UNIVERSITY OF LIMERICK
OLLSCOIL LUIMNIGH

ENGLISH STUDENT HANDBOOK

2023-24

Handbook Committee

Dr David Coughlan

Dr Jack Fennell

Dr Dana Garvin

Dr Carrie Griffin

Prof. Margaret Harper

Dr Christina Morin

@EnglishAtUL

UNIVERSITY OF LIMERICK
OLLSCOIL LUIMNIGH
School of English, Irish, and Communication

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1 Welcome / Fáilte

Welcome to English at the University of Limerick![1]

English is home to students and scholars who study and create powerful writing. As teachers and researchers, English staff encourage enquiry across a range of perspectives and traditions, through a variety of degree programmes and activities. Our staff work in a wide array of specialisms, including Irish, American, and world literatures; creative writing; the study of gender and sexualities; modernisms; migration and post-colonial studies; and medieval and early modern literature and culture. We teach and publish widely on topics such as Irish studies; eighteenth-century poetry; contemporary North American fiction; Irish gothic literature; the occult life of Yeats; the nineteenth-century New Woman; Shakespearean drama; science fiction and fantasy literature; Renaissance women's writing; Utopian writing; human rights discourse and affect theory; and trauma in contemporary women's fiction. Our students use the creative and critical skills they develop in our modules to create new cultural realities.

The principal entry route to studying English as part of an undergraduate degree at UL is via the four-year Bachelor of Arts (LM002), though students on other degree programmes (LM026, LM029, LM039, LM090) also have the opportunity to study the subject. At the graduate level, English is home to two taught MA programmes: the MA in English and the MA in Creative Writing. Proceeding from the conviction that attentive reading and creative writing are intimately related, the study of creative writing at UL is workshop- and literature-based and integrates the expertise of our faculty in creative writing and literary study.

As a student of English literature at UL you will have exciting opportunities to study and work in Europe and around the world through international exchange and work placement programmes. In your undergraduate career you will have the chance to develop your own research interests and passions to shape independently an extended, final-year research project (FYP). Throughout your studies, you will collaborate with your peers and engage individually with award-winning teachers and researchers.

This handbook is designed to introduce you to the study of English at UL. In it, you will find staff contact details; module descriptors; subject-specific policies on attendance, late essay submission, and best academic practice; and helpful resources, among many other things. We look forward to collaborating with you on your educational journey!

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[1] English Literature (with English language) is one of the highest-ranked disciplines at UL; it ranked 151–200 globally in the QS University Rankings 2022 (https://www.topuniversities.com/university-rankings/world-university-rankings/2022).

1.1 Structure of Subject, School & Faculty

The English section is part of a larger structure: the School of English, Irish, and Communication (SEIC), containing English, Léann na Gaeilge, Aonad na Gaeilge, Journalism, and Technical Communication and Instructional Design. The Head of School is Dr Yvonne Cleary (Technical Communication and Instructional Design); the School's administrators are Ms Niamh O'Sullivan Walsh and Ms Michelle Mortell.

Our School is part of the Faculty of Arts, Humanities and Social Sciences, one of five Faculties across the University.

1.2 English Staff

The English section is made up of staff in English and Creative Writing.

Name and Position	Dr Carrie Griffin, Associate Professor of English & Head of English		
Module Leader on	EH4022, EH4046, EH4073		
Office	ER3022	**Email**	carrie.griffin@ul.ie
Name and Position	Dr David Coughlan, Associate Professor of English		
Module Leader on	EH4016, EH4023, EH4141, EH6012		
Office	ER3020	**Email**	david.coughlan@ul.ie
Name and Position	Dr Emily Cullen, Poet in Residence & Assistant Professor of English		
Module Leader on	EH6061, EH6112		
Office	S1-06	**Email**	emily.cullen@ul.ie
Name and Position	Dr Jack Fennell, Assistant Professor of English		
Module Leader on	EH4006, EH4141		
Office	ER3018	**Email**	jack.fennell@ul.ie
Name and Position	Prof. Michael J. Griffin, Professor of English		
Module Leader on	EH4053, EH6062		
Office	LC2-012	**Email**	michael.j.griffin@ul.ie
Name and Position	Prof. Margaret Harper, Glucksman Chair of Contemporary Writing in English		
Module Leader on	EH4003, EH6011, EH6032		
Office	ER3001	**Email**	margaret.harper@ul.ie
Name and Position	Dr Niamh Hehir, Associate University Teacher in English		
Module Leader on	EH4008, EH4036, EH4037, EH4043		
Office	ER3018	**Email**	niamh.hehir@ul.ie
Name and Position	Dr Yianna Liatsos, Associate Professor of English		
Module Leader on	EH4017, EH4026, EH6022, EH6031		
Office	SG01	**Email**	yianna.liatsos@ul.ie
Name and Position	Dr Sinéad McDermott, Associate Professor of English		
Module Leader on	EH4007, EH4027, EH4125, EH6042		
Office	ER3007	**Email**	sinead.mcdermott@ul.ie

Name and Position	Dr Christina Morin, Associate Professor of English & Assistant Dean, Research, AHSS		
Module Leader on	EH4121, EH6072		
Office	MC1005	**Email**	christina.morin@ul.ie
Name and Position	Prof. Sarah Moore, Professor of Creative Writing		
Module Leader on	EH6051, EH6112		
Office	ER3021	**Email**	sarah.moore@ul.ie
Name and Position	Prof. Joseph O'Connor, Frank McCourt Chair in Creative Writing		
Module Leader on	On sabbatical, AY 2023-2024		
Office		**Email**	joseph.oconnor@ul.ie
Name and Position	Dr Tina O'Toole, Associate Professor of English		
Module Leader on	EH4018, EH4028, EH6002, EH6021		
Office	ER3002	**Email**	tina.otoole@ul.ie
Name and Position	Donal Ryan, Associate Professor of Creative Writing		
Module Leader on	EH6082		
Office	SG04	**Email**	donal.m.ryan@ul.ie
Name and Position	Dr Laura Ryan, Teaching Assistant in English		
Module Leader on	EH4038, EH6081, EH6112		
Office	C1078	**Email**	laura.e.ryan@ul.ie
Name and Position	Fíona Scarlett, Assistant Professor of Creative Writing		
Office	ER3003	**Email**	fíona.scarlett@ul.ie
Name and Position	Dr Clair Sheehan, Part-Time Teacher in English		
Module Leader on	CU4097, CU4098		
		Email	clair.sheehan@ul.ie
Name and Position	Kit de Waal, Adjunct Professor of Creative Writing		
		Email	kit.dewaal@ul.ie

1.3 Contact Details and Useful Links

- **English:** Dr Carrie Griffin, Head of English; carrie.griffin@ul.ie
- **School of English, Irish, and Communication:** eic@ul.ie
- **Faculty of Arts, Humanities and Social Sciences:** arts@ul.ie

- **Social Media:**
  - **Twitter:** @EnglishAtUL
  - **Facebook:** http:///www.facebook.com/EnglishAtUL

- **English at UL**
- **School of English, Irish, and Communication**
- **Faculty of Arts, Humanities and Social Sciences**
- **Academic Calendar**
- **Academic Registry**

1.4 Modules in English, LM002 Bachelor of Arts[2]

Year 1 Semester 1
EH4141 English Literature 1: Novels and Short Fiction
Year 1 Semester 2
EH4022 English Literature 2: Early Modern Poetry and Plays

Year 2 Semester 1
EH4003 Introduction to Literary Theory
Students also choose ONE of the following electives:
EH4023 The New World: American Literature to 1890
EH4043 Irish Literary Revolutions 1880–1930
EH4053 Augustan and Romantic Literature
EH4073 Drama: Medieval and Early Modern
EH4121 Gothic Literature in Ireland
Year 2 Semester 2
Cooperative Education Placement (Coop)

Year 3 Semester 1
External Academic Placement (Erasmus)
Year 3 Semester 2
EH4006 Victorian Texts and Contexts
Students also choose ONE of the following electives:
EH4016 State of the Union: American Literature since 1890
EH4026 Colonial/Postcolonial Literature in English
EH4036 Irish Literature 1930–1990
EH4046 Old and Middle English Literature: Texts and Contexts

Year 4 Semester 1
EH4007 Literary Modernism
Students also choose ONE of the following electives:
EH4017 Contemporary African Literature in English
EH4027 Contemporary Women's Writing
EH4028 Study of a Major Irish Author
EH4037 Introduction to Creative Writing
Year 4 Semester 2
Students choose TWO of the following electives:
EH4008 British Literature since 1945
EH4018 Contemporary Irish Literature
EH4026 Colonial/Postcolonial Literature in English
EH4038 Study of a Major Author
EH4125 Feminist Literary Theory

[2] Please note that the structure of English on other courses may be different to what is outlined here and that the offering of electives every year depends on staff availability.

