatre**

Lecturers: Dr Dermot Burns (dermot.burns@universityofgalway.ie) and Dr Fiona Bateman (fiona.bateman@universityofgalway.ie)

Texts:

John Steinbeck, *Of Mice and Men*, Penguin Books New York, N.Y., U.S.A. [ISBN: 9780140186420]

Ken Kesey, *One Flew over the Cuckoo's Nest*, London ; Penguin Books, 2005. [ISBN: 9780141187884]
Truman Capote, *In Cold Blood*, Penguin London [ISBN: 9780141182575]
Julie Otsuka, *When the Emperor was Divine*, Penguin, 2013 (2002) [ISBN: 978-0-241-96344-9]
Maya Angelou, *I Know Why the Caged Bird Sings*, Virago, 1984 (1969) [ISBN: 978-0-86068-511-1]
Octavia E. Butler, *Kindred*, Headline, 2018 (1979) [ISBN: 1472258223]

Assessment: Continuous Assessment (40%); End-of-Semester Essay (60%)

EN387.E: SPECIALIST STUDIES: TWENTIETH CENTURY LITERATURE

The Changing Architecture of Twentieth-Century Fiction

This lecture course provides an overview of some of the key movements and concerns of twentieth-century fiction – modernism, feminism, class, global warfare, postmodernism, colonialism and postcolonialism – through one central motif and metaphor: architecture.

We will trace a chronological course from turn-of-the-century anxieties about forms of domestic inheritance and exclusion, as exemplified in the works of E. M. Forster and Virginia Woolf, through visions of architectural vulnerability, destruction and reconstruction in the modernist and wartime works of Elizabeth Bowen and Rose Macaulay, to the postmodern structures of writers like Muriel Spark and John Barth. We will conclude with a consideration of what ‘home’ means in the works of postcolonial and diasporic subjects, as depicted by V.S. Naipaul and Jhumpa Lahiri. The course will investigate the extent to which the changing face of English literature across the twentieth century is reflected in its architectural representations. It will offer a critical framework for approaching such representations, touching on the following subjects, amongst others: the house as a metaphor for fictional form; phenomenology and the poetics of space; modern gothic; home and the ‘unhomely’; power; and the concepts of interiority and privacy.

Venue/Times: **Monday 4-5pm AC001 O’Flaherty Theatre AND Wednesday 9-10am AC002 Anderson Theatre**

Lecturer: Dr. Emily Ridge (emily.ridge@universityofgalway.ie)

Required reading:

- E. M. Forster’s *Howards End* (1910) – Penguin Classics ISBN 9780141182131
- Virginia Woolf’s *A Room of One’s Own* (1929) Penguin Classics ISBN 780241436288
- Elizabeth Bowen’s *The House in Paris* (1935) – Vintage Classics ISBN 9780099276487
- Rose Macaulay’s ‘Miss Anstruther’s Letters’ (1942) – to be circulated
- Muriel Spark’s ‘The House of the Famous Poet’ (1959) – to be circulated
- John Barth’s ‘Lost in the Funhouse’ (1968) – to be circulated
- V. S. Naipaul’s *A House for Mr. Biswas* (1961) – Picador Classic ISBN 9781509803507
- Jhumpa Lahiri’s ‘This Blessed House’ (1999) – to be circulated

Assessment: 40% Continuous Assessment, 60% Final Essay

EN2118: NINETEENTH-CENTURY BRITISH LITERATURE

This module addresses selected British prose, poetry, fiction, and drama from 1832 until the turn of the century, the period known as the Victorian Age. Victorian literature grapples with the environmental and psychological impacts of extraordinary industrial and technological development; the disruptive potential of changing conceptions of gender and sexuality; the relationship between evolutionary science, faith and nature; discourses of race, slavery and the expansion of empire; and what it ultimately means to produce art in an age of machines.

Students wishing to read ahead should begin with Mary Elizabeth Braddon’s scandalous bestseller *Lady Audley’s Secret*.

Venue/Times: **Wednesday 2-3 pm IT250 and Friday 9-10am O’Flaherty Theatre**

Lecturers: Dr Muireann O’Cinneide muireann.ocinneide@universityofgalway.ie and Dr Elizabeth Tilley elizabeth.tilley@universityofgalway.ie

Required reading:

Catherine Robson et al, ed., *The Norton Anthology of English Literature: Volume E, The Victorian Age* (New York and London, 2018)

Mary Braddon, *Lady Audley’s Secret* (1862)

Pref. Oxford UP edition, ed. Lyn Pykett

Charles Dickens, *Great Expectations* (1860)

Pref. Oxford UP edition eds. Cardwell and Robert Douglas-Fairhurst or Penguin ed. Mitchell.

Joseph Conrad, *Heart of Darkness* (1899). Pref. ed. *Heart of darkness and other tales*, ed.

Cedric Watts. Oxford UP, 2002.

Additional readings on Canvas.

Assessment: Continuous Assessment (40%); End-of-term Essay (60%)

LIST OF SEMINARS (SEMESTER 1)

You may choose ONE seminar in Semester 1.

Registration will take place during week of September 4-8th. Places in seminars are limited so you are not guaranteed a place in your preferred seminar.

Assessment for Seminar courses is 30% Continuous Assessment and 70% Final Assignment, usually a final research essay.

Code	Seminar Title	Venue
EN298.I	<p>SPENSER: THE FAERIE QUEENE <u>Lecturer:</u> Dr. Clíodhna Carney</p> <p>This is a course in reading a great work of literature together with other people, talking about it, writing about it, and learning from each other. The book is Edmund Spenser's <i>Faerie Queene</i> (1590). It's a long narrative poem. We read Book I and Book II. Each of these books revolves around a particular hero (or heroine) and a particular virtue. There are giants, dragons, witches, fights. There is also religion, sex, gender, marriage, vice and virtue, and the burning questions of how to live well, how to regulate the body and the emotions, and of the relationship between God and human beings.</p> <p>Each week, we come to class, bringing our copy of the book with us (please get the edition below). We will do a variety of things in class, including close reading, group work, and creative writing. We will also consider Spenser's sources, including Ariosto, Virgil and Aristotle.</p> <p>Assessment is by a combination of continuous assessment (six short pieces of writing, worth altogether 30%) and a longer final assignment, worth 70% (could be an essay; could be a script; could be a piece of creative writing).</p> <p>Reading: You only need to own one book for this course: Edmund Spenser, <i>The Faerie Queene</i>, ed. A. C. Hamilton, revised edition (Pearson Longman, 2007). _</p> <p>The following books are useful introductions. They are all in the library.</p> <p>Elizabeth Heale, <i>The Faerie Queene: A Reader's Guide</i>, second edition (1999).</p> <p>Colin Burrow, <i>Edmund Spenser</i> (1995). This is available as an e-book from the library.</p> <p>A. C. Hamilton's <i>Spenser Encyclopedia</i> (1990) is a great reference book, with a concise entry on just about anything you can think of about Spenser. You can consult it in the library but you can't borrow it.</p>	<p>Wednesday 1-3 TB306, Tower 2</p>

