School of English
Trinity College
Fresher Handbook
2017-2018
### Academic Staff: School of English

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College Map
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1. **General Introduction**

   1.1 How to get information
   1.2 Teaching
   1.3 Books
   1.4 Libraries
   1.5 Student Representation
   1.6 Essay writing, Assessment and Examinations
   1.7 Plagiarism
   1.8 ECTS
   1.9 Marking System

2. **Junior Fresher year (JF)**

   2.1 Attendance
   2.2 SH JF Assessment
   2.3 Assessment and examination for SH
   2.4 SF Option modules 2018-19 for SH
   2.5 JF Two-Subject Moderatorship course Assessment (TSM)
   2.6 Assessment and examination for TSM
   2.7 SF Option modules 2018-19 for TSM

3. **Senior Fresher year (SF)**

   3.1 Attendance
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   3.3 Assessment and examination for SH
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   3.6 Assessment and examination for TSM
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4. Student Exchange Schemes

5. Scholarship and Prizes
   5.1 Foundation Scholarship
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6. Style Sheet

7. Careers Advisory Service
Student 2 Student

From the moment you arrive in College right through to your end of year exams Student 2 Student (S2S) is here to make sure your first year is fun, engaging and a great foundation for the rest of your time in Trinity. You’ll meet your two S2S mentors in Freshers’ Week and they’ll make sure you know other people in your course before your classes even start. They’ll keep in regular touch with you throughout your first year and invite you to events on and off campus. They’ll also give you useful information about your course and what to look out for. Mentors are students who have been through first year and know exactly what it feels like, so you never have to worry about asking them a question or talking to them about anything that’s worrying you.

S2S also offers trained Peer Supporters if you want to talk confidentially to another student or just to meet a friendly face for a coffee and a chat.

S2S is supported by the Senior Tutor’s Office and the Student Counselling Service.

http://student2student.tcd.ie, E-mail: student2student@tcd.ie, Phone: +353 1 896 2438
This handbook covers the Fresher years of the degree in English at Trinity. Don't try to read the handbook straight through. Read the sections which are applicable to you:

- **General Introduction.** Essential for new entrants as it contains most of the information you need in your first weeks. It is important as it contains College information on plagiarism etc.

- **Year Sections** give full accounts of the modules in each year, with the requirements for assessment and examinations, so it is essential that you should keep the handbook through the year, and consult it as necessary.

**IT IS YOUR RESPONSIBILITY AS A STUDENT TO MAKE YOURSELF FAMILIAR WITH ALL REQUIREMENTS LISTED IN THE HANDBOOK**

A few abbreviations are used throughout the Handbook as follows:

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Full Form</th>
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</thead>
<tbody>
<tr>
<td>Two-subject Moderatorship</td>
<td>= TSM</td>
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<tr>
<td>Single Honours</td>
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<tr>
<td>Junior Fresher (First year undergraduate)</td>
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<td>Senior Fresher (Second year undergraduate)</td>
<td>= SF</td>
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<tr>
<td>Michaelmas Term</td>
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<td>Hilary Term</td>
<td>= HT</td>
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</tbody>
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General Introduction
The School of English is large, with over six hundred students including many undergraduate, postgraduate and visiting students. For those of you who are new entrants, it will take you some time to find your way around. This Handbook is intended to give you necessary information about each stage of the course so that you know what to expect. The official regulations for the course are printed in the University Calendar. The Handbook sets out the detailed implementation of those regulations by the School of English for Junior and Senior Freshers.

1.1 How to get information

E-mail
Much information from the School and from individual lecturers and tutors will come to you by College email. It is also the quickest way to contact a member of staff. You should check your College email daily for lecture and tutorial details.

Please note that you should use only your TCD e-mail address when corresponding with us. It is also important to note that you should only contact lecturers by e-mail when absolutely necessary. Lecturers will not respond to e-mails requesting handouts or information that is contained within this handbook.

Freshers Office (Room 4024)
Diane Sadler is the Executive Officer for Junior and Senior Fresh students (1st and 2nd Years). If the office is closed Diane can be contacted using sadlerd@tcd.ie or by phone on 8961111.