1.5 Module Descriptions

EH4003 Introduction to Literary Theory (Year 2 Semester 1 Core)
The module provides an introduction to literary theory, incorporating modes of analysis which emphasise the relationships of literature to issues of race, class, and gender. Though theory will be introduced historically, twentieth-century literary theory will make up the core of the module. Students are encouraged to compare and contrast the various models of literary discussion presented during the course, and to think about how the following models might be applied to texts: Russian Formalism; 'new' criticism; reader-response criticism; psychoanalytic criticism; Marxist criticism; structuralism; post-structuralism; feminism; deconstruction; cultural materialism; new historicism; queer theory; and post-colonialism.

EH4006 Victorian Texts and Contexts (Year 3 Semester 2 Core)
This module aims to introduce students to key elements of nineteenth-century literatures in English with a specific focus on Victorian and Edwardian texts and contexts. Students will examine a range of literary texts produced in the period and relate them to the political, social, and historical circumstances in which they were written.

Addressing developments in literary practice and form, we will focus initially on the rise of the novel and will also consider changes in the nature of author and audience during the second half of the nineteenth century. Nineteenth-century aesthetic, political and social contexts for the literature will be central to our work, and a range of theoretical approaches will be tested in relation to these categories.

EH4007 Literary Modernism (Year 4 Semester 1 Core)
This module studies British literature from the turn of the twentieth century to the end of the Second World War (1900-1945). Students will explore the turn to interiority and experimental modes of writing and will become familiar with major historical, political, and social factors involved in this turn. Topics will include the impact of the two world wars; the influence of major theorists of the mind such as Freud, Jung, William James, and Melanie Klein; the cross-fertilisation of the arts, including painting, film, and photography; the role of the Cambridge Ritualists and the archaeological discoveries; the battle for suffrage and the subsequent debate about the nature of gender and the relation between and among the sexes. Writers will include major novelists of the period such as E.M. Forster, D.H. Lawrence, Virginia Woolf, and James Joyce; and/or major poets such as T.S. Eliot, William Butler Yeats, W.H. Auden, and the poets of the First World War.

EH4008 British Literature since 1945 (Year 4 Semester 2 Elective)

This module studies British literature from the end of the Second World War to the present day. Students will read a range of literary texts produced in the period and will contextualise them politically, socially, and historically. Topics will include the impact of the Second World War and the concomitant erosion of the British Empire; the enduring legacy of modernist literary experimentalism in post-Second World War literature; the rise of various liberation movements, including women's and gay liberation and post-colonial challenges to notions of Britishness; the impact of literary theory and the emergence of postmodernism. Writers will include major novelists of the period such as Jean Rhys, Doris Lessing, Margaret Drabble, A. S. Byatt, Salman Rushdie, Jeanette Winterson, Kazuo Ishiguro, and Zadie Smith; poets such as Philip Larkin, Dylan Thomas, Derek Walcott, Geoffrey Hill, and Ted Hughes; and playwrights such as John Osborne, Joe Orton, Harold Pinter, Tom Stoppard, Caryl Churchill, and Sarah Kane.

EH4016 State of the Union: American Literature since 1890 (Year 3 Semester 2 Elective)

This module covers American fiction, poetry and drama from 1890 to the present day, including works by, for example, Chopin, Wharton, Crane, Stein, Frost, Stevens, Pound, Eliot, O Neill, Cummings, Fitzgerald, Faulkner, Hemingway, Welty, Williams, Salinger, Kerouac, Heller, O Connor, Ginsberg, Plath, DeLillo, and Pynchon; African-American writing by Du Bois, Hurston, Hughes, Wright, Ellison, Baldwin, Morrison, and Baraka; Asian-American writing by Mukherjee, Tan, and Lahiri; Jewish-American writing by Singer, Malamud, Bellow, Miller, and Roth; Native American writing by Silko and Erdrich; literature after 9/11. In defining the themes and interpreting the literature of the period, attention is paid to political, social and cultural contexts (for example, the Great Depression, the World Wars, the Civil Rights Movement, the Vietnam War), to significant concepts and philosophies (for example, realism, naturalism, modernism, postmodernism), and to literary movements (for example, regional writing, the Lost Generation, the Harlem Renaissance, the Beat Generation).

EH4017 Contemporary African Literature in English (Year 4 Semester 1 Elective)

This module will examine the literary representation of violence by authors writing across the African continent today. Specifically, our analyses of selected works and writers will explore the following themes: 1. how attempts toward the national catharsis of post-genocide Rwanda and post-apartheid South Africa have been unsuccessful in ridding the two countries of cruelty and bloodshed; 2. how child soldiers come to terms with their violent and violated childhood while struggling to reinvent themselves in the midst of ruined societies; 3. how anti-colonial liberation warfare is remembered and informs contemporary identity struggles; and 4. how the memory of slavery informs the

desire for rootedness and home. We will read novels, autobiographies, and hybrid texts, alongside watching films and reviewing key essays in the field of African literature.

EH4018 Contemporary Irish Literature (Year 4 Semester 2 Elective)
The period since 1980 has seen profound changes throughout the island of Ireland, particularly in the post-Robinson period. Drawing on the work of writers north and south, as well as those working within both the diaspora and immigrant communities in Ireland, students will consider how these texts have constructed and deconstructed the cultural, social and political landscape of contemporary Ireland. This module aims to introduce students to a range of Irish narrative texts written in English since 1980 and in doing so: explore the engagement of these texts with contemporary historical, social and political contexts; consider the contemporary writing of cultural and social identities in, and about, Ireland; evaluate literary responses to the Northern Troubles and consider the ways in which literary/cultural constructions of Northern Ireland are reproduced at home and abroad; examine the representation of community and political activism in Irish writing; address the construction of gender and sexuality in contemporary Irish writing; explore the writing of the Irish diaspora as well as that of its immigrant communities; evaluate a range of theoretical approaches which have been, or might be, applied to this literature.

EH4022 English Literature 2: Early Modern Poetry and Plays (Year 1 Semester 2 Core)
The purpose of this module is to further develop the introduction of foundational skills to students of English literature, following on from EH4141 English Literature 1, with a focus on Early Modern poetry and plays in particular. This module introduces students to genre-based studies in poetry and drama, with particular emphasis on significant ideas and key works from the Early Modern period. The period studied sees the introduction both of new philosophies, such as humanism, and new literary forms, such as the sonnet. Therefore, a selection of core drama and poetry texts will be surveyed within their cultural, social, and political contexts in order to develop a secure knowledge base and critical appreciation of Early Modern Literature and the stylistic, historical, and gender dynamics of the period. This account of the poetic and dramatic developments of the period will equip students with the skills to identify and critically analyse poetic forms and dramatic conventions.

EH4023 The New World: American Literature to 1890 (Year 2 Semester 1 Elective)
This module offers students a survey of some of the primary literary themes and cultural concerns that have contributed to the formulation of a distinct tradition of American literature from the initial colonisation of the continent to 1890. Topics/subjects studied include: American literature pre-1620 (for example, Columbus, de Vaca, Harriot,

Smith); American literature from 1620 to the early 18th century (for example, Bradford, Bradstreet, Rowlandson, Byrd); the Puritan influence (for example, Williams, Taylor, Mather, Edwards); the Age of Enlightenment and Revolution 1750-1820 (for example, Paine, Jefferson, The Federalist, Murray); 19th century American literature (for example, Emerson, Hawthorne, Thoreau, Whitman, Melville, Dickinson); incipient American modernism.

EH4026 Colonial/Postcolonial Literature in English (Year 3 & Year 4 Semester 2 Elective)

This module will examine colonial discourse of the British Empire through a series of colonial and postcolonial literary and theoretical readings. More specifically, we will review the fundamental dichotomies of colonial discourse – master/ slave, centre/margins, enlightenment/barbarism, authenticity/ hybridity, secular modernity/ religious conservatism, nation/nativism – and will proceed to read articles and novels from the end of the 19th century, as well as 20th century, from India, Africa, and the Caribbean, that both address and attempt to reconfigure the colonial experience from a variety of perspectives.

EH4027 Contemporary Women's Writing (Year 4 Semester 1 Elective)

This course will introduce students to a number of key fictions by British and North American women authors, written between the 1970s and the present day. We will examine the ways in which these fictions respond to the changes in female experience in the second half of the twentieth and beginning of the twenty-first century, as well as exploring how these fictions reflect upon, and re-figure, conventional understandings of gender identity. Key issues for discussion will be the ways in which the texts respond to their social and cultural contexts, and how gender identity is shaped by location and place in these fictions. We will also explore the significant motifs that emerge across texts, such as women and madness; mother-daughter relationships; femininity and desire; fantasy and romance; the body; and the writing of race and gender.

EH4028 Study of a Major Irish Author (Year 4 Semester 1 Elective)

This module will function as a critical survey of the work of a major Irish author. Students will study the author's development from early efforts to mature output and will analyse and discuss the author's overall impact on literary history. The module will position the author historically and politically, considering the author's role as a contributor to intellectual history. By locating the author in different theoretical and methodological frameworks, students will have the opportunity to assess and interpret a wide range of the author's work.