<p>EN2102</p>	<p>RENAISSANCE DRAMA <u>Lecturer:</u> Ms. Kirry O'Brien</p> <p>This course explores four plays by four different writers from the Renaissance period: Christopher Marlowe's <i>The Jew of Malta</i>, William Shakespeare's <i>The Merchant of Venice</i>, Kyd's <i>The Spanish Tragedy</i> and Jonson's <i>Volpone</i>.</p> <p>We will examine the development of theatrical drama during this era and invigilate many of the concerns of the day that were addressed by said theatre: power, race, gender, revenge etc.</p> <p><u>Assessment:</u> 15% for the class presentation write up, 15% for a mid-term minor essay and 70% for the final essay.</p>	<p>Monday 11-1 TB306, Tower 2</p>
<p>EN2106</p>	<p>SHAKESPEAREAN COMEDIES <u>Lecturer:</u> Ms. Kirry O'Brien</p> <p>This seminar will examine, in detail, four of Shakespeare's Comedies. Shakespeare's comedies end in heterosexual marriage: however, many trials and obstacles have to be overcome along the way. We shall explore the complex issues raised on the journey towards a so-called happy ending.</p> <p><u>Texts:</u> <i>As You Like It, Twelfth Night, All's Well that Ends Well, Measure for Measure.</i></p> <p><u>Assessment:</u> 15% for the class presentation write up, 15% for a mid-term minor essay and 70% for the final essay.</p>	<p>Monday 9-11 TB306, Tower 2</p>
<p>EN2107</p>	<p>SHAKESPEAREAN COMEDIES <u>Lecturer:</u> Ms. Kirry O'Brien</p> <p>This seminar will examine, in detail, four of Shakespeare's Comedies. Shakespeare's comedies end in heterosexual marriage: however, many trials and obstacles have to be overcome along the way. We shall explore the complex issues raised on the journey towards a so-called happy ending.</p> <p><u>Texts:</u> <i>As You Like It, Twelfth Night, All's Well that Ends Well, Measure for Measure.</i></p> <p><u>Assessment:</u> 15% for the class presentation write up, 15% for a mid-term minor essay and 70% for the final essay.</p>	<p>Tuesday 11-1 TB306, Tower 2</p>
<p>EN2111</p>	<p>NINETEENTH CENTURY GOTHIC FICTION Lecturer: Dr Elizabeth Tilley</p> <p>This module comprises a study of nineteenth-century adaptations in fiction of traditional Gothic forms, emphasising their potentially subversive nature. Victorian theories of gender, class and psychology will be examined in terms of their impact on the literature of the time.</p> <p><u>Texts include:</u> Mary Shelley, <i>Frankenstein, or The Modern Prometheus: The 1818 Text</i> (Oxford World's Classics, ed. Marilyn Butler (ISBN 978-0-19-953715-0)); Robert Louis Stevenson, <i>Strange Case of Dr Jekyll and Mr Hyde</i> (Oxford World's Classics, ed. Roger Luckhurst (ISBN 978-0-19-953622-1)); Bram Stoker, <i>Dracula</i> (Oxford World's Classics, ed. Maud Ellmann (ISBN 978-0-19-953593-4)); Bram Stoker, "The Burial of the Rats" and "Dracula's Guest" (on Canvas). <i>Please make sure that you buy the editions specified above. All are available in the Campus Bookstore.</i></p>	<p>Tuesday 12-2, Seminar Room 1, O'Donoghue Centre for Drama</p>

	Assessment: 30% continuous assessment (including class presentation) and 70% final essay.	
EN2121	<p>MEDIA INDUSTRIES Lecturer: Dr. Andrew Ó Baoill</p> <p>This course explores media industries from the perspective of those who work in them. How is media work funded? How does the platform economy shape the experience of media workers? What role is there for creativity? Students will work in a highly-collaborative and collegial environment to learn together about this dynamic sector, and develop their ability to critically assess Text: Readings available through library reading list service and Canvas.</p> <p>Assessment: 30% Continuous Assessment and 70% Final Assessment.</p>	Monday 1-3 TB306, Tower 2
EN2154	<p>EXPLORING SHAKESPEARE Lecturer: Ms Kirry O'Brien</p> <p>This seminar explores in detail some of the diversity of genres to be found with Shakespeare's Plays. Engaging with four very diverse plays it will examine an extensive range of (sometimes overlapping) themes. These will be examined in the context of the time of their construction and how they are read/performed today.</p> <p>Texts: <i>Romeo and Juliet</i>, <i>A Midsummer Night's Dream</i>, <i>Henry V</i>, <i>The Winter's Tale</i></p> <p>Assessment: 15% for the class presentation write up, 15% for a mid-term minor essay and 70% for the final essay.</p>	Wednesday 3-5 TB306, Tower 2
EN2173	<p>TRAVEL WRITING IN THE ARCTIC Lecturer: Dr Eavan O'Dochartaigh</p> <p>This course explores the Arctic through a variety of texts relating to travel and exploration, including diaries, travel narratives, memoirs, and fiction from the early nineteenth century to the twenty-first century. The module begins with a background to the historical geography of the Arctic and narratives of exploration, before looking at Arctic travel from an Indigenous viewpoint, and finally discussing present-day representations. Three texts, Francis McClintock's exploration narrative <i>Voyage of the 'Fox' in Arctic Seas</i>, Hans Hendrik's memoir <i>The Tale of my Travel to the High North</i>, and Michelle Paver's ghost story <i>Dark Matter</i>, will form the core of our reading, but we will also use other material in class including extracts from handwritten manuscripts, periodicals, travel narratives, and memoirs. We will read, write, and discuss how the Arctic was produced for readers and what present-day narratives influence how we imagine the region.</p> <p>Texts:</p> <p>You only need to buy one book for this course: Michelle Paver, <i>Dark Matter: A Ghost Story</i>, 2011 (available in university bookshop)</p> <p>Hans Hendrik, <i>Memoirs of Hans Hendrik, the Arctic traveller, serving under Kane, Hayes, Hall and Nares, 1853-1876</i>, 1878. (Available digitally on archive.org)</p>	Thursday 9-11 TB306, Tower 2

	<p>Francis Leopold McClintock, <i>The Voyage of the "Fox" in the Arctic Seas</i>, 1859. (Available digitally on archive.org, and in Library Special Collections)</p> <p>Other extracts will be made available online/handed out in class.</p> <p>Assessment: 30% continuous assessment (including individual presentation) and 70% final essay.</p>	
EN3113	<p>MODERNIST FICTION Lecturer: Dr Adrian Paterson</p> <p>This seminar course considers the radical prose of two of the twentieth century's finest writers, Katherine Mansfield and Virginia Woolf. Their innovations in technique and in perception revolutionized the short story while their rivalry and mutual influence spurred Woolf to conceive a new shape for the novel. While reading closely and conducting a detailed analysis of narrative form and prose style, we ask key questions about war, ego, consciousness, science, time, sex, gender, genre, audience, and empire. We also consider the place of genre in bringing about change in modernist fiction, and the role of essays and diaries in forming new kinds of narrative. Active class participation is encouraged and demanded.</p> <p>Texts: Virginia Woolf, <i>To The Lighthouse</i>, Oxford; Virginia Woolf, <i>A Room of One's Own</i>, Oxford; Virginia Woolf, <i>Orlando</i>, Oxford. Selected and edited by Vincent O'Sullivan 2006, <i>Katherine Mansfield's selected stories</i>, W.W. Norton New York [ISBN: 9780393925333].</p> <p>Assessment: 30% continuous assessment, including class participation and shorter written work; 70% final essay.</p>	<p>Wednesday 1-3 AC203, Arts/Science Building</p>
EN402.I	<p>HISTORY OF THE ENGLISH LANGUAGE Lecturer: Dr Frances McCormack</p> <p>Or perhaps not. The idea of "the English language" doesn't manage to capture the richness and variation of <i>Englises</i> that we'll encounter and may come to appreciate over the course of the semester. It presupposes a "correct English", a "proper English" – something that is fundamentally at odds with the diversity and dynamism of language itself.</p> <p>Over the course of this semester, we'll think about language change and variation, working backwards from our own point in time to the prehistory of English. We'll think about regional and social variations of English with particular attention to Hiberno-English. We'll explore some general linguistic principles, examine our own attitudes to linguistic difference, and try to untangle some of the peculiarities of English (not least its apparently unfathomable spelling rules!). And we'll ponder what might happen to <i>Englises</i> in the future.</p> <p>Textbook: Hejná, Míša & Walkden, George, <i>A History of English</i> (Textbooks in Language Sciences 9). Berlin: Language Science Press, 2022. This is an open access textbook, meaning it is available online for free as a PDF, but there are also hard copies available for purchase.</p>	<p>Tuesday 9-11 TB306, Tower 2</p>
ENG227.I	<p>EIGHTEENTH-CENTURY WRITING Lecturer: Dr Heather Ladd</p>	<p>Tuesday 12-2 TB303, Tower 2</p>