Head of Freshers
Head of the Freshers is Dr Mark Sweetnam (mark.sweetnam@tcd.ie), who will advise you on any aspect of your course. He will be available at posted office hours.

College Tutors
You will be getting a lot of information in your first few weeks and you may find difficulty dealing with it all. Your College Tutor, who may not be in the School of
English, is your main adviser on both academic issues and personal matters. He or she is appointed by College, and should not be confused with your module tutors in English. If you don’t know who your College Tutor is, you can find out by looking under ‘View my student record’ at mytcd.ie, or by emailing the Senior Tutor’s office at stosec@tcd.ie. You can get help with problems specifically relating to modules in English from your Year Head. The Head of School, Dr Aileen Douglas (adouglas@tcd.ie) is also available at posted office hours, or you can make an appointment to see her by email.

Email
As noted above, if anyone in the School wishes to contact you they will usually do so using your TCD email address. Get into the habit of checking this account regularly, even if you also use a commercial e-mail account such as g-mail or Hotmail. English staff will use only your TCD address, and will sometimes need to communicate with you, for instance with information regarding your classes. Any changes in lectures and tutorials will be e-mailed to your TCD account by your tutorial teacher or Diane Sadler.

1.2 Teaching

The College academic year is divided into three terms. The Michaelmas and Hilary teaching terms are 12 weeks long and the Trinity term is the annual examination period.

Teaching in the first two years is in the form of lectures for everybody at once, tutorials for smaller groups, and somewhat larger language classes for the language-based Old English module (SH students only). Students are expected to attend lectures. **Tutorials and language classes are compulsory.** Students who are unable to attend a tutorial for reasons of illness should contact the relevant tutorial leader, preferably in advance of class. Students who are unable to attend a tutorial for any reason other than illness should write to the relevant Year Head, preferably in advance of class.

Lectures
These last 50 minutes starting punctually on the hour. You should use them to help you in your reading and understanding of literature and of English studies. End of year examinations are based on the lecture modules, although this does not mean
that you have to write down all that the lecturer says.

**Tutorials**

Tutorials give you an opportunity to try out your own ideas and enter into discussions about texts.

- These meet weekly in groups, normally of not more than 10-12. Each lecture module, except for the SF Options, has a set of tutorials related to it in the term or terms it is given.

- There are no tutorials in the first two and last two weeks of Michaelmas and Hilary terms. Note that there are no lectures or tutorials in week seven of Michaelmas and Hilary terms. This is to allow students to concentrate their time on reading.

- Some of the tutorials are taught by members of the full-time teaching staff, some of them by teaching assistants who are most often advanced research students with special expertise in the area taught. You must be properly prepared for tutorials by doing all the reading assigned by the tutorial teacher. It is your responsibility to check the noticeboard and your e-mail for possible changes. The Fresher notice board is near room 4015.

**Language Classes (JF Single Honours only)**

These meet twice weekly for an hour in groups of 10-15. They are intended to help you learn the older forms of the English language which are necessary to the reading of earlier English literature. In the JF year this will involve introducing you to the Old English language to enable you to read Old English literature. Note that language classes for the module Early English Language begin in week 2, the week before tutorials, and run right through to week 12.

**Timetable**

The timetable of lectures, tutorials and language classes will be posted on the Fresher noticeboard. If you have problems with your timetable, please contact your Year Head.

**1.3 Books**

It is essential to equip yourself with books and you must bring copies of texts to
tutorials: you will not be able to depend on the College Library for such texts. For each of the modules, one of the main local bookshops, Hodges Figgis, Dawson St (for Fresher modules) has received a copy of the prescribed reading list so that the essential texts should be readily available. Reading lists for each module are available from the beginning of term and you should start reading the texts that figure in the early weeks as soon as possible. For more information about texts contact the lecturer concerned. The Library subscribes to a variety of literature databases online and you can often find texts and critical material in this way.

1.4 Libraries
The main library for English students is the Ussher, but you will also need to use other parts of the library. For information about Library tours, see the website: http://www.tcd.ie/Library.

There is also a School library in room 4019 containing a small collection of texts, many of them in the area of Medieval and Renaissance English. These books may be consulted in the library. During term time room 4019 has to be used for teaching purposes; however, you may find the library a useful place to work if you are preparing essays or other written work in the vacations. Opening hours for the School library are posted on the noticeboard outside 4019.