EH4036 Irish Literature 1930–1990 (Year 3 Semester 2 Elective)
This module will introduce students to a range of Irish literary work and cultural movements in the period 1930-1990. This was a period in which literary censorship was a controversial topic, and the threat posed by literary radicals to the stability of the new state(s) widely debated. Taking this as a starting point, the module will encourage students to interrogate the ways in which Irish literary culture challenged state censorship, how it evolved over the century, and what the impact of literary writing has been on dominant social and cultural formations on the island. Attending to innovations in style, structure, and genre in the period, the module will concentrate on formal as well as cultural experimentation.

The module will introduce students to a range of twentieth-century Irish literary work, focusing on literary realism, avant garde experimentation, autobiography and memoir, radio writing, and film adaptation, to give just some examples. Topics covered may include urban/rural representations, the "Irish city" (which will include transnational examples), "the Troubles" in Irish culture, changing gender representations, sexualities, language questions, migration, and the representation of minority communities in the culture. While the main focus will be on literary material, the module will also consider the broadcast media and film work of some authors involved, such as Kate O'Brien and Sam Hanna Bell, to give two well-known examples.

EH4037 Introduction to Creative Writing (Year 4 Semester 1 Elective)
Ireland has a long and well-established tradition of excellence in the genre of short story, theatrical, creative non-fiction and poetry writing. This creative writing module draws on that tradition and offers students an opportunity to develop their skills in creative writing in these four genres. Students will benefit from lectures and workshops in which they will learn about the practices of other writers, and from thence explore strategies for effective writing. Students will participate in regular writing activities, working collectively and individually to complete a piece of work in their chosen genre.

EH4038 Study of a Major Author (Year 4 Semester 2 Elective)
This module will function as a critical survey of the work of a major author. Students will study the author's development from early efforts to mature output and will be able to analyze and discuss the authors overall impact on literary history. Students will be able to position the author historically and politically and will understand the author's role as a contributor to intellectual history. Students will be able to position the author in different theoretical and methodological frameworks and will be able to assess and interpret a wide range of the author's work.

EH4043 Irish Literary Revolutions 1880–1930 (Year 2 Semester 1 Elective)
Exploring selected Irish writers and literary movements 1880-1930, this module aims to introduce learners to one of the most radical periods in Irish culture. Attending to formal and cultural experimentation, and drawing on a range of literary genres, the module will explore the local and transnational dynamics of the Irish literary world. By developing a "thick description" of the period, the module aims to enable students to become better critical thinkers and literary researchers by focusing on close reading, on comparative studies of different writers and (sometimes intersecting) literary movements, and on the reception and critical analysis of this material at the time and since.

EH4046 Old and Middle English Literature: Texts and Contexts (Year 3 Semester 2 Elective)
This module introduces students to literature written in Old and Middle English, specifically from the period c. 700-1500. Students will learn not just about the different genres of literature of the Middle Ages but will also be introduced to linguistic history and the political, social and cultural influences impacting and texturing written culture at this time. It will especially focus on literary contexts and reception, making full use of local archival collections and online databases and resources to allow students to experience literature in its manuscript form, building in research skills as a key component of assessment.

EH4053 Augustan and Romantic Literature (Year 2 Semester 1 Elective)
The aim of this course is to provide students with a survey of literature in English between the Restoration of the British monarchy in 1660 through to the democratic reforms of 1830. This course aims to immerse students in the literary language of the time across several genres. We will first look at contexts for the emergence of modern genres such as the polemical pamphlet, the novel, and the journalistic essay. In this first part of the course is studied the prose and poetic writings of figures such as Aphra Behn, Jonathan Swift, Alexander Pope, Mary Wortley Montagu, and Oliver Goldsmith. In its second half this module provides students with a survey of literature of the eighteenth and early nineteenth centuries, a period in which literature was involved with, and inspired by, revolutionary political activity. The writers of this period grappled with issues of race, slavery, gender, democracy, and republicanism. We will trace a shift from a negative and trivialising concept of 'the romantic' towards the more complex Romantic cults of Nature and Imagination, thought through in the context of intense friendships and collaboration between clusters of poets and critics. We will survey the writings Robert Burns, Williams Blake, William Wordsworth and Samuel Taylor Coleridge, Jane Austen, Percy Bysshe and Mary Shelley, among others.

EH4073 Drama: Medieval and Early Modern (Year 2 Semester 1 Elective)
This module is an introduction to late-medieval cycle drama (morality and mystery plays) and to early modern dramatic plays and masques (court dramas), written and performed in both Ireland and Britain. Students will encounter late Middle English, the language of the period from 1300 onwards, learning to read and critically appraise it in the relatively accessible form of drama. The module looks at the progression of dramatic traditions and conventions into the Tudor and Stuart periods, focusing on major authors as well as lesser-known playwrights, but also examining the geographies of drama, as performances shift from city- and town-based cycle plays to private and court theatre and, eventually, to the public playhouses. A further concern will be with how playtexts survive, and the threshold between performed and physical text. Furthermore, the module will also consider the effects of social, religious and political change (e.g. Reformation, conflicts) on the political concerns of texts.

EH4121 Gothic Literature in Ireland (Year 2 Semester 1 Elective)
Haunted castles, resurrected bodies, murderous monks, blood-thirsty vampires, and preyed-upon heroines - these are some of the things we expect from a text advertising itself as 'Gothic'. But, what does 'Gothic' really mean? When did it emerge as a recognisable cultural phenomenon, and why? How did Irish authors contribute to this new popular literature? This module will address these questions, and, in so doing, provide an introduction to the emergence of a 'Gothic' aesthetic in Ireland, Britain, and Europe over the course of the eighteenth and nineteenth centuries. It aims to introduce students to the emergence and development of a recognisable gothic aesthetic in the literature of the eighteenth and nineteenth centuries. To achieve this aim, it will examine, among other things, contemporary definitions and reception of gothic literature; the Sublime; the formal and generic variations of the literary gothic; and twentieth- and twenty-first century perceptions of gothic literature from the period c. 1750-1830.

EH4125 Feminist Literary Theory (Year 4 Semester 2 Elective)
This course will combine feminist theory and the analysis of literary texts. We will consider five main areas of feminist theory and criticism: the concept of a 'feminine aesthetic'; the contribution of psychoanalytic theory to understandings of gender, identity and writing; the relationship between ‘race’, ethnicity, and gender in literature; questions of 'gender trouble' and sexuality; and postmodern feminist perspectives as they apply to literary texts. Throughout the course, theoretical approaches will be tested in relation to a range of women’s writing. Primary texts will be drawn from English language traditions in the first instance, although writings from other language traditions may be included depending on staff expertise.

EH4141 English Literature 1: Novels and Short Fiction (Year 1 Semester 1 Core)
This module aims to develop the skills of literary analysis and criticism with a focus on English literature and on novels and short fiction in particular. Intended as a foundational course for students moving from second to third level models of studying literature(s) in English, students will be introduced to the basic skills necessary to develop critical readings of literary texts. Literary genres will be addressed within the module with primary texts drawn from British and American prose fiction. Basic elements of literary theory will also be introduced.

2. Doing English @UL

2.1 What to Expect: Lectures, Tutorials, and Assessments

Undergraduate classes in English are delivered in two main ways: lectures and tutorials. Each of these involves a different mode of delivery.

2.1.1 Lectures are delivered by the lecturer to all students who are registered for a module. They begin in week 1 of each semester and are usually scheduled for a period of one or two hours. One-hour lectures begin on the hour and are approx. 50 minutes in duration, concluding at ten to the hour; two-hour lectures are approx. 100 minutes in duration and will often include a break. Lectures typically take place in larger classrooms or lecture theatres, though they may also be supplemented by virtual delivery, via platforms such as Brightspace.

As stated in the UL Student Charter, "It is expected that every student will attend lectures, tutorials [. . .] and supervision where relevant, and as required by their individual programme of study." Students are not only expected to attend lectures but also to come to lectures prepared, having completed the set reading and with the relevant textbook(s) (see 2.8) as well as a laptop or a notebook and pen for making notes.

Teaching hours at UL **start at 9am and end at 6pm**, from Monday to Friday, excluding public holidays. If you contact a lecturer outside of those hours, you will have to wait for a response. It's important to remember that the teaching staff here have other commitments and private lives: they balance the time they spend teaching against the time they need to fulfil their other responsibilities. If you need to speak to a lecturer, make an appointment to see them or take advantage of their Student Drop-In Hours.

2.1.2 Tutorials also start on the hour and typically last for around 50 minutes, but they take place in regular classrooms, with smaller groups of students (usually 10 to 15). Students are scheduled to attend both lectures and tutorials for modules in English literature and are assigned a tutorial hour for each module. Tutorials usually begin in week 3 of each semester and take place every week until week 12. One or more tutorial groups may be designated as online sessions and conducted virtually via Brightspace.

The tutorial is where you get to air your questions, comments, and concerns about the topic at hand, about the module generally, about the assessments, the reading material or anything else about the module that needs clarifying. The tutors running these sessions want to get you talking and hear what you think about the course material, which usually entails a group discussion about particular points or questions. Sometimes this will involve group activities with your fellow students. If your assessments include a group or solo presentation, it will take place in your assigned tutorial session.