	<p>For historians of the eighteenth century, the period is known for its “freedom of sexual expression,” which saw notorious rakes, libertines, and saucy jades indulge their appetites with abandon. In this module, students will consider the ways in which this transformative age has influenced modern attitudes towards sex, sexuality and gender, and discuss the complicated legacy of eighteenth-century literature regarding issues such as the construction of gender, the commodification of the female body, the shifting definition of consent, the disruptive potential of the erotic, and the power relations between the sexes. Far from being a straightforward celebration of sex, these texts reveal the complex negotiations of agency and identity that characterise eighteenth-century literature.</p> <p>Texts: <i>The Norton Anthology of English Literature (10th Edition), Vol. C: Restoration and the Eighteenth Century</i>, Gen. Ed. Stephen Greenblatt. ISBN: 0393603040 - All texts marked with an asterisk * below are in the Norton Anthology. Eliza Haywood, <i>Fantominia, or Love in a Maze</i>* Anne Finch, “The Unequal Fetters”* Alexander Pope, <i>The Rape of the Lock</i>* Jonathan Swift, “The Lady’s Dressing Room”* Lady Mary Wortley Montagu, “The Reasons that Induced Dr. Swift to write a Poem called ‘The Lady’s Dressing Room’”* Excerpt from Laurence Sterne, <i>A Sentimental Journey</i>* Richard Brinsley Sheridan, <i>The School for Scandal</i> (Oxford World’s Classics)</p> <p>Assessment: 30% continuous assessment and 70% final essay.</p>	
<p>EN2112</p>	<p>CREATIVE WRITING Lecturer: Mr Eamon Doggett</p> <p>Please note: This seminar is <u>not</u> available to students of the BA in English & Creative Writing or the BA with Creative Writing</p> <p>This seminar will provide a forum for students to develop their own creative voices through the medium of writing. Students will get the chance to write their own creative pieces (short stories, novel extracts, poems, personal essays) and discuss them, along with the work of others, in an encouraging space. Grounded in a philosophy that to write well is to read well, we will also discuss a number of fiction, creative non-fiction and poetry texts. By engaging in close reading, editing, and writing exercises, students will develop and hone creative skills applicable to a broad range of disciplines, both in academia and the creative arts. Assessment: 30% continuous assessment, 70% final portfolio.</p>	<p>Monday 3-5 TB306, Tower 2</p>
<p>EN280.I</p>	<p>TRANSFORMATIONS OF THE NOVEL Dr. Heather Ladd</p> <p>Tobias Smollett defines the novel as “a large diffused picture, comprehending the characters of life.” When Smollett set down these words, the novel was still in its formative years. Those studying this period regularly describe the novel as having “risen” in the eighteenth century, as if its development was a smooth and effortless process. As students on this module will</p>	<p>Wednesday 4-6 AMB-G010, Psychology Building</p>

	<p>learn, however, the birth of the novel was messy and complicated, and early examples of the form are far more experimental than the three-volume novels of the nineteenth century would have us expect. Reflecting the attitude of the rollicking eighteenth century, when the ideas of the Enlightenment, the birth of consumer culture and the discoveries of medical science were remaking what it meant to be human, the texts on this module reveal a world of shifting constructions of gender, power, and the individual.</p> <p><u>Texts:</u> Daniel Defoe, <i>Moll Flanders</i> (Oxford World's Classics) Excerpt from Jonathan Swift, <i>Gulliver's Travels</i> (Oxford World's Classics) Horace Walpole, <i>The Castle of Otranto</i> (Oxford World's Classics) Frances Burney, <i>Evelina</i> (Oxford World's Classics) <u>Assessment:</u> Continuous assessment 30% and final essay 70%.</p>	
<p>EN2146</p>	<p>MEDIEVAL PIETY Dr. Dermot Burns</p> <p>The term 'Middle Ages' designates the time period from the collapse of the Roman Empire to the Renaissance and Reformation. The literature that was produced during this era of enormous linguistic, historical, and social change is referred to as 'medieval'. The term derives from the Latin words: medum (middle) and aevum (age). The literary texts covered in this seminar reflect medieval authors' preoccupations with Christian piety – a powerful and recurring theme throughout this period. A wide range of medieval texts will be considered, stretching from Bede's 'The Story of Cædmon' (ca. 673-735) to the <i>York Play of the Crucifixion</i> (ca. 1425), and also including: a selection of Middle English Incarnation and Crucifixion lyrics; Julian of Norwich's <i>Book of Showings</i>; <i>The Book of Margery Kempe</i>; and the poem, 'Pearl'.</p> <p><u>Texts:</u> Greenblatt, S. (ed.), <i>The Norton Anthology of English Literature, Vol. A: The Middle Ages</i>, 9th edn. (N.Y & London: Norton, 2012). Print. Excerpts from 'Pearl', available online at http://www.gutenberg.org/files/13211/13211-8.txt and http://d.lib.rochester.edu/teams/text/stanbury-pearl . <u>Assessment:</u> 30% continuous assessment and 70% final essay.</p>	<p>Wednesday 3-5 AC203, Arts/Science Building</p>
<p>EN3105</p>	<p>TWENTIETH-CENTURY CHILDREN'S FICTION Dr. Coralline Dupuy</p> <p>The focus of this course is an in-depth analysis of modern texts for children and young adults written in the last three decades. Through this course, the students will appraise each text individually and to look at the global issues pervading the genre. The proposed method of study is comparative analysis.</p> <p><u>Required texts:</u></p> <ul style="list-style-type: none"> · Dahl, Roald. <i>The Witches</i>. London: Puffin, 1988. · Sachar, Louis. <i>Holes</i>. London: Bloomsbury, 1998. · Crossan, Sarah. <i>The Weight of Water</i>. London: Bloomsbury, 2011. · Mafi, Tahereh. <i>A very large Expanse of Sea</i>. London: HarperCollins, 2018 <p><u>Assessment:</u> continuous assessment 30% and final essay 70%.</p>	<p>Wednesday 11-1 TB306, Tower 2</p>

<p>EN598.I</p>	<p>LITERATURE AND VISUAL ART</p> <p>The creation of worlds in the mind is a tricky business: poets and novelists use words; artists use colour and line to suggest meaning. What happens when we have both, and who is in charge? Dickens had a great deal of control over the illustrations that accompanied his novels; in contrast, W.H. Auden’s “Musée des Beaux Arts” was written some four hundred years after the Brueghel painting it uses as its starting point. Does this matter?</p> <p>This course looks at literature and visual art in a comparative way, asking questions about the ways words and pictures comment on each other and contribute to an alteration in the reading/viewing experience. Class discussion will focus on practice in the interpretation of examples of both literature and art from a variety of genres and historical periods.</p> <p><u>Texts include:</u> Charles Dickens, <i>A Tale of Two Cities</i> (Penguin Classics, ed. Richard Maxwell (ISBN 978-0-141-43960-0)) Please make sure you buy this edition, available in the campus bookstore; selections from Arthur Conan Doyle’s Sherlock Holmes stories, and poetry from a variety of periods in the Course Reader (art and text) on Canvas))</p> <p><u>Assessment:</u> 30% continuous assessment (journal, in-class presentation, short essay), 70% final essay.</p>	<p>Thursday 12-2, Seminar Room 1, O’Donoghue Centre for Drama, Theatre & Performance</p>
<p>EN3146</p>	<p>MONSTERS, MISCHIEF & MARVELS: READING OLD ENGLISH Dr. Frances McCormack</p> <p>What happens when a nun eats a lettuce without first blessing herself? What kind of magic charm should you use if you want to rid yourself of a wart? How do you protect your gold from giant ants? Why are hens so flammable? Why are witches fond of sneezing? This course takes an innovative approach to language learning: no tests, no stress, and no rote memorisation. We’ll learn the fundamentals of grammar and read entertaining prose texts in their original language, exploring the world of the Old English people along the way.</p> <p>This course is an introduction to the Old English Language, teaching you the basics in translating Old English. No prior knowledge of studying languages or linguistics is required.</p> <p><u>Text:</u> Course handbook will be available from Blackboard. <u>Assessment:</u> portfolio of exercises (30%) and two longer translation passages (worth 35% each).</p>	<p>Friday 9-11 TB306, Tower 2</p>
<p>EN3159</p>	<p>TWENTIETH CENTURY WRITING BY WOMEN (BRITISH AND NORTH AMERICA) <i>Writing the Flâneuse</i> Dr. Emily Ridge</p> <p>This seminar module will explore representations of metropolitan spaces and experiences in twentieth-century women’s writing. The figure of the <i>flâneur</i> – a term used to define a male wanderer and observer of urban life – has long been integral to critical explorations of modernity. However, students on this module will be introduced to the contrasting feminine figure of the <i>flâneuse</i> – a female wanderer and observer of urban life – as this figure evolves across the twentieth century, drawing attention to the many re-evaluative</p>	<p>Tuesday 1-3 TB306, Tower 2</p>