1.5 Student Representation
The School of English Committee, the body which governs the School, and decides issues of academic modules, assessment and examining, includes elected student representatives. Student input on School decisions is invaluable, and we strongly encourage the participation of all students in elections. These are convened in MT by the Students’ Union, first floor, House 6, located on the left hand side of Front Gate.

1.6 Essay Writing, Assessment and Examinations

Essay Writing
Essay writing is especially important in the study of literature and you should try to get as much practice in writing as possible. Brief guidelines on the preparation and presentation of essays and other written work are provided in the style sheet at the back of this handbook and in the style sheet at http://www.tcd.ie/English/undergraduate/sophister/
It is essential that you learn the correct forms of presentation and use them consistently. You must include a word-count at the end of your assessed work which includes notes (but NOT bibliography). For further guidance on correct English see this useful website:
http://www.bristol.ac.uk/arts/exercises/grammar/grammar_tutorial/page_41.htm.

Assessment and Examinations
Detailed information about assessment and examinations follows in later sections of the Handbook in relation to each year and module. The general policy in English is to combine assessment by essays with end-of-year examinations.

Results
- SH and TSM Fresher examination results are published on the web; follow the links from the Trinity Local Homepage www.tcd.ie/Local. If you need a detailed breakdown of your results, they will be available on your mytcd.ie personal page.

1.7 Plagiarism


University regulations on plagiarism

Plagiarism is interpreted by the University as the act of presenting the work of others as one’s own work, without acknowledgement.

Plagiarism is considered as academically fraudulent, and an offence against University discipline. The University considers plagiarism to be a major offence, and subject to the disciplinary procedures of the University.

Plagiarism can arise from deliberate actions and also through careless thinking and/or methodology. The offence lies not in the attitude or intention of the perpetrator, but in the action and in its consequences.

Plagiarism can arise from actions such as:
(a) copying another student’s work;

(b) enlisting another person or persons to complete an assignment on the student’s behalf;

(c) quoting directly, without acknowledgement, from books, articles or other sources, either in printed, recorded or electronic format;

(d) paraphrasing, without acknowledgement, the writings of other authors.

Examples (c) and (d) in particular can arise through careless thinking and/or methodology where students:

(i) fail to distinguish between their own ideas and those of others;

(ii) fail to take proper notes during preliminary research and therefore lose track of the sources from which the notes were drawn;

(iii) fail to distinguish between information which needs no acknowledgement because it is firmly in the public domain and information which might be widely known, but which nevertheless requires some sort of acknowledgement;

(iv) come across a distinctive methodology or idea and fail to record its source.

All the above serve only as examples and are not exhaustive.

Students should submit work done in co-operation with other students only when it is done with the full knowledge and permission of the lecturer concerned. Without this, work submitted which is the product of collusion with other students may be considered to be plagiarism.

No work can normally be submitted for more than one assessment for credit. Resubmitting the same work for more than one assessment for credit is normally considered self-plagiarism.

Avoiding plagiarism
Students should ensure the integrity of their work by seeking advice from their lecturers, tutor or supervisor on avoiding plagiarism. A general set of guidelines for students on avoiding plagiarism is available on http://tcd-ie.libguides.com/plagiarism.

If plagiarism is suspected, in the first instance, the Director of Teaching and Learning (Undergraduate), or their designate, will write to the student, and the student’s tutor advising them of the concerns raised. The student and tutor (as an alternative to the tutor, students may nominate a representative from the Students’ Union) will be invited to attend an informal meeting with the Director of Teaching and Learning (Undergraduate), or their designate, and the lecturer concerned, in order to put their suspicions to the student and give the student the opportunity to respond. The student will be requested to respond in writing stating his/her agreement to attend such a meeting and confirming on which of the suggested dates and times it will be possible for them to attend. If the student does not in this manner agree to attend such a meeting, the Director of Teaching and Learning (Undergraduate), or designate, may refer the case directly to the Junior Dean, who will interview the student and may implement the procedures as referred to under conduct and college regulations.