Tutorial attendance is mandatory and is usually graded (see 2.2). Read the module outline carefully to see how your tutorial attendance factors into your overall grade for each of your classes. Any assigned work must be completed before class, and again students should bring with them a notebook and the course textbook(s).

2.1.3 Assessments: For English, assessments can take the form of mid- or end-of-semester **examinations** but most commonly take the form of **essays**. Some modules will ask for two essays – a midterm and a final. Others might set just one essay and make up the rest of your grade with presentations, projects, or quizzes. **Always read the module outline!** Know exactly what your assessments will be and avoid unpleasant surprises.

You will also have to keep an eye on **deadlines**. Nobody likes them, but they don't have to loom over you. Make sure you keep an eye on submission dates, manage your time, and avoid the dreaded all-nighter: you'll have a better university experience overall if you do.

In your 1st-year assignments in English at UL, you can expect that you will typically be required to produce work that is the equivalent of a minimum of 2,400 words and a maximum of 3,000 words. This **workload** may take the form of, for example, two essays (1,350 words each), or an essay (1,350 words) and a presentation (8-10 minute presentation of 1,350 report), or an essay (1,500 words) and an end-of-term exam, and it may involve both individual and group work.

Most students of English must undertake a **Final Year Project (FYP)** which may be an individual or a group project. The student works closely with a supervisor to produce the FYP, and the FYP is normally graded by the supervisor and a second marker. Feedback is delivered to students along with a breakdown of the grades. There is a Faculty FYP Coordinator to provide guidance to students; the current coordinator is Dr Alistair Malcolm (Dept of History).

If you fail a module, you will have to do a **repeat assessment**. Repeat exams for both the autumn and spring semesters take place in the August of that academic year. However, instead of a repeat exam, Module Leaders commonly set alternative repeat assessments, such as an essay or essays to be submitted by a specified deadline. The module outline will state if the repeat assessment is an exam or an alternative assignment.

2.2 Grading Scales for English Modules

Assessment Grades			
Grade	**%**	**Standard**	**QPV**
A1	≥75	First honours	4.00

Tutorial Grades		
Absences	**Grade**	**%**
0	A1	77

A2	70-74	First honours	3.60
B1	65-69	Honours 2.1	3.20
B2	60-64	Honours 2.1	3.00
B3	55-59	Honours 2.2	2.80
C1	50-54	Honours 2.2	2.60
C2	45-49	Third honours	2.40
C3	40-44	Third honours	2.00
D1	35-39	Compensating fail	1.60
D2	30-34	Compensating fail	1.20
F	<30	Fail	0.00
NG		Fail	0.00

1	A2	70
2	B1	65
3	B2	60
4	B3	55
5	C1	50
6	C2	45
7	C3	40
8	D1	35
9	F	20

2.3 Assessment Criteria for English Literature Assignments

The specific instructions for your assignments will vary from module to module, but in general, examiners in English Literature will assess your work according to these criteria:

- **Relevance:** in a nutshell, you have to answer the question that was asked. That means no digressions, no waffling, no irrelevant content of any kind. You might be tempted to pad your work to reach the specified word-count, but this is always counter-productive.
- **Understanding:** the whole point of the modules is to leave you with an understanding of the concepts and material discussed. In your assignment, you're expected to demonstrate that you know what you're talking about.
- **Analysis:** unlike the essays that you might have written before, third-level assignments are more focused on analysis than review – you're not expected to state how the text struck you on a personal/emotional level but to get under the surface and see what makes it tick. As we discuss various kinds of critical theory in class, we'll give you the tools to do that.
- **Structure:** your assignment needs a beginning (an Introduction with a clear thesis statement) and an end (a Conclusion where you add up your arguments to form a final point), of course; however, the 'middle' needs to be internally structured as well. You also need to set up your points so that one logically leads to the other.
- **Style and Format:** for academic writing, you need to adopt a 'sort-of formal' tone that communicates objectivity without being too wordy – a tricky thing to get used to at first, though it gets easier with practice. When it comes to formatting, always read the essay instructions, and if the assignment asks you for particular fonts, font size, or line spacing, follow those instructions to the letter (pro tip: if in

doubt, double-space your work. This makes it easier for an assessor to read your work off a screen or annotate it in hard copy).

- **Grammar:** basic grammar mistakes can have a negative impact on your grade if you don't weed them out – and unfortunately, the better your writing overall, the more these mistakes will stand out. Always give yourself enough time to proofread your work before you hand it in!
- **Research:** an important part of your assignment is identifying and making use of relevant secondary literature. Go to the library, get onto the pertinent electronic databases, and find stuff that you can use to inspire, build, or reinforce your argument.
- **Citing and Referencing:** every single time you use someone else's words, you have to credit them; even if you're summarising or paraphrasing, it's a good idea to add citations for specific things you mention. There are a couple of different referencing systems out there, and you need to stick to the one specified for the assignment. MLA is the standard referencing system for English modules.

2.4 Late Submissions

We all know that sometimes, life gets in the way of coursework. If you realise that you will not be able to complete an assignment by the stated deadline, you can ask for an **extension** by submitting a written request to your Module Leader.

- Generally speaking, an extension will grant you **an extra week** to finish your assignment. If you need more time, you can apply to your Module Leader for a further extension.
- In general, applications should be made ahead of the submission date. If you know in advance that you are going to need one, ask for it **as soon as possible**; do not leave it until the night before!
- An extension requires a **medical certificate** or written evidence of other significant difficulties that have interrupted your work. Computer problems (such as a printer not working, or a lack of available PCs in a computer lab) are not considered valid reasons to ask for an extension.

Where an extension has not been agreed in advance, or where a student submits an essay after agreed extensions have expired, the **late submission** will negatively impact your grade. When an assignment is submitted up to a week late, you will lose 10% (two letter grades); if it's over one and up to two weeks overdue, you will lose 20% (four letter grades). Anything later than two weeks will automatically earn you an F.

Please note that your Module Leader can't grant endless extensions. Those who are responsible for marking your assignments and inputting your grades work toward the university's (grading) deadlines, which can't be extended.

2.5 Feedback

If you wish to discuss a grade or feedback you have received for an assignment, you should first contact the module leader. The teaching staff in English are committed to giving detailed and constructive feedback and are always willing to discuss the rationale behind a particular grade or to clarify any remarks they make on your work.

If you wish to review an exam assessment, you can ask to view your exam scripts following the publication of academic grades.

If you consider that your grade in a module is incorrect, you can ask for that grade to be rechecked by completing the Grade Recheck form within two weeks of the publication of examination results and paying the relevant fee (see *Handbook of Academic Regulations and Procedures* 4.2.9, 4.2.10, available through the UL Policy Hub). A grade recheck means that the Module Leader will review and regrade **all** assignments submitted for the module in order to establish whether or not the original overall grade awarded was correct. You apply for a grade recheck through the Student Hub Online (https://www.ul.ie/academic-registry/appeals-process). Students should note that grades may be lowered as well as increased by a recheck.

2.6 Good Academic Practice

It is important to note that academic cheating in all its forms is deemed to be a major disciplinary offence under the university's code of conduct (see *Handbook of Academic Regulations and Procedures* 6.1.5(l)). Plagiarism is academic cheating. Plagiarism in its simplest form, as defined in the UL Student Charter in its section on integrity, is when someone attempts to "present another's ideas or writings as their own." Incidents of plagiarism in individual assessments will be awarded an F and can lead to the award of an F for a module. Plagiarism includes:

- Reproducing sections of a **book** or **article** and submitting these as your own.
- Cutting and pasting material from the **internet** and submitting these as your own ideas or critical assessments.
- Submitting an **assignment** or **parts of an assignment** for more than one class.
- Submitting an assignment that has been written by someone else.
- Paraphrasing, imitating or rewriting in your own words the ideas or concepts of another author without properly citing your sources.

It is also important to note that collusion with another student to produce and submit similar assignments is considered to be plagiarism. This is not to be confused with group- or project-work in situations where this kind of activity has been approved and organised by a module leader or tutor, and in which students are expected to collaborate on a single piece of work. We also don't consider study groups in this category, though you should always be careful when sharing work and collaborating.

It is also worth considering the role of generative artificial intelligence (AI) technologies and tools such as ChatGPT in this context. The implications of AI for academic work are still very uncertain, and the use of such software in higher education institutions by both academic staff and students is open to different views and interpretations. However, as it stands, the English section does not approve the use of generative AI. The use of a tool such as ChatGPT is a form of plagiarism and, therefore, of academic cheating if the result is that someone presents another's writing (in this case, the text generated by the AI) as their own. It is best avoided. If you do still choose to use ChatGPT or other generative AI tools for an assignment, you must cite the tool as you would cite any other source. MLA offers guidelines for citing generative AI, noting that you should reference the tool and prompts used and should acknowledge how you used the tool's output. However, acknowledged usage of a tool might still be considered unreasonable usage by your lecturer if they conclude that the submitted work no longer adequately represents your own work, and this will negatively affect your grade. Be wary also of using ChatGPT as a research tool. It is not a search engine. Instead, it generates text by using statistics to predict the most likely word to come next in the sentence it is building. As part of this process, it might generate false information and produce fictitious facts, data, or references. As Louise Drumm of Edinburgh Napier University states, "The data set that tools such as ChatGPT are learning from are flawed, often containing limited, biased or inaccurate information, so students who outsource (for whatever reason) their critical thinking and writing labour to such tools risk worse outcomes: in grade, in academic integrity, and, not least, in learning."