	<p>efforts to bring matters of gender as well as the centrality of women's writing and experience to the forefront of studies of modern literature and culture. It will offer a critical and historical framework for approaching the figure of the <i>flâneuse</i>, reading primary texts alongside key critical works, and further incorporating discussions of space, spectacle, urban geography, mobility, consumer culture and leisure/labour. The module will follow a broadly chronological trajectory, drawing on examples from essays, novels, short fiction, and poetry by a diverse range of British and North American writers.</p> <p><u>Required Reading:</u></p> <ul style="list-style-type: none"> ➤ Hope Mirlees's 'Paris: A Poem' (1920) – to be circulated ➤ Nella Larsen's <i>Passing</i> (1929) Penguin ISBN 9780241472712 ➤ Virginia Woolf's 'Street Haunting: A London Adventure' (1930) – to be circulated ➤ Djuna Barnes's <i>Nightwood</i> (1936) – Faber ISBN 9780571322862 ➤ Jean Rhys's <i>Good Morning, Midnight</i> (1939) – Penguin ISBN 9780141183930 ➤ Joan Didion 'Goodbye to All That' (1967) – to be circulated ➤ Margaret Drabble 'A Day in the Life of a Smiling Woman' (1973) – to be circulated ➤ Doris Lessing, 'In Defence of the Underground' (1992) – to be circulated <p><u>Assessment:</u> 30% continuous assessment; 70% final essay.</p>	
<p>EN3109</p>	<p>POETRY OF THE FIRST WORLD WAR Ms Kirry O'Brien</p> <p>The approach of this seminar will be thematic. We engage with a wide variety of material by both poets who have only one poem of substance, to others whose body of work from this very short time period is remarkable. We begin with some of the poetry that helped create the climate for war. We also look at the (now all but forgotten) poetry that was written and read during the war by both combatants and non-combatants, both male and female. Male soldier poets examined include, amongst others, Rupert Brooke, Siegfried Sassoon, Ivor Gurney, Edward Thomas, Issac Rosenberg, and Wilfred Owen. Female writers to be studied include, amongst others, Jessie Pope, Vera Brittain and May Wedderburn Cannan.</p> <p><u>Assessment:</u> 30% Continuous Assessment (15% class presentation write up, 15% for mid-term review/close reading of a poem or poster from the period) 70% final essay.</p>	<p>Tuesday 9-11 Seminar Room 1, O'Donoghue Centre for Drama, Theatre & Performance</p>
<p>EN3110</p>	<p>POETRY OF THE FIRST WORLD WAR Ms Kirry O'Brien</p> <p>The approach of this seminar will be thematic. We engage with a wide variety of material by both poets who have only one poem of substance, to others whose body of work from this very short time period is remarkable. We begin with some of the poetry that helped create the climate for war. We also look at the (now all but forgotten) poetry that was written and read during the war by both combatants and non-combatants, both male and female. Male soldier poets examined include, amongst others,</p>	<p>Monday 2-4 IT203, IT Building</p>

	<p>Rupert Brooke, Siegfried Sassoon, Ivor Gurney, Edward Thomas, Issac Rosenberg, and Wilfred Owen. Female writers to be studied include, amongst others, Jessie Pope, Vera Brittain and May Wedderburn Cannan.</p> <p><u>Assessment:</u> 30% Continuous Assessment (15% class presentation write up, 15% for mid-term review/close reading of a poem or poster from the period) 70% final essay.</p>	
EN3144	<p>EN3144 EMPIRE WRITING Dr. Muireann O’Cinneide</p> <p>This seminar explores the relationship between Britain and India as represented in nineteenth-century fiction. India, often hailed as the ‘Jewel in the Crown’ of the British Empire, came to symbolise in the Victorian popular imagination the deepest desires and fantasies of imperial conquest. In the aftermath of the Indian Uprising of 1857-58, however, it also came to represent the terrifying possibilities of imperial overthrow. British writers projected cultural anxieties about civilisation, race, and knowledge into narratives about Indian mystery and violence, even as Indian writers turned fiction in English into complex expressions of national, colonial and/or anti-colonial identity. The texts on this module include a sensational Orientalist bestseller; one of the first detective novels in English literature; short stories promising intimate revelations from the Indian home; and an imperial bildungsroman of adventure and espionage from the writer whose work became emblematic of British India.</p> <p>Texts:</p> <ul style="list-style-type: none"> • Wilkie Collins, <i>The Moonstone</i> (1868) (pref. 2019 Oxford UP ed. O’Gorman); • Rudyard Kipling, <i>Kim</i> (1901) (pref. 2008 Oxford UP ed. Alan Sandison) • Cornelia Sorabji, extracts from <i>Love and Life Behind the Purdah</i> (1901); • Flora Annie Steel, extracts from <i>The Flower of Forgiveness</i> (1894); • Philip Meadows Taylor, extracts from <i>Confessions of a Thug</i> (1839). <p>Online versions of all texts will be available via the Library catalogue and/or Canvas. Students are recommended to purchase the Collins and Kipling editions specified; those wishing to read ahead should start with Collins’s <i>The Moonstone</i></p> <p>Assessment: 30% continuous assessment (20% individual presentation and class exercises; 10% written assignment(s)); 70% final essay.</p>	Thursday 1-3 TB306, Tower 2
EN459.I	<p>CONTEMPORARY IRISH WRITING Ms Fionnula Simpson</p> <p>This seminar will focus on Irish writing from the last fifteen years. We will focus on how transformations in literary and cultural representation of Ireland and Irishness intersect with class, gender, race, ethnicity, disability and sexuality in Ireland. This seminar will examine writing across form: fiction, non-fiction, drama, and novella to consider how such texts critique and investigate Irish literary and cultural traditions. This seminar will</p>	Thursday 3-5 TB306, Tower 2

	<p>consider how the changing political, social, and cultural contexts impact these works, acknowledging that social change and cultural output are deeply intertwined both in terms of theme and structure. In this seminar we will concentrate primarily on close readings of the selected texts. However, we will also use supplementary critical and cultural material to widen our understanding of these texts and their relationship to Ireland and Irishness.</p> <p>Required Readings: <i>The Spinning Heart</i> (2012) by Donal Ryan <i>This Hostel Life</i> (2018) by Melatu Uche Okorie <i>I Heart Alice Heart I</i> (2010) by Amy Conroy <i>Unsettled</i> (2021) by Rosaleen McDonagh <i>Small Things Like These</i> (2021) by Claire Keegan</p> <p>Assessment: 30% Mid-Term Essay; 70% Final Essay</p>	
<p>EN464.I</p>	<p>NEGOTIATING IDENTITIES: Aspects of 20th Century Irish Writing Ms. Teresa Dunne and Ms. Rachel Andrews (Semester 1) Dr Nessa Cronin and Mr John Brady (Semester 2)</p> <p>This course provides an introduction to twentieth-century Irish literature in English and the Irish language (in translation). It considers how writers have participated in the negotiation of modern and contemporary Irish identities. Through a close critical reading of key selected texts, it will investigate the ways in which writers have imagined and re-imagined Ireland and Irishness from the literary and cultural revival of the late nineteenth and early twentieth centuries through to the new millennium. Issues to be addressed will include Ireland's transition from a traditional to a modern society, language, gender, and the connections between literary production and the imagined 'nation'. Knowledge of Irish is not necessary for this course, as all Irish language texts will be studied in English translation.</p> <p><u>Texts</u> covered in the module include: Pádraic Mac Pearse's poem 'Mise Éire', Pádraic Ó Conaire's short story 'My Dark Slender Poet', Yeats and Gregory's "Manifesto for Irish Literary Theatre", Synge's play <i>A Playboy of The Western World</i>, Extracts From Peig Sayers <i>Peig</i>, Selected Poems by Máirtín Ó Direáin, James Joyce's <i>Dubliners</i> (selected stories), Myles na gCopaleen's <i>The Poor Mouth</i>, Máirtín Ó Cadhain's Short story 'The Key', Edna O'Brien's <i>The Country Girls</i> and Selected Poems by Eavan Boland, Selected Poems by Máire Mhac an tSaoi, Selected Poems by Seán Ó Ríordáin, Brian Friel's play <i>Translations</i>, Selected Poems by Nuala Ní Dhomhnaill Selected Poems by Gearóid Mac Lochlainn, Selected Poems by Doireann Ní Ghríofa and Melatu Uche Okorie <i>This Hostel Life</i></p> <p>Assessment: 30% Continuous Assessment: Oral Presentation (10%) and Small Written Piece (20%); 70% Final Assessment: Essay</p>	<p>Wednesday 3-5 Seminar Room, Centre for Irish Studies</p>

Lecture Courses Semester 2, 2023-24

EN2125: STUDIES IN MEDIEVAL LITERATURE

The first half of this course examines the fourteenth-century alliterative poem, *Sir Gawain and the Green Knight*, as an example of the genre of medieval Arthurian romance. We will consider themes such as courage, chivalric worth, testing, temptation, and piety.

Chaucer wrote his famous *Canterbury Tales* in the last quarter of the fourteenth century and this last great work of his is one of the most exciting and varied in the English Language. Obscenity and profanity jostle with piety and solemnity as twenty-three characters tell stories of magic, war, love, fornication and virtue. If you are of a historical persuasion, you will be happy here – you will learn, from the perspective of a witty, forgiving analyst of self and society, about the nature of late medieval life, as lived by student, saint, lover, knight, priest, wife; about money, crime, sex, the Church, medicine, gender, about guilds, monasteries, pilgrimages, warfare, love.