If the Director of Teaching and Learning (Undergraduate), or designate, forms the view that plagiarism has taken place, he/she must decide if the offence can be dealt with under the summary procedure set out below. In order for this summary procedure to be followed, all parties attending the informal meeting must state their agreement in writing to the Director of Teaching and Learning (Undergraduate), or designate. If the facts of the case are in dispute, or if the Director of Teaching and Learning (Undergraduate), or designate, feels that the penalties provided for under the summary procedure below are inappropriate given the circumstances of the case, he/she will refer the case directly to the Junior Dean, who will interview the student and may implement college procedures.

If the offence can be dealt with under the summary procedure, the Director of Teaching and Learning (Undergraduate), or designate, will recommend one of the following penalties:

(a) Level 1: Student receives an informal verbal warning. The piece of work in question is inadmissible. The student is required to rephrase and correctly reference
all plagiarised elements. Other content should not be altered. The resubmitted work will be assessed and marked without penalty;

(b) Level 2: Student receives a formal written warning. The piece of work in question is inadmissible. The student is required to rephrase and correctly reference all plagiarised elements. Other content should not be altered. The resubmitted work will receive a reduced or capped mark depending on the seriousness/extent of plagiarism;

(c) Level 3: Student receives a formal written warning. The piece of work in question is inadmissible. There is no opportunity for resubmission.

Provided that the appropriate procedure has been followed and all parties are in agreement with the proposed penalty, the Director of Teaching and Learning (Undergraduate) should in the case of a Level 1 offence, inform the course director and where appropriate the course office. In the case of a Level 2 or Level 3 offence, the Senior Lecturer must be notified and requested to approve the recommended penalty. The Senior Lecturer will inform the Junior Dean accordingly. The Junior Dean may nevertheless implement college procedures.

If the case cannot normally be dealt with under the summary procedures, it is deemed to be a Level 4 offence and will be referred directly to the Junior Dean.

1.8 ECTS

ECTS refers to the European Credit Transfer and Accumulation System. All modules at Fresher level are rated as carrying 5 credits. The ECTS load per year for SH is 60 and for TSM 30 (plus 30 from the other subject).

1.9 Marking System

School of English: Grade Descriptors

The following are the agreed School guidelines on standards for marking assessment essays, standards equivalent to those used in examinations:
I (70—100%): First class written work will normally be characterised by consistent evidence of all of the following: an excellent understanding of appropriate texts and/or up-to-date scholarship and/or criticism and/or theory; an exceptional ability to deploy relevant knowledge in the service of an argument which manifests independent (even, on occasion, genuinely original) thought; the ability to employ accepted scholarly procedures relating to the integration and attribution of sources, footnoting, and bibliography, as well as an exceptional control of written English—including grammar and spelling—along with an appropriately extensive lexical range.

II.1 (60—69%): Upper second class written work will normally be characterised by consistent evidence of all or most of the following: an extremely competent understanding of appropriate texts and/or scholarship and/or criticism and/or theory; a notable ability to deploy relevant knowledge in the service of an argument which manifests independent thought; the ability to employ accepted scholarly procedures relating to the integration and attribution of sources, footnoting, and bibliography, as well as an extremely sound control of written English—including grammar and spelling—along with an appropriate lexical range.

II.2 (50—59%): Lower second class written work will normally be characterised by consistent evidence of most or all of the following: a reasonably competent understanding of relevant texts and/or scholarship and/or criticism and/or theory; signs of an ability to deploy knowledge directed specifically to the question being answered; evidence of a serious attempt to employ scholarly procedures relating to the integration and attribution of sources, footnoting, and bibliography, as well as a generally sound control of written English—including grammar and spelling—along with a reasonably extensive lexical range.

III (40—49%): Third class written work will normally be characterised by evidence of a basic competence in relation to relevant texts and/or scholarship and/or criticism and/or theory, as well as signs of an appropriate attempt to direct the knowledge available to the question being answered. There may be evidence of deficiencies in one or more of the following areas: deployment of scholarly procedures concerning the proper integration and attribution of sources, footnoting, and bibliography; grammar and/or spelling; appropriate lexical range.
F1 (30—39%): Written work in the F1 range will normally fail to display even basic competence in relation to the ability to construct an answer to the question posed, based on knowledge of some relevant texts and/or appropriate scholarship and/or criticism and/or theory. Even work which does reveal such basic competence may fall into the F1 category, if there are excessive deficiencies in any one or more of the following areas: deployment of scholarly procedures concerning the proper integration and attribution of sources, footnoting, and bibliography; grammar and/or spelling; appropriate lexical range.