For further information on plagiarism and how to avoid it, see the resources relating to Academic Integrity provided by the UL Centre for Transformative Learning and see the MLA's discussion of Plagiarism and Academic Dishonesty.

2.7 Classroom Etiquette

Your behaviour in a lecture hall or a classroom (or anywhere else, for that matter) should be guided by consideration for those around you. Alongside this general principle, bear in mind that some lecturers may welcome questions and comments from the floor while a lecture is in progress, but others might not; in the usual run of things, they will be very clear about it from the beginning. If your behaviour in class is deemed disruptive, disrespectful, or derogatory, a lecturer may decide to make a formal complaint, resulting in a visit with the Disciplinary Committee.

- In the classroom or lecture hall, **please put your phone on silent** – ringtones and phone vibrations are very distracting. Also, it's not polite to use your phone while a class is in progress – especially in a tutorial, where the numbers are smaller and the tutor will be looking right at you!

- Your lecturers and fellow students have the right to **not be recorded or photographed without their permission**; aside from common courtesy, there are also data protection laws to consider. For these reasons, students generally are not allowed to record or livestream their classes.
- If you feel that you need to record your lectures due to **a disability or a specific learning requirement**, you may be allowed to do so at the discretion of the lecturer and/or the **Disability Services Office**. Usually, in a case like this, lecturers will be advised to supply you with copies of their notes or slides in advance. This can be arranged through the Disability Services Office, and the sooner you register with them, the better.

2.8 Books, and Where to Get Them

Everything in the English section revolves around literature. There will be reading, and lots of it! To this end, you will need to get your hands on various books: every English module you take will require at least one text.

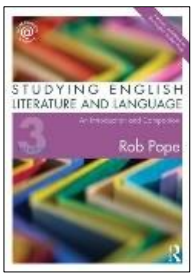
The Library is your go-to resource for literary texts and volumes of literary criticism, which will be essential to your written assignments. They also carry a certain number of the assigned texts for each module, and where possible, they provide links to electronic versions of those texts (which can be accessed through Brightspace, the Virtual Learning Environment [VLE]). However, it is more practical to **get your own hard copies of the texts listed in your module outline**, since you can't borrow a book for an entire semester.

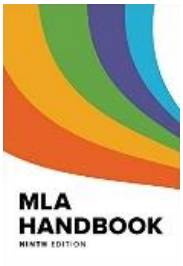
Quite often, the books in question will be anthologies containing scores of extracts, essays, short stories, novellas, plays and poems. While these books might be bulky and awkward, the good thing about them is that they're usually so comprehensive that you will be able to make use of them for years.

However, there is no getting around the fact that book-buying can be costly. The English Department works closely with publishers and booksellers to try to get the best deals for our students, and when you buy from **the campus bookshop**, you're guaranteed that the editions you get will be the ones you need for your classes. The edition is an important thing to remember: the updated version of a book can be very different from the previous version, so **always make sure you get the specified edition**.

We recommend that you buy the following books as key resources for your journey as a student of English literature:

- Pope, Rob. *Studying English Literature and Language: An Introduction and Companion*. 3rd ed., Routledge, 2012.
- *MLA Handbook*. 9th ed., The Modern Language Association of America, 2021.





3. Academic Writing

Every student at university is a member of a wide community of academic writers in conversation with each other. As the *MLA Handbook* outlines, "Academic writing is a conversation that draws on research about a topic or question. Scholars write for their peers, communicating the results of their research through books, journal articles, and other forms of publication. All scholars . . . incorporate, confirm, modify, correct, or refute the work done by previous scholars" (95). In their work, academic writers acknowledge, repeat, and respond to other voices in the conversation; "they quote, paraphrase, and cite sources" (95).

But for their readers to be able to follow the conversation properly, academic writers must "clearly distinguish their ideas from the ideas of others" (96) and must document or record the original source of any repeated (quoted or paraphrased) words or ideas. To do this, the academic writer uses a "system of documentation [that] directs readers to the source of a quotation, paraphrased idea, fact, or other borrowed material. . . . By giving credit to the precursors whose ideas they work with, scholars allow future researchers interested in the history of the conversation to trace the line of inquiry back to its beginning" (95). Failure to give credit to another scholar is a form of plagiarism, which is "presenting another person's ideas, words, or entire work as your own" (96).

In order to take part in the conversation in a respectful and proper manner, therefore, academic writers need to employ a referencing style for documenting sources. In this way, they avoid plagiarism (see also what the *MLA Handbook* has to say about Avoiding Plagiarism). And in this way, they acknowledge others' voices and enable their readers to follow the conversation.

3.1 MLA Style

Different disciplines employ different referencing styles (for example, the Harvard Style or Chicago Style), so in UL, depending on your subject choices, you can expect that you will have to master a number of different referencing styles. In English at UL, we use the MLA Style developed by the Modern Language Association of America and detailed in the *MLA Handbook*, currently in its 9th edition. See also the MLA Style Center and the Purdue Online Writing Lab (OWL) MLA Style support website.

3.1.1 MLA Formatting Style

MLA style provides guidelines both for referencing and for formatting your essay. See the sample essay by Jamie Maddox below for guidance on how to format an essay in MLA style. Guidelines can be also found in the *MLA Handbook* (9th edition) and at the following websites: *MLA Handbook Plus*, MLA General Format (OWL). Sample papers are available from Sample Papers in MLA Style (MLA) and MLA Sample Paper (OWL).

3.1.2 Styling Titles

When they appear in academic writing, the titles of works should be either italicised or placed in quotation marks (also known as inverted commas).

Italicise the titles of longer, self-contained works (for example, authored books, plays, films, works of visual or performance art, video games, websites) and the titles of works that contain other works (for example, edited books, poetry collections, short story collections, anthologies, journals, newspapers, magazines, television series, albums, websites again).

Use double "quotation marks" for the titles of shorter works and for the titles of shorter works contained in other works (for example, essays in edited books, poems, short stories, journal articles, newspaper articles, magazine articles, television episodes, songs, podcast episode).

Note that the title of a longer, previously self-contained work that is now contained in another work (for example, a novel in an anthology or a painting on a website) is still italicised. When a section of a work has only a generic title, do not italicise the section's title or put it in quotation marks (for example, Introduction, Preface, Foreword, Afterword).

The rules above are supplemented by further rules for when the title of one work appears within the title of another work:

- "Reading Late Modern Wartime in the Anthropocene: Elizabeth Bowen's *The Little Girls*" – this is a journal article about a novel; the article's title is in quotation marks and the novel's title is in italics, as normal.
- "'The Dead' Just Won't Stay Dead" – this is a journal article about a short story; the article's title is in double quotation marks, as normal, but the quotation marks around the short story's title change to single quotation marks.
- *Ghosts, Metaphor, and History in Toni Morrison's* Beloved *and Gabriel García Márquez's* One Hundred Years of Solitude – this is a book about two novels; the book's title is in italics, as normal, but the novels' titles are not in italics in this case.

3.1.3 MLA Referencing Style

As stated, academic writers need to employ a referencing style for documenting sources. There are times, however, when documentation is not needed. "Information and ideas that are common knowledge among your readers need not be documented," and "[d]ocumentation is also not required when you mention a work or author in passing" (*MLA Handbook* 101, 102). Rob Pope offers some essential guidelines for when you do need to document sources. First, he says that good referencing begins with good note-taking when you research, so that you can distinguish your words and ideas from the words and ideas of others. Second, when quoting (repeating) other people's words, put

them in quotation marks or, if they form a longer quotation, visually separate them from your own text by indenting the quoted passage (see the sample essay below). Finally, use a referencing system such as the MLA (49).

The MLA referencing system has two parts. In your essay, each quotation and paraphrase is accompanied by a citation that gives a name and a page number (as in the paragraph above); the name identifies the relevant author (and/or title), and the number identifies the page on which those words appear in the original source. The citation is a minimal reference that directs the reader to the other part of the referencing system, which is a detailed entry for the source in a list of works cited. The Works Cited gives all the information your reader needs to identify the source. Therefore:

MLA Referencing = in-text citations + Works Cited

- In the text, the quotation is often introduced by a phrase that names its author.
- In the text, the quotation is followed by a page number in parentheses ( ); this parenthetical information includes the author's name if it hasn't yet been given.
  +
- At the end of the paper, starting on a new page, references are listed in alphabetical order by surname in the Works Cited, which gives complete publication information about the source of the quotation.

In-text citations = introductory phrase and/or parenthetical information = author's name + page number

- Don DeLillo writes, "For most people there are only two places in the world. Where they live and their TV set" (66).
- The characters visit "the most photographed barn in America" (DeLillo 12).
- As Elizabeth Ammons argues, the issue of race is not adequately explored by Chopin in *The Awakening* (288-90).