We will read a selection of the *Canterbury Tales*, including *The General Prologue*, *The Knight's Tale*, *The Miller's Tale* and the *Wife of Bath's Prologue and Tale*.

Venue/Time: **Tuesday 3-4 in AC001 O'Flaherty Theatre AND Thursday 3-4 AC002 Anderson Theatre**

Lecturer: Dr. Clíodhna Carney (cliona.carney@universityofgalway.ie) and Dr Dermot Burns (dermot.burns@universityofgalway.ie)

Texts:

W. R. J. Barron, ed., *Sir Gawain and the Green Knight*, revised edition (Manchester: Manchester University Press, 1998).

Students may choose either the *Norton Chaucer* (2019), edited by David Lawton, or the *Riverside Chaucer*, 3rd edition (2008), edited by Larry Benson.

Assessment: mid-term assignment (40%) and final essay (60%)

ENG203.E GENRE STUDIES

Reason and feeling warred for prominence during the long eighteenth century, a culturally vibrant time in which many forms and genres of literature flourished against a backdrop of significant global change. Many authors worked in multiple modes of literary expression, producing poetry, drama, and prose during their careers, very often to critique their society's values and practices. This course uses the anchoring concepts of satire and sentiment to explore the various genres of literature consumed by readers during a period that straddles both the Age of Reason and the Age of Sensibility. The expansive nature of this survey of eighteenth-century genres will allow us to chart the development and progression of various key themes within the period and learn about the important political, social, and intellectual contexts out of which these texts emerged.

Venue/Time: **Monday 5-6 in AMB-1021 O'hEocha Theatre and Thursday 12-1pm IT250, IT Building**

Lecturer: Dr. Heather Ladd

Texts:

All texts marked with an asterisk * below will be provided on Blackboard
John Wilmont, Earl of Rochester, "A Satyr Against Reason and Mankind"*

Alexander Pope, "Epistle to Dr. Arbuthnot"*
Jonathan Swift, "Verses on the Death of Dr. Swift, D.S.P.D."*
Susanna Centlivre, *The Basset Table**
Lady Mary Wortley Montague, "Saturday: The Small Pox"*
John Gay, *The Beggar's Opera* (Oxford World's Classics)
Oliver Goldsmith, "The Deserted Village"*
Henry Mackenzie, *The Man of Feeling* (Oxford World's Classics)
Excerpt from Olaudah Equiano, *The Interesting Narrative of the Life of Olaudah Equiano**

Assessment: 40% midterm assignment and 60% final essay

ENG304.E CONTEMPORARY LITERATURE

This course will explore new and relatively recent literature and is structured into two interconnected sections: one focusing on Irish literature and one focusing on 'international' literature. Together, the two sections will comprise novels and genre-bending works by writers from Ireland and other countries, published in the past two decades. The course will encourage us to ask ourselves what 'contemporary' means with regard to particular cultures, particular issues, and particular authors. We will explore how these authorial voices and the artistic and genre experiments they undertake illumine our present world in specific and sometimes unexpected ways. Our discussions will focus closely on the forms, structures, and techniques employed by these writers, and on the themes and issues for discussion that arise for us in their work. While our investigations will concentrate primarily on close readings of the selected works, we will also use supplementary critical and biographical material to broaden our potential understanding of the worlds from which, and about which, they speak.

Venue/Time: **Wednesday 10-11, Tyndall Theatre AND Friday 10-11 AC001 O'Flaherty Theatre**

Lecturers: Dr John Kenny (john.kenny@universityofgalway.ie) and Mr Mike McCormack (mike.mccormack@universityofgalway.ie)

Texts:

Section A: Irish Literature

Lecturer: Dr John Kenny Assessment: Mid-term essay (40%)

Required reading (any editions, including electronic, will be fine):

John McGahern, *That They May Face the Rising Sun* (2002)

Mary Costello, *The River Capture* (2019)

Patrick McCabe, *Poguemahone* (2022)

Section B: International Literature

Lecturer: Mr Mike McCormack Assessment: End-of-term essay (60%)

Required reading:

Daniel Woodrell, *Winter's Bone* (2006)

Olivia Laing, *The Trip to Echo Spring: On Writers and Drinking* (2013)

Max Porter, *Grief is the Thing with Feathers* (2015)

Maylis de Kerangal, *Mend the Living* (2017; trans. from French)

Assessment: 40% mid-term essay and 60% end-of-term assignment

ENG228.E: OLD ENGLISH LITERATURE

This course is not only a study of early poetry in English, but a reflection on what we study, how we study it, and why. We'll explore the poetry in translation with a view to holding scholarly traditions up to scrutiny. We'll analyse texts that have been classed as wisdom poems, battle poems, riddles, elegies, and even charms, and we'll consider how useful or appropriate these designations are. While we'll produce collaborative close readings and experimental translations of texts, we'll also reflect on our own scholarly practices and the tradition that has shaped the field of study. In doing so, we'll engage with a range of theoretical perspectives.

Venue/Time: Monday 4-5 in AC001 O'Flaherty Theatre AND Wednesday 9-10 SC001 Kirwan Theatre

Lecturer: Dr. Frances McCormack (frances.mccormack@universityofgalway.ie)

Texts:

Primary Sources, will be available on Canvas

Assessment: mid-term assignment (40%) and final essay (60%)

EN385.E DRAMA AND THEATRE STUDIES

This course offers students an introduction to theatre history and dramatic writing. The first half explores medieval and early modern drama, the second half focuses on modern and contemporary theatre. We pay special attention to the modes in which meanings are produced by theatre as a performance medium and to the various ways in which the theatre functions as a social institution.

Venue/Times: Wednesday 2-3 pm IT250 and Friday 1-2pm AC002, Anderson Theatre

Lecturers: Dr Dermot Burns (Dermot.burns@universityofgalway.ie) and Dr Ian Walsh (ian.walsh@universityofgalway.ie)

Required reading:

The York Play of the Crucifixion. Available at: <https://d.lib.rochester.edu/teams/text/davidson-play-35-crucifixio-christi> and <https://pls.artsci.utoronto.ca/wp-content/uploads/2015/09/York35.html>

Gorboduc, Thomas Sackvile and Thomas Norton. Available

at: https://archive.org/stream/cu31924013133834/cu31924013133834_djvu.txt and <https://www.luminarium.org/renaissance->

[editions/gorboduc.html](https://www.luminarium.org/renaissance-editions/gorboduc.html) and <https://resources.warburg.sas.ac.uk/pdf/emh68b2456709.pdf>

King Lear, William Shakespeare. Oxford World Classics. Ed. Stanley Wells. ISBN 0199535825

Macbeth, William Shakespeare. Oxford World Classics. Ed. Nicholas Brooke. ISBN 0199535833.

One Servant Two Masters, Carlo Goldoni, [https://gutenberg.ca/ebooks/goldonident-](https://gutenberg.ca/ebooks/goldonident-twomasters/goldonident-twomasters-00-h.html)

[twomasters/goldonident-twomasters-00-h.html](https://gutenberg.ca/ebooks/goldonident-twomasters/goldonident-twomasters-00-h.html) we will be also viewing *One Man Two Govnors* by Richard Bean available through National Theatre Live.

The Rover, Aphra Behn, <https://www.gutenberg.org/files/21339/21339-h/21339-h.htm>

The Shaughraun, Dion Boucicault, Samuel French and Son, available online through Hardiman Library website.

The Seagull, Anton Chekhov translated by Christopher Hampton— available through Drama Online

Machinal, Sophie Treadwell, London, Nick Hern Books, 2018. Available free through Hardiman Library website.