If you are using more than one work by the same author in your essay, you need to say which work you are quoting from. Like the author's name, the title can be given in the introductory phrase or in the parenthetical information (you can abbreviate the parenthetical title):

- In "The Murders in the Rue Morgue," Poe describes the "peculiar analytic ability in Dupin" (243).
- Poe's narrator remarks on a "peculiar analytic ability in Dupin" ("Murders" 243).
- The stories illustrate the "analytic ability in Dupin" (Poe, "Murders" 243).

In-text citation	**Example**
(page)	(225)
(Surname page)	(Chopin 111)

(Surname, Title page)	(Chopin, *The Awakening* 111) (Joyce, "The Dead" 225)
(Title page)	(*The Awakening* 111) ("The Dead" 232)
More than one quote from the same source	(Chopin 111, 49)
More than one quote from different sources	(Chopin 49; Pope 250)
(Surname, part)	(Jones, slide 2)

As shown in the final example above, "If your source [not your device] uses explicit paragraph numbers rather than page numbers, give the relevant number or numbers, preceded by the label *par.* or *pars.* . . . Change the label appropriately if another kind of part is numbered in the source instead of pages, such as section (*sec.*, *secs.*), chapters (*ch.*, *chs.*), or lines (*line*, *lines*). If the author's name begins such a citation, place a comma after the name," but note there is no comma before a page number (*MLA Handbook* 244). "When a source has no page numbers or any other kind of part number, no number should be given in a parenthetical citation" (248):

- Nolan's blog details "zombie fatigue."
- One blog details "zombie fatigue" (Nolan).

Works Cited entries can be short and simple or long and complex, depending on the information required and available. In the examples below, the first is a novel and the second is an article contained in a journal contained in a database:

Rooney, Sally. *Normal People*. Faber and Faber, 2018.

Toker, Leona, and Daniel Chertoff. "Reader Response and the Recycling of Topoi in Kazuo Ishiguro's *Never Let Me Go*." *Partial Answers: Journal of Literature and the History of Ideas*, vol. 6, no. 1, 2008, pp. 163-180. *Project Muse*, https://doi.org/10.1353/pan.2008.0009.

The novel's entry requires only the author's name, the book's title, the publisher, and the year of publication. The other entry requires more information. To help you build a Works Cited entry, the MLA provides the following template, which includes the correct punctuation after each element. Include each element relevant to your source in the order given on the template; omit any element that does not apply except Title of Source (if it has no title, give it a description).

The table on the next page gives further information about the elements in MLA Works Cited list entries. A sample Works Cited is given at the end of the essay on the pages following; see also OWL for further samples.

Elements of MLA Works Cited List Entries

1. Author.	For 1 author: Rooney, Sally. For 2 authors: Toker, Leona, and Daniel Chertoff. For 3+ authors: Montgomery, Martin, et al. Sometimes the creator of a work is not an author; add a label to describe their role: Duvall, John N., editor.
2. Title of Source.	Title (and subtitle) of the work you are citing
+ Supplemental Element.	Contributor (for example, the translator of the Source but not the Container); Original publication date
3. Title of Container 1,	Some sources are contained in other works; containers include periodicals (journals, magazines, newspapers), edited volumes, anthologies, TV series, albums, websites
4. Contributor,	Sources/containers can be, for example, E/edited by John N. Duvall, T/translated by Anne Other, D/directed by . . .
5. Version,	Examples of versions include editions of books or cuts of films: 2nd ed., updated ed., e-book ed., director's cut
6. Number,	For example: vol. 2 (book), vol. 6, no. 1 (journal article), season 4, episode 10 (TV episode)
7. Publisher,	For example, the publisher of a book, or the studio or network that produced or broadcast a film or TV show, or the organisation responsible for a website or report. Include words like *Publishing* or *Press*, but omit *The* and words like *Company* and *Limited*, and change *&* to *and*
8. Publication Date,	Date of publication/broadcast of *the version of the source that you are using*: year (book, journal article), season year (some journal articles), day month year (newspaper articles, posts or revisions to posts and articles on websites, letters, lectures, performances, TV episodes)
9. Location.	For example: page range (work in an anthology, article in a journal; use p. for *page* and pp. for *pages*); DOI, permalink, or URL (article in a journal in a database, web resource); place (lecture, performance); numbering system provided by the source (DVD discs)
+ Supplemental Element.	Date of access (of an online work, if it lacks a publication date or has been revised or removed); Medium of publication (only if clarification is required); Dissertations and theses (institution and type: U of Limerick, PhD thesis); Book series information (Title and Number); Multivolume works (total number of volumes)
3-9. Container 2 info.	Some containers are contained in other containers; for example, journals are contained in databases, books contained in websites, TV series and albums in streaming services: *Project Muse*, *JSTOR*, *Netflix*, *Hulu*. Often, the only available information for Container 2 is Title and Location

Margins at 2.54 cm or 1 inch at Top, Bottom, Left, and Right. In Microsoft Office Word: Layout > Margins > Normal.

In MLA style, a **cover page** is not required. Your details go here, at the top of the first page.

Date the assignment is due to be submitted.

Word Count doesn't include these details, the essay question or prompt, or the Works Cited.

Include the relevant **essay question** or prompt, aligned left. If there is no question as such, provide a title, centred.

Indent the first line of each paragraph by 1.27 cm or ½ inch. On the keyboard, hit the Tab →| key.

Typeface and type size should be easily readable, such as Times New Roman 12 or Arial 11.

Align your text with the left margin. Word: Home > Paragraph > Align Left. Do not Justify the text (distribute your text evenly between the margins).

Line Spacing is double-spaced. Word: Home > Paragraph > Line and Paragraph Spacing > 2.0. Don't Add Space Before or After Paragraph.

Full details on **MLA format** are available at *MLA Handbook Plus*.

Name: Jamie Maddox

ID Number: 22345678

Module: EH4XXX English Literature X

Module Leader: Dr Anne Other

Date: Day Month Year

Word Count: 1,400

2. Outline the process of writing and presenting an English essay.

The first line of your essay is probably the most important first line of an essay ever written in the history of humankind and time! Except that it is not, and you should avoid such exaggerated statements and exclamations. Avoid also phrases such as "In this essay…" or "In this module…" or anything that unnecessarily draws attention to the fact that you are writing an essay as an assignment for a module. Instead, in this introductory paragraph, you can define the topic; state what opinion, approach, or idea is central to your interpretation or argument; give the relevant context to frame your response to the question; and briefly indicate how the essay will develop. Do not forget to identify the authors and texts you will be addressing. Often, the introduction identifies both the topic to be discussed and the central idea of the essay in a key sentence called the thesis statement.

The middle paragraphs of your essay are called developmental paragraphs; their function is to explain, illustrate, discuss, or prove the thesis statement. Developmental paragraphs will often have their own mini thesis statement called the topic sentence, which introduces the main subject and the controlling idea of the paragraph. Because each

Page Numbers and Name go in the top right-hand corner, 1.27 cm or ½ inch from the top of the page. Word: Insert > Header & Footer > Page Number > Top of Page > Plain Number 3. Name is inserted manually.

Sub-headings or sub-sections are not recommended for shorter essays. But do consider sub-dividing chapters of your Final Year Project.

Research will take you to the UL Glucksman Library and to the Library Website. Search the library's Databases, here sorted by Language & Literature. Useful databases include Academic Complete (ProQuest Ebook Central), Academic Search Complete (via EBSCOhost), JSTOR, Literature Online (LION), MLA International Bibliography (via EBSCOhost), and Project Muse.

The Library Guides include guides to the databases on offer. Here is information on databases relevant to the School of English, Irish, and Communication. Some of the database providers themselves also offer LibGuides that will help you to navigate and search Literature Online (LION), for example.

paragraph develops an aspect of your main argument, each controlling idea should echo the central idea in the thesis statement. Also, so that your argument develops in a coherent way, the paragraphs should appear in a logical order. Additionally, you can guide your reader from paragraph to paragraph, making the structure of your argument clearer, by using transitions such as "Therefore," "Similarly," and "However."

However, your essay will lack unity and coherence if your overall essay-writing process isn't robust. Though it is not a case of one-size-fits-all, writing an essay usually involves the following stages: analysing the question (to see what it is looking for and what it offers), recording your current ideas (to capture what you do and do not know), researching (re-reading primary works and reading secondary sources), planning, writing, and revising. These stages take time, so make time for them in your weekly schedule; bear in mind that you might have more than one essay due on the same date, and plan accordingly.

Essays generally require you to engage not only with the primary works (of prose, poetry, or drama) but also with secondary, scholarly works (for example, journal articles, book chapters, books, interviews). Rob Pope says, "Good academic writing is neither wholly *dependent* on other people's work . . . nor is it wholly *independent*. . . . Rather, it is richly ***inter****dependent*" (48). Similarly, Gerald Graff and Cathy Birkenstein underline "the importance not only of expressing your ideas ('I say') but of presenting those ideas as a *response to some other person or group* ('they say')" (3). Therefore, you shouldn't just insert another scholar's idea for the sake of including evidence of

secondary research; you must respond to that idea. Relatedly, as Graff and Birkenstein observe, you shouldn't insert another scholar's words in the form of a quotation without engaging with them: "[s]ince quotations do not speak for themselves, you need to build a frame around them" (44). This frame should introduce whose words these are, explain what the quotation means, and say how it relates to your own text, thereby connecting what "they say" with what "I say." And note:

> A quotation that runs more than four lines in your prose [or a quotation of more than three lines of verse] should be set off from the text as a block indented half an inch from the left margin. Do not . . . add quotation marks not present in the source. (*MLA Handbook* 254)

Long quotations like this are referred to as block quotations.