Assessment: Continuous Assessment (40%) and a Final Assignment (60%)

EN3143 LITERATURE IN THE DIGITAL AGE

Course Description to be confirmed

Venue/Time: Tuesday 5-6pm, AMB-1021 O'hEocha Theatre AND Thursday 11-12noon IT250 IT Building

Lecturers: tbc

Texts:

TBC

Assessment: 40% mid-term essay and 60% end-of-term assignment

LIST OF SEMINARS (SEMESTER 2 Only)

For those visiting students who are registered for the full academic year for 2023-24, please see below a list of seminars that will be available in Semester 2. Please note: There will be another separate, seminar registration process in January 2024 for students who wish to obtain a place in one of the below seminars

Code	Seminar Title	Venue
EN2114	<p>RENAISSANCE DRAMA Lecturer: Ms. Kirry O'Brien</p> <p>This course explores four plays by four different writers from the Renaissance period: Christopher Marlowe's <i>The Jew of Malta</i>, William Shakespeare's <i>The Merchant of Venice</i>, Kyd's <i>The Spanish Tragedy</i> and Jonson's <i>Volpone</i>. We will examine the development of theatrical drama during this era and invigilate many of the concerns of the day that were addressed by said theatre: power, race, gender, revenge etc. Assessment: 15% for the class presentation write up, 15% for a mid-term minor essay and 70% for the final essay.</p>	<p>Tuesday 11-1 TB306, Tower 2 (Semester 2)</p>
EN2116	<p>SHAKESPEAREAN COMEDIES Lecturer: Ms. Kirry O'Brien</p> <p>This seminar will examine, in detail, four of Shakespeare's Comedies. Shakespeare's comedies end in heterosexual marriage: however, many trials and obstacles have to be overcome along the way. We shall explore the complex issues raised on the journey towards a so-called happy ending. Texts: <i>As You Like It</i>, <i>Twelfth Night</i>, <i>All's Well that Ends Well</i>, <i>Measure for Measure</i>. Assessment: 15% for the class presentation write up, 15% for a mid-term minor essay and 70% for the final essay.</p>	<p>Monday 9-11 TB306, Tower 2 (Semester 2)</p>
EN2155	<p>EXPLORING SHAKESPEARE Lecturer: Ms Kirry O'Brien</p> <p>This seminar explores in detail some of the diversity of genres to be found with Shakespeare's Plays. Engaging with four very diverse plays it will examine an extensive range of (sometimes overlapping) themes. These will be examined in the context of the time of their construction and how they are read/performed today. Texts: <i>Romeo and Juliet</i>, <i>A Midsummer Night's Dream</i>, <i>Henry V</i>, <i>The Winter's Tale</i> Assessment: 15% for the class presentation write up, 15% for a mid-term minor essay and 70% for the final essay.</p>	<p>Tuesday 4-6 TB306, Tower 2 (Semester 2)</p>
EN3114	<p>MODERNIST FICTION Lecturer: Dr Adrian Paterson</p> <p>This seminar course considers the radical prose of two of the twentieth century's finest writers, Katherine Mansfield and Virginia Woolf. Their innovations in technique and in perception</p>	<p>Tuesday 11-1, Seminar Room 1, O'Donoghue Centre for Drama, Theatre</p>

	<p>revolutionized the short story while their rivalry and mutual influence spurred Woolf to conceive a new shape for the novel. While reading closely and conducting a detailed analysis of narrative form and prose style, we ask key questions about war, ego, consciousness, science, time, sex, gender, genre, audience, and empire. We also consider the place of genre in bringing about change in modernist fiction, and the role of essays and diaries in forming new kinds of narrative. Active class participation is encouraged and demanded.</p> <p>Texts: Virginia Woolf, <i>To The Lighthouse</i>, Oxford; Virginia Woolf, <i>A Room of One's Own</i>, Oxford; Virginia Woolf, <i>Orlando</i>, Oxford. Selected and edited by Vincent O'Sullivan 2006, Katherine Mansfield's selected stories, W.W. Norton New York [ISBN: 9780393925333].</p> <p>Assessment: 30% continuous assessment, including class participation and shorter written work; 70% final essay.</p>	and Performance (Semester 2)
EN410.II	<p>JANE AUSTEN Lecturer: Dr. Muireann O'Cinneide</p> <p>This seminar explores the writings of Jane Austen (1775-1817), one of the best-loved and most critically admired novelists in English literature. The module considers some of Austen's earliest work, tracing her transition from gleeful parody to pointed social satire, and tracing her reworking of the established character tropes of the eighteenth-century novel into a distinctive psychological complexity. We then discuss two of Austen's most complex and often-misunderstood mature novels, examining how she refined her satire into an ironic narrative mode that becomes a powerful tool of ethical commentary on the power structures of early-nineteenth-century Britain and its colonial territories. Seminars will also address the twentieth- and twenty-first century production of Jane Austen as an authorial brand through cinematic/television/social media adaptations, literary pastiches, and cultural tourism.</p> <p>Required Texts: "Lady Susan" (1794); <i>Northanger Abbey</i> (1818); <i>Mansfield Park</i> (1814); <i>Emma</i> (1815). Oxford University Press editions (where possible), esp. the 2008 edition for NA (which includes "LS").</p> <p>Assessment: 30% continuous assessment (20% individual presentation and in-class activities; 10% written assignment(s)); 70% final essay.</p>	Thursday 1-3 TB306, Tower 2 (Semester 2)
ENG230.II	<p>NINETEENTH CENTURY DETECTIVE FICTION Lecturer: Dr. Coralline Dupuy</p> <p>The focus of this course is a selection of the Sherlock Holmes stories by Arthur Conan Doyle.</p> <p>The critical tools used in class include structuralist, post-colonial, and gender studies.</p> <p>Through this course, the students will appraise each text individually and look at the global issues pervading the Sherlock Holmes corpus. The proposed method of study is comparative analysis.</p> <p>Required Texts</p> <ul style="list-style-type: none"> · Doyle, Arthur Conan. <i>A Study in Scarlet</i>. 1887. Oxford: OUP, 2008. · Doyle, Arthur Conan. <i>The Adventures of Sherlock Holmes</i>. 1891. Oxford: OUP, 1999. 	Tuesday 1-3, TB306, Tower 2 (Semester 2)

	<ul style="list-style-type: none"> · Doyle, Arthur Conan. <i>The Hound of the Baskervilles</i>. 1901. Oxford: OUP, 2008. · Doyle, Arthur Conan. <i>'The Final Problem.'</i> The Memoirs of Sherlock Holmes. 1893. Oxford: OUP, 2009. <p>Assessment: continuous assessment 30% and final essay 70%.</p>	
EN2100	<p>CREATIVE WRITING <u>Lecturer:</u> Mr Eamon Doggett</p> <p><u>Please note:</u> This seminar is <u>not</u> available to students of the BA in English & Creative Writing or the BA with Creative Writing</p> <p>This seminar will provide a forum for students to develop their own creative voices through the medium of writing. Students will get the chance to write their own creative pieces (short stories, novel extracts, poems, personal essays) and discuss them, along with the work of others, in an encouraging space. Grounded in a philosophy that to write well is to read well, we will also discuss a number of fiction, creative non-fiction and poetry texts. By engaging in close reading, editing, and writing exercises, students will develop and hone creative skills applicable to a broad range of disciplines, both in academia and the creative arts. <u>Assessment:</u> 30% continuous assessment, 70% final portfolio.</p>	Monday 3-5 TB306, Tower 2 (Semester 2)
EN2174	<p>EXPLORING SHAKESPEARE Lecturer: Ms Kirry O'Brien</p> <p>This seminar explores in detail some of the diversity of genres to be found with Shakespeare's Plays. Engaging with four very diverse plays it will examine an extensive range of (sometimes overlapping) themes. These will be examined in the context of the time of their construction and how they are read/performed today.</p> <p>Texts: Romeo and Juliet, A Midsummer Night's Dream, Henry V, The Winter's Tale</p> <p>Assessment: 15% for the class presentation write up, 15% for a mid-term minor essay and 70% for the final essay.</p>	Monday 11-1 TB306, Tower 2 (Semester 2)
ENG243.II	<p>SPECIAL TOPIC</p> <p>Course description to be confirmed</p>	Time tbc
EN280.II	<p>TRANSFORMATIONS OF THE NOVEL Dr. Heather Ladd</p> <p>Tobias Smollett defines the novel as "a large diffused picture, comprehending the characters of life." When Smollett set down these words, the novel was still in its formative years. Those studying this period regularly describe the novel as having "risen" in the eighteenth century, as if its development was a smooth and effortless process. As students on this module will learn, however, the birth of the novel was messy and complicated, and early examples of the form are far more experimental than the three-volume novels of the nineteenth century would have us expect. Reflecting the attitude of the rollicking eighteenth century, when the ideas of the Enlightenment, the birth of consumer culture and the discoveries of medical science were remaking what it meant to be human, the texts on this module reveal a world of shifting constructions of gender, power, and the individual.</p> <p>Texts:</p>	Tuesday 1-3, TB303, Tower 2 (Semester 2)