After the research stage, one important stage that is often neglected is planning. The plan gives you the opportunity to rehearse your argument in note form to see how well your ideas and structure work. When planning, look to the essay question to see if a structure is indicated (for example, "compare and contrast"). With a plan in place, you are far less likely to procrastinate or to get "stuck" during the writing stage. When writing, don't expect perfection from your first draft; revise, edit, and proo~~o~~fread to produce a final draft.

Finally, your concluding paragraph should bring your argument to a close but without simply restating what you've already said or done. It should not introduce new material or topics. End with your own words and not a quotation. Now, you are ready to submit.

Integrate **quotations** into your text properly. This paragraph illustrates three ways of doing this: introduce the quotation with a phrase like "They say," "They write," or "They argue," followed by a comma; incorporate the quotation grammatically into your sentence; or present the quotation, introduced by a colon, as an elaboration of what was just stated.

MLA Handbook writes, "When you quote, reproduce the source text exactly" (253). Some changes are permitted but must be noted: use an ellipsis . . . to mark where text has been omitted from a quotation, and use square brackets [ ] to mark changes to, for example, capitalisation.

A colon generally introduces a **block quotation**. Set the quotation off from the text as a block by starting it on a new line and indenting it from the left margin by 1.27 cm or ½ inch (select the text, and on the keyboard, hit the Tab →| key). Because a block quotation is visually set off from the text, it is not placed in quotation marks. Note that the in-text citation goes after the full-stop, not before it.

Don't italicise quotations unless they appear that way in the original text

For more on **Formatting Quotations**, see the Purdue Online Writing Lab (OWL).

Electronically submitted assignments need clear **filenames** that include your name and other relevant details, e.g., in this case, "Maddox EH4XXX Essay 1 Q2."

Start the **Works Cited** on a new page. Word: Insert > Pages > Page Break. Note that this Works Cited includes **sample entries** in addition to those required.

Novel: the original publication date is 1984, but you give the date of the edition you are using.

Dictionary **definition**.

Entries appear in **alphabetical order** and not in the order that they appear in the essay.

Essay in an **edited book**: Provide the entire page range (first to last) for the chapter, not just the pages you use or quote from. The words *University* and *Press* are abbreviated to U and P.

Work (novel) in an **anthology**. This entry includes a supplemental element (Original publication date)

Book-length poem accessed via an **ebook** platform. For web locations, if an URL is >3 lines, truncate it.

Work listed by title because it is published without an author's name by an organisation.

Article contained in a **journal** contained in a **database**. Note that **no publisher** is included for journals.

Introduction by the editor to an anthology of stories by Poe.

Do not number the entries or use bullet points. Do **indent** the second and following lines of an entry. Word: [Select Works Cited entries] > Paragraph > [Open] Paragraph Settings > Indentation – Special: Hanging, By: 1.27 cm.

Works Cited

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Helyer, Ruth. "DeLillo and Masculinity." *The Cambridge Companion to Don DeLillo*, edited by John N. Duvall, Cambridge UP, 2008, pp. 125-36.

Larsen, Nella. *Passing*. 1929. *The Norton Anthology of American Literature*, Robert S. Levine, general editor, 9th ed., vol. D, W. W. Norton, 2017, pp. 538-603.

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Pope, Rob. *Studying English Literature and Language: An Introduction and Companion*. 3rd ed., Routledge, 2012.

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3.2 Grammar and Punctuation

Why is the use of a standardised system of grammar and punctuation important? This is primarily important so that you, as a writer, can successfully relay written information to your reader without misunderstandings and ambiguity. While this grammar section is by no means comprehensive, the following information covers some of the most common errors and areas of confusion in punctuation, grammar, and sentence construction found in undergraduate essays. There are also many useful texts and online resources available that have more detailed and comprehensive information concerning grammar and punctuation. If you need additional assistance, the Glucksman Library has a wide range of books and helpful resources. Additionally, the Regional Writing Centre at UL will also be able to provide assistance and guidance with your writing assignments. They are located in room C1065 in the main building. You may also book appointments with a peer tutor.

3.2.1 Double and Single Quotation Marks (Inverted Commas)

Double quotation marks should be used to set off direct quotes from a text that are incorporated in the body of your essay. Single quotation marks are used to indicate quotations or dialogue within the original quotation.

- In "A Rose for Emily," Faulkner writes, "And as soon as the old people said, 'Poor Emily,' the whispering began. 'Do you suppose it's really so?' they said to one another. 'Of course it is. What else could. . . .'" (289).

In the above example, double quotations are used for the title of the short story and the overall quotation from the text. Single quotations marks are used for the dialogue that appears within the direct quotation.

3.2.2 Commas

Proper use of commas ensures clarity in writing while avoiding the possibility of ambiguity and misunderstandings. The following list highlights the most common areas when a comma should be used. These are not the only instances when a comma should be used; however, they are the most common.

Use commas to separate main or independent clauses linked by coordinating conjunctions (*and*, *but*, *or*, *nor*, and sometimes *for*, *so*, *yet*).

- I awoke early in the morning, and I finished my literature essay.
- I awoke early in the morning, but I did not finish my literature essay.

Use a comma to set off most introductory elements or phrases.

- Thankfully, I finished my literature essay early this morning.
- Since the essay was due on Friday, I aimed to finish early in the week to allow time for revisions.

Use a comma to separate items in a series. The serial comma or Oxford comma is essential in order to avoid any misunderstandings in the construction of your sentences. The serial comma or Oxford comma is the comma that appears after the last item in the series but before the coordinating conjunction.

- I would like to thank my parents, William Shakespeare, and Emily Dickinson.

If the comma is not used after Shakespeare, the sentence becomes ambiguous and confusing:

- I would like to thank my parents, William Shakespeare and Emily Dickinson.

This sentence reads as if your parents are in fact Shakespeare and Dickinson. By using the serial or Oxford comma, we are able to avoid this confusion, and the sentence reads with the correct understanding that you are thanking three different individuals.

3.2.3 Comma Splices and Run-on Sentences

Comma Splices occur when two main or independent clauses are incorrectly separated by a comma without using a coordinating conjunction.

- I awoke early this morning, I finished my literature essay.

This sentence must have a coordinating conjunction after the comma and before the word 'I'. Otherwise, the punctuation must be changed to a period to make two separate and complete sentences.

A run-on sentence is two independent clauses that have been joined together without the use of punctuation and coordinating conjunctions. It is similar to a comma splice, but the comma has been omitted.

- I awoke early this morning I finished my literature essay.

Both of these examples need to include different punctuation and/or a coordinating conjunction. The following examples show the changes that need to be made in order for the sentence to be written correctly:

- I awoke early this morning, and I finished my literature essay.
- I awoke early this morning. I finished my literature essay.

3.2.4 Semicolons

Semicolons are used to connect independent clauses that are closely related. The semicolon can be used in place of a comma and coordinating conjunction.

- I began revising my essay early this morning; I completed it on time.

Semicolons can also be used to join independent clauses with a conjunctive adverb (e.g. *however*, *moreover*, *therefore*).

- I began revising my essay early this morning; therefore, I completed the assignment on time.

For additional examples and uses of commas and semicolons, see the Purdue OWL section on commas and semicolons.

4. Resources and Supports

Like all research universities, the University of Limerick is a large community—maybe even a small world. Thousands of people work here, and the goals of the university include providing support to students and staff with any number of their academic, professional, and personal goals or needs. Here are a few of the most useful of these services.

4.1 Academic Resources

The Glucksman Library contains millions of sources for help with your research, from books to electronic journals to specialised databases to short-term reserves of textbooks to a wealth of archives and materials in Special Collections. The library is also where you'll find unfailingly friendly librarians, who are ready to help you with any project or technical issues using the vast network of resources. See also:

- How to Use the Library
- Library Events and Training Sessions
- How the Library can Support You
- Contact Library Staff

4.2 The Regional Writing Centre is a welcoming space on campus for all students (undergraduate and postgraduate) to come and address any aspect of their writing. You can reserve slots and work one-on-one with an individual peer tutor, who will read your work and help guide you to identify possible strategies to help you be a more confident and successful writer. The web site of the Centre is a miracle of information about academic writing, across disciplines and purposes, as well as a great place to look up anything you want to know about structuring an essay, grammar, or the MLA referencing system, or how to cultivate habits that help with writers' block. (The "Useful Links" area of the site is a goldmine of information.)

4.3 The Information Technology Division (ITD)

The Information Technology Division is the one-stop shop for all matters to do with your electronic life at the university, from setting up an email address to wireless access to printing services to data security.