	<p>Daniel Defoe, <i>Moll Flanders</i> (Oxford World's Classics) Excerpt from Jonathan Swift, <i>Gulliver's Travels</i> (Oxford World's Classics) Horace Walpole, <i>The Castle of Otranto</i> (Oxford World's Classics) Frances Burney, <i>Evelina</i> (Oxford World's Classics) Assessment: Continuous assessment 30% and final essay 70%.</p>	
EN3111	<p>POETRY OF THE FIRST WORLD WAR Ms Kirry O'Brien</p> <p>The approach of this seminar will be thematic. We engage with a wide variety of material by both poets who have only one poem of substance, to others whose body of work from this very short time period is remarkable. We begin with some of the poetry that helped create the climate for war. We also look at the (now all but forgotten) poetry that was written and read during the war by both combatants and non-combatants, both male and female. Male soldier poets examined include, amongst others, Rupert Brooke, Siegfried Sassoon, Ivor Gurney, Edward Thomas, Issac Rosenberg, and Wilfred Owen. Female writers to be studied include, amongst others, Jessie Pope, Vera Brittain and May Wedderburn Cannan. Assessment: 30% Continuous Assessment (15% class presentation write up, 15% for mid-term review/close reading of a poem or poster from the period) 70% final essay.</p>	<p>Tuesday 9-11 Seminar Room 1, O'Donoghue Centre for Drama, Theatre & Performance (Semester 2)</p>
EN3112	<p>POETRY OF THE FIRST WORLD WAR Ms Kirry O'Brien</p> <p>The approach of this seminar will be thematic. We engage with a wide variety of material by both poets who have only one poem of substance, to others whose body of work from this very short time period is remarkable. We begin with some of the poetry that helped create the climate for war. We also look at the (now all but forgotten) poetry that was written and read during the war by both combatants and non-combatants, both male and female. Male soldier poets examined include, amongst others, Rupert Brooke, Siegfried Sassoon, Ivor Gurney, Edward Thomas, Issac Rosenberg, and Wilfred Owen. Female writers to be studied include, amongst others, Jessie Pope, Vera Brittain and May Wedderburn Cannan. Assessment: 30% Continuous Assessment (15% class presentation write up, 15% for mid-term review/close reading of a poem or poster from the period) 70% final essay.</p>	<p>Monday 2-4 Seminar Room 1, O'Donoghue Centre for Drama, Theatre & Performance (Semester 2)</p>
EN3145	<p>EN3144 EMPIRE WRITING Dr. Muireann O'Cinneide</p> <p>This seminar explores the relationship between Britain and India as represented in nineteenth-century fiction. India, often hailed as the 'Jewel in the Crown' of the British Empire, came to symbolise in the Victorian popular imagination the deepest desires and fantasies of imperial conquest. In the aftermath of the Indian Uprising of 1857-58, however, it also came to represent the terrifying possibilities of imperial overthrow. British writers projected cultural anxieties about civilisation, race, and knowledge into narratives about Indian mystery and violence, even as Indian writers turned fiction in English into complex</p>	<p>Thursday 9-11 TB303, Tower 2 (Semester 2)</p>

	<p>expressions of national, colonial and/or anti-colonial identity. The texts on this module include a sensational Orientalist bestseller; one of the first detective novels in English literature; short stories promising intimate revelations from the Indian home; and an imperial bildungsroman of adventure and espionage from the writer whose work became emblematic of British India.</p> <p>Texts:</p> <ul style="list-style-type: none"> • Wilkie Collins, <i>The Moonstone</i> (1868) (pref. 2019 Oxford UP ed. O'Gorman); • Rudyard Kipling, <i>Kim</i> (1901) (pref. 2008 Oxford UP ed. Alan Sandison) • Cornelia Sorabji, extracts from <i>Love and Life Behind the Purdah</i> (1901); • Flora Annie Steel, extracts from <i>The Flower of Forgiveness</i> (1894); • Philip Meadows Taylor, extracts from <i>Confessions of a Thug</i> (1839). <p>Online versions of all texts will be available via the Library catalogue and/or Canvas. Students are recommended to purchase the Collins and Kipling editions specified; those wishing to read ahead should start with Collins's <i>The Moonstone</i></p> <p>Assessment: 30% continuous assessment (20% individual presentation and class exercises; 10% written assignment(s)); 70% final essay.</p>	
<p>EN435.II</p>	<p>STUDIES IN 20TH CENTURY POETRY Dr Adrian Paterson</p> <p>'Literature', said the American poet Ezra Pound, 'is news that STAYS news'. This course reverberates with the shock of the new in poetry and poetics, examining the different ways poetry stays news from the revolutionary beginning of the twentieth century onwards. Poems are considered as formal artefacts, as agonized personal responses, and as radical symptoms of (or interventions) into changing times. Poets who 'make it new' are especially scrutinized: a range of American poets from Pound, T.S. Eliot, Hilda Doolittle, and William Carlos Williams, are joined by the chance to examine other voices from England and around the world. The exciting plurality and diversity of poetry in the early and mid-century thus leads to a (limited) choice of authors for special study. The course demands attention to close reading and class participation and encourages individual research projects.</p> <p>Text: Jahan Ramazani, Richard Ellman, Robert O'Clair, Na (Editor), <i>The Norton Anthology of Modern and Contemporary Poetry</i>, Third Edition, W. W. Norton & Company</p> <p>Assessment: 30% continuous assessment and 70% final essay.</p>	<p>Monday 1-3 TB306, Tower 2 (Semester 2)</p>
<p>EN459.II</p>	<p>CONTEMPORARY IRISH WRITING Ms Fionnula Simpson</p> <p>This seminar will focus on Irish writing from the last fifteen years. We will focus on how transformations in literary and cultural representation of Ireland and Irishness intersect with class, gender, race, ethnicity, disability and sexuality in Ireland. This seminar will examine writing across form: fiction, non-fiction, drama, and novella to consider how such texts critique and investigate Irish literary and cultural traditions. This seminar will</p>	<p>Thursday 1-3 AMB-G043, Psychology Building (Semester 2)</p>

	<p>consider how the changing political, social, and cultural contexts impact these works, acknowledging that social change and cultural output are deeply intertwined both in terms of theme and structure. In this seminar we will concentrate primarily on close readings of the selected texts. However, we will also use supplementary critical and cultural material to widen our understanding of these texts and their relationship to Ireland and Irishness.</p> <p>Required Readings: <i>The Spinning Heart</i> (2012) by Donal Ryan <i>This Hostel Life</i> (2018) by Melatu Uche Okorie <i>I Heart Alice Heart I</i> (2010) by Amy Conroy <i>Unsettled</i> (2021) by Rosaleen McDonagh <i>Small Things Like These</i> (2021) by Claire Keegan Assessment: 30% Mid-Term Essay; 70% Final Essay</p>	
EN464.II	<p>NEGOTIATING IDENTITIES: Aspects of 20th Century Irish Writing Ms. Teresa Dunne and Ms. Rachel Andrews (Semester 1) Dr Nessa Cronin and Mr John Brady (Semester 2)</p> <p>This course provides an introduction to twentieth-century Irish literature in English and the Irish language (in translation). It considers how writers have participated in the negotiation of modern and contemporary Irish identities. Through a close critical reading of key selected texts, it will investigate the ways in which writers have imagined and re-imagined Ireland and Irishness from the literary and cultural revival of the late nineteenth and early twentieth centuries through to the new millennium. Issues to be addressed will include Ireland's transition from a traditional to a modern society, language, gender, and the connections between literary production and the imagined 'nation'. Knowledge of Irish is not necessary for this course, as all Irish language texts will be studied in English translation.</p> <p>Texts covered in the module include: Pádraic Mac Pearse's poem 'Mise Éire', Pádraic Ó Conaire's short story 'My Dark Slender Poet', Yeats and Gregory's "Manifesto for Irish Literary Theatre", Synge's play <i>A Playboy of The Western World</i>, Extracts From Peig Sayers Peig, Selected Poems by Máirtín Ó Direáin, James Joyce's <i>Dubliners</i> (selected stories), Myles na gCopaleen's <i>The Poor Mouth</i>, Máirtín Ó Cadhain's Short story 'The Key', Edna O'Brien's <i>The Country Girls</i> and Selected Poems by Eavan Boland, Selected Poems by Máire Mhac an tSaoi, Selected Poems by Seán Ó Ríordáin, Brian Friel's play <i>Translations</i>, Selected Poems by Nuala Ní Dhomhnaill Selected Poems by Gearóid Mac Lochlainn, Selected Poems by Doireann Ní Ghríofa and Melatu Uche Okorie <i>This Hostel Life</i> Assessment: 30% Continuous Assessment: Oral Presentation (10%) and Small Written Piece (20%); 70% Final Assessment: Essay</p>	<p>Tuesday 1-2 and Friday 9-10 Seminar Room, Centre for Irish Studies (Semester 2)</p>
EN3120	<p>TECHNOLOGY AND CULTURE Dr. Andrew Ó Baoill</p> <p>This module will use the example of Generative AI (eg ChatGPT, DALL'E 2) to explore the interplay of technology and culture. We</p>	<p>Tuesday 3-5 CA002, Cairnes Building (Semester 2)</p>