4.4 General University Information

The Student Gateway site provides a number of useful links to information you'll need, including academic calendars, timetables, Student Life (the representative body for students), various university policies, information about clubs, bus schedules, and lots

more. The site also contains handy links to Brightspace, the health service, the library and writing centre, and others.

4.5 On Campus Supports

- Academic Registry
- Personal Advisor Support System
- Student Affairs Division *Student Health, Student Counselling, Disability Services, Mature Student Office, the Chaplaincy, the Community Liaison Office etc.*
- Study At UL
- UL Student Life

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UNIVERSITY OF LIMERICK
OLLSCOIL LUIMNIGH

Arts, Humanities & Social Sciences

Arts, Humanities & Social Sciences /
School of English, Irish and Communication

English – MA

The aim of the programme is:

- To train students in first-class research skills; core courses include Research Methods and Literary Theory, specifically designed with the needs of MA English graduates in mind.
- To aid those keen to pursue careers in publishing, literary journalism, or communications with our hands-on Advanced Editing modules which introduces students to the practical and theoretical skills necessary to produce a literary journal in print and digital form through the production of the literary magazine The Ogham Stone, now recognized as a serious publishing option for both well-known and emerging authors wishing to reach new audiences.

Programme Overview

The MA in English provides opportunities and skills for the advanced study of literatures in English, literary and cultural theory, and textual practices. Students will develop expertise in self-directed learning and the pursuit of independent research as they also become familiar with current critical conversations in such areas as Irish studies, migration studies, modernism, postcolonialism, gender and sexuality studies, and early modern studies.

1 year full–time or
2 years part–time

Programme Structure

Autumn Semester	Spring Semester	Summer
CU6051 Literary and Cultural Theory	**EH6002** Research Methods in Literary and Cultural Studies	Thesis research and writing
EH6081 Advanced Editing 1: Creating a Literary Journal	**EH6082** Advanced Editing 2: Creating a Literary Journal	
Electives (choose 2):	**Electives (choose 2)**	
EH6011 Literary Modernism	**EH6032** Issues in Modern and Contemporary Poetry	
EH6021 Gender & Sexuality in Irish Writing	**EH6042** Feminist Literary Theory: Perspectives on Women & Literature	
EH6031 Literature, Film, and Human Rights	**EH6012** Politics and American Literature	
CU6041 Literature of Migration	**EH6022** Postcolonial Theory and Literature	
CU6051 Cultural Constructions of the Past	**EH6062** Irish Americas in Literature and Culture	
EH6072 Situating Irish Gothic	**CU6012** Utopian Theory and Texts	
	CU6002 Textual Constructions of Cultural Identity	

Entry Requirements

Candidates will be required to meet a minimum entry requirement of 2.2 (Level 8 Honours Degree, National Qualifications Authority of Ireland) in an English-related degree or an approved equivalent qualification. For non-native speakers of English an IELTS (International English Language Testing System) composite score in the range of 7.0 is required

Careers

Our graduates are passionate about the written and spoken word. They go on to become teachers, researchers, editors, consultants, entrepreneurs, public servants, and community activists, and to work in media, public relations, academic institutions, and as professional writers.

What Our Graduates Say

"The Master of Arts in English programme at the University of Limerick has helped me to refine my skills as a researcher, writer, editor, and academic. My ability to organise research, contruct ideas, deploy theory, syntheise information, and express thoughts creatively have all improved dramatically. I would recommend this programme for any student with a passion for English literature, intellectual exploration, and participation in the development of modern academia."

Lauren Cassidy, Graduate, MA English

How to Apply

To make an application, please visit:
www.ul.ie/gps/course/english-ma

Programme Contact

Programme Director:
Dr. Yianna Liatsos
School of English, Irish and Communication
Email: yianna.liatsos@ul.ie
Tel: +353 (0) 61 234684

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UNIVERSITY OF LIMERICK
OLLSCOIL LUIMNIGH

Arts, Humanities & Social Sciences

Arts, Humanities & Social Sciences /
School of English, Irish and Communication

Creative Writing — MA

1 year full-time,
2 years part-time

Programme Overview

This programme enables students to develop their Creative Writing skills through consideration of the work of established writers; through study of the many aspects of a piece of successful Creative Writing; through assignments that foster strategies for revision of work; and through an understanding of the requirements of the redrafting, submission and publication processes.

Our Chair of Creative Writing is Prof Joseph O'Connor (author of nine novels including Ghost Light, The Thrill of it All, the million-selling Star of the Sea, and Shadowplay, winner of the Novel of the Year Award at the 2019 Irish Book Awards, shortlisted for the Costa Novel Award, 2020). Our outstanding teachers include twice Booker-Prize-longlisted Donal Ryan, (author of The Spinning Heart, From a Low and Quiet Sea and Strange Flowers) and Irish Book Award nominee Prof Sarah Moore Fitzgerald (The Apple Tart of Hope, A Strange Kind of Brave and All the Money in the World), internationally published Young Adult author and lecturer on self-motivation for writers. Our Creative Writing students enjoy teaching-visits and readings from outstanding contemporary authors. Visitors to UL Creative Writing have included Colum McCann, Anne Enright, Louise O'Neill, Claire Keegan, Melatu Uche Okorie, Colin Barrett, Anna Carey, Paul Lynch, Christine Dwyer Hickey, Sarah Davis-Goff, John Boyne, Kit de Waal, Kevin Barry, Mary O'Malley, Sara Baume, Liz Nugent, Marian Keyes, Sinead Gleeson, Pulitzer Prize winner Richard Ford and Laureate for Irish Fiction Sebastian Barry. Students gain practical experience through working on our literary journal The Ogham Stone, through meeting publishers, editors and literary agents, and in the preparation of their dissertation portfolios.

Programme Structure

Full time structure:

Autumn Semester	Spring Semester	Summer Semester
Creative Writing 1	Creative Writing 2	Dissertation
Applied Editing 1	Applied Editing 2	
Project Development for Creative Writers	Writerly Reading: Aspects of Storytelling	
	Individual Creative Writing Project with Dissertation Plan	
Autumn Electives (choose 1)	**Spring Semester Electives (choose 1)**	
Literary Modernism	Creative Writers in the Community	
Gender and Sexuality in Irish Writing	Issues in Modern and Contemporary Poetry	
Literature, Film and Human Rights	Politics and American Literature	
Literature of Migration	Post-Colonial Theory and Literature	
Writing Memoir, Biography and Autobiography	Feminist Literary Theory	
	Textual Constructions of Cultural Identity	
	Utopian Theory and Texts	
	Public Fiction and Private Life	

Part time Structure: Year 1

Autumn Semester	Spring Semester	Summer Semester
Creative Writing 1	Creative Writing 2	Dissertation
Autumn Electives (choose 1)	**Spring Semester Electives (choose 1)**	
Literary Modernism	Creative Writers in the Community	
Gender and Sexuality in Irish Writing	Issues in Modern and Contemporary Poetry	
Literature, Film and Human Rights	Politics and American Literature	
Literature of Migration	Post-Colonial Theory and Literature	
Writing Memoir, Biography and Autobiography	Feminist Literary Theory	
	Textual Constructions of Cultural Identity	
	Utopian Theory and Texts	
	Public Fiction and Private Life	

Part time Structure: Year 2

Autumn Semester	Spring Semester	Summer Semester
Project Management for Creative Writers	Individual Creative Writing Project	Dissertation
Advanced Editing 1	Advanced Editing 2	
Autumn Electives (choose 1)	Principles of Storytelling	
Literary Modernism		
Gender and Sexuality in Irish Writing		
Literature, Film and Human Rights		
Literature of Migration		
Writing Memoir, Biography and Autobiography		

Entry Requirements

Many applicants for our Creative Writing MA have a first or second class Level 8 honours degree (NFQ or other internationally recognised equivalent) but application is open to everyone, including applicants who do not have a primary degree but have what might be considered equivalent experience, perhaps in the arts, publishing, bookselling, writing, creativity or some related activity. Please note, we always receive more applications than we have places to offer. The MA is a Masters'-level course not suitable for beginners to writing.

Applicants must accompany their formal online application with a 3,000 word sample of their creative writing (this can be one single piece or several pieces totalling 3,000 words), one-page letter setting out why they would like to work with us on our MA programme as opposed to the many other Creative Writing MA programmes now available and a writing CV. Previous experience of Creative Writing workshops is essential. The Application Portfolio is assessed on originality, technique, and readability. Please note that we are not in a position to offer feedback to applicants who are not offered a place. Applicants must satisfy the English Language Requirements of the University.

How to Apply

To make an application please visit:
www.ul.ie/gps/course/creative-writing-ma

Programme Contact

Programme Course Director:
Prof. Joseph O'Connor
School of English, Irish and Communication
Email: Joseph.OConnor@ul.ie
Tel: +353 61 202623

What Our Graduates Say

"My confidence in my writing has developed immensely. Because of the MA, I now feel like I'm on my way to becoming an author, not just a writer."

Pippa Slattery, MA Creative Writing Graduate

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