	<p>will engage with an exciting set of critical thinkers, who explore a range of questions key to understanding the challenges and opportunities offered by this moment, from Walter Benjamin to Zeynep Tufekci, Donna Haraway to Mar Hicks, Michel Foucault to Raymond Williams. Our explorations and discussions will offer a range of perspectives on these radical technologies, and how we can (and should) respond to them.</p> <p>Text: Readings available through library reading list service and Canvas.</p> <p>Assessment: 30% Continuous Assessment, 70% Final Assignment</p>	
EN3137	<p>JAMES JOYCE, ULYSSES Dr. Clíodhna Carney</p> <p>This module will provide final year students of English with the opportunity to read, study and write about one of the greatest novels in the language, James Joyce's Ulysses (1922). The book's monumental reputation, together with its perceived difficulty of style and subject, is both intriguing and off-putting to prospective readers, and for many people, including graduates of English, it remains one of the great books that they have not read. But it is a deeply rewarding work of art. The point of this course will be to allow interested students to read Ulysses in the supportive and illuminating context of guided class discussions, group work and regular short pieces of writing in different genres. The focus of the course will be on learning together and on reading together.</p> <p>Assessment: continuous assessment (30%) and one longer piece of writing (70%)</p> <p>Texts: Please make sure to get this edition, published by Vintage: James Joyce, Ulysses, ed. Hans Walter Gabler [ISBN-10 0394743121]. This is so that we can easily read the book together and refer to different pages easily for the purposes of our discussions in class.</p>	<p>Wednesday 1-3 TB306, Tower 2 (Semester 2)</p>
ENG232.II	<p>AFRICAN FICTION Dr. Fiona Bateman</p> <p>In this seminar we study novels by acclaimed authors from Nigeria, Kenya, and Zimbabwe, who describe a very different Africa to the continent that had long been represented in European texts as 'dark'. These stories provide the reader with an alternative perspective on colonial history, as well as insights into different African cultures and the shared experience of family and community. They fundamentally challenge the tired stereotype of Africa as a place of savagery and barbarism. Themes to be discussed will include language and the oral tradition, post coloniality, tradition and modernity, gender, and landscape. The core texts are: Chinua Achebe, Things Fall Apart (1958); Ngugi wa Thiongo, The River Between (1965); Tsitsi Dangarembga, Nervous Conditions (1988); and Chimamanda Ngozi Adichie, Americanah (2013). Assessment: 30% for continuous assessment and 70% for the final assignment.</p>	<p>Thursday 3-5 TB306, Tower 2 (Semester 2)</p>
ENG223.II	<p>SPECIAL THEME</p> <p>Course description to be confirmed</p>	<p>Time tbc</p>

Referencing and Plagiarism

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. It is always a good thing, therefore, to read widely, and can be really valuable to bolster your interpretation of the text by reacting to other people's ideas.

You are encouraged therefore to use to use other sources and other authors to inform and develop your own thinking about what it is you are writing: in English, this often means using sources in literary criticism or other sources to help you comment on a select group of primary text(s).

This means there's actually only a huge advantage in showing that you've done this, and done it thoughtfully, by making clear what these ideas are, where they come from, and how they contribute to your argument.

Simply put, when employing ideas created by other authors, you should credit them. Not only is there a moral and legal imperative to doing this, it can only help your writing.

There are many ways to do this. When using text directly, this is most easily done by quoting them directly and accurately, and providing a source. You can also do this by summarizing arguments, indirectly, showing where you agree or disagree, and how this helps us, and again providing a source. – viz. Carney in the University of Galway English Final Year Handbook argues convincingly that referring to others' ideas is not only the right thing to do, it makes for good writing (Carney 2023).

Providing a source requires some system of referencing, to acknowledge an what you are relying and to refer the reader to where to find these sources. Although referencing systems vary depending on context, subjects, and likely audiences, providing this has become standard academic practice, and indeed is good practice for any piece of writing. Guidelines on a major standard system of referencing from the MLA (Modern Language Association) appear below.

Plagiarism occurs when sources are used without being adequately acknowledged. That can be because there is no reference; it can be when the reference is incomplete or inaccurate – or it can be where a reference is provided but your own views are not sufficiently differentiated from the source.

This usually happens through a lack of understanding about academic practice, although it can also be a deliberate attempt to deceive. All students should inform themselves of how to reference and what plagiarism is - if you are at all unclear about what constitutes plagiarism, do consult the extensive help and resources on the James Hardiman Library guides and tutorials website:

[Guides and tutorials](#)

[Citing and referencing](#)

[Quick referencing course](#)

University of Galway Plagiarism Code of Practice

English follows the university's plagiarism code, which means any instances of plagiarism are kept on permanent record and can result in severe sanctions. A summary appears below – and more is available in the [Academic Integrity Policy](#)

“Plagiarism is the act of copying, including or directly quoting from the work of another without adequate acknowledgement, in order to obtain benefit, credit or gain. Plagiarism can apply to many materials, such as words, ideas, images, information, data, approaches or methods. Sources of Plagiarism can include books, journals, reports, websites, essay mills, another student, or another person.

Self-Plagiarism, or auto-Plagiarism, is where a student re-uses work previously submitted to another course within the University or in another Institution.

All work submitted by students for assessment, for publication or for (public) presentation, is accepted on the understanding that it is their own work and contains their own original contribution, except where explicitly referenced using the accepted norms and formats of the appropriate academic discipline.

Plagiarism can arise through poor academic practice or ignorance of accepted norms of the academic discipline. Schools should ensure that resources and education around good academic practice is available to students at all levels. Cases in which students facilitate others to copy their work shall also be subject to the procedures outlined in the University's [Academic Integrity Policy](#)

Students will be penalised for unauthorised use of artificial intelligence (AI) programmes in their assessments

Is It Plagiarism? A Quick Guide for Students

EXAMPLE	IS IT PLAGIARISM?	NOTES
<p>In an article called “‘Thy State Is the More Gracious’: Courtly Space and Social Mobility in <i>Hamlet</i> and Early Modern Culture’, Peter Sillitoe argues:</p> <p><i>Hamlet</i> (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 <i>Hamlet</i> 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.</p> <p>Sam writes an essay that says:</p> <p><i>Hamlet</i> 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 <i>Hamlet</i> 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.</p>	<p>Yes!</p>	<p>This phenomenon has recently become known as ‘Rogeting’ (in fact, you can read a humorous article about this phenomenon here: http://www.theguardian.com/education/shortcuts/2014/aug/08/rogeting-sinister-buttocks-students-essays-plagiarising-thesaurus). 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!</p>
<p>A blog post found online at http://warustudiotk.blogspot.ie/2011/04/political-and-social-themes-in-hamlet.html says:</p> <p>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 apparant through out the play, but more so at the beginning and also near the end.</p> <p>[Note that this blog post contains words that are spelled incorrectly and that Sam inadvertently improves the quality of the writing.]</p> <p>Sam writes an essay that says:</p> <p>There are two categories of men in <i>Hamlet</i>: 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.</p>	<p>Yes!</p>	<p>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 plagiarised.</p>

EXAMPLE	IS IT PLAGIARISM?	NOTES
<p>Ann Thompson and Neil Taylor’s introduction to the Adren edition of <i>Hamlet</i> says:</p> <p>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.</p> <p>Sam writes an essay that says:</p> <p>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).</p>	Yes!	Whenever you take sentences and phrases directly from a source, you must indicate that the words are not your own by using quotation marks. Even if Sam includes a parenthetical citation at the end of a sentence or paragraph that he has reproduced from another source (as in this example), this is not enough on its own!
Sam is a good student who has high marks in all of his other courses, but was found plagiarising 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 courses.
Sam and Charlie are good friends who are taking the same course. 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 unauthorised manner on work that they are both submitting for credit.
Sam and Charlie are good friends who are taking the same course. 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 courses.	Yes!	This is called ‘self-plagiarism’ or ‘auto-plagiarism’. It is forbidden to reuse materials that you have already (or simultaneously) submitted for credit in another course.
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 ‘plagiarising’ 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!

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

<p>Sam writes an essay that uses his secondary reading to help him position his own argument. He writes:</p> <p><i>Hamlet</i> 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).</p> <p>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.</p> <p style="text-align: center;">Bibliography</p> <p>Shakespeare, William. <i>Hamlet</i>. Ed. Ann Thompson and Neil Taylor. London: Arden Shakespeare, 2010. Print.</p> <p>Sillitoe, Peter. “ ‘Thy State Is the More Gracious’: Courtly Space and Social Mobility in <i>Hamlet</i> and Early Modern Culture.” <i>Shakespeare</i> 9 (2013): 204-19. Print.</p>	<p>No!</p>	<p>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.</p>
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