F2 (0—29%): Written work in the F2 range will reveal some or all of the weaknesses noted under F1, but to a greater, perhaps even extreme, extent.

2. Junior Fresh year (JF)

The Head of the Junior Fresh year is Dr. Mark Sweetnam (mark.sweetnam@tcd.ie). He has general responsibility for co-ordinating and overseeing the work of this year and if you have queries or problems in relation to your modules you should address them to him. The quickest way to contact Dr Sweetnam is by e-mail.

Assessment essays must be submitted to the Executive Officer, Diane Sadler in Room 4024, not to the tutor of your module.

2.1 Attendance

Tutorials are compulsory. Fresher students are required to attend and participate fully in these classes. Students who are unable to attend a tutorial for reasons of illness should contact the relevant tutorial leader, preferably in advance of class. Students who are unable to attend a tutorial for any reason other than illness should write to the relevant Year Head, preferably in advance of class. Students who miss more than one tutorial without permission will have marks deducted from their overall assessment for that module – 3 marks for every tutorial missed without satisfactory explanation. It is the responsibility of the individual student to arrive on time, and a tutor may mark you as absent if you are very late to the tutorial. Such students will also be returned N/S (‘Non-satisfactory’) to the Senior Lecturer in accordance with the College Calendar (page H6). If, for whatever reason, you miss a number of tutorials, it is important to explain the situation to the tutor and also contact the Year Head.
Language classes are compulsory. Fresher students are required to attend and participate fully in these classes. Students who are unable to attend a language class for reasons of illness should contact the relevant language class leader, preferably in advance of class. Students who are unable to attend a language class for all reasons other than illness should write to the relevant Year Head, preferably in advance of class. Students who miss more than two language classes without permission will have marks deducted from their overall assessment for that module – 2 marks for every language class missed without satisfactory explanation. Such students will also be returned N/S (‘Non-satisfactory’) to the Senior Lecturer in accordance with the College Calendar (page H6).

Students may also be asked to make oral presentations or hand in short pieces of written work in addition to their assessment essays. Though these are not formally assessed, they are part of the expected exercises of the course.

2.2 SH JF Assessment

Students in JF SH follow twelve modules, all of them compulsory.

6 modules are assessed by a 1,500-2,000 word essay.

6 modules are assessed by a 2-hour exam (students answer two questions per exam)

<table>
<thead>
<tr>
<th>Michaelmas Term</th>
<th>Credits</th>
<th>Hilary Term</th>
<th>Credits</th>
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</thead>
<tbody>
<tr>
<td>Theories of Literature (Dr Sam Slote)</td>
<td>5</td>
<td>Irish Writing (Dr Paul Delaney)</td>
<td>5</td>
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<tr>
<td></td>
<td>EXAM</td>
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<tr>
<td>Enlightenment (Dr Amy Prendergast)</td>
<td>5</td>
<td>Romanticism (Dr Clare Clarke)</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>ESSAY</td>
<td></td>
<td>EXAM</td>
</tr>
<tr>
<td>American Genres (Dr Bernice Murphy)</td>
<td>5</td>
<td>Medieval and Renaissance Romance (Dr Brendan O’Connell)</td>
<td>5</td>
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<tr>
<td></td>
<td>ESSAY</td>
<td></td>
<td>EXAM</td>
</tr>
<tr>
<td>Genre: The Novel (Dr Jarlath)</td>
<td>5</td>
<td>Stages of Theatre (Dr Julie</td>
<td>5</td>
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</tbody>
</table>


The following modules are shared with TSM students:

**Theories of Literature**
- **Duration:** Michaelmas Term
- **Taught by:** lecture and tutorial
- **Weighting:** 5 credits

This module serves as an introduction to the more prominent varieties of literary theory and criticism practiced since the late 19th century. Starting with the emergence of English literature as a field of study within the university, the module will cover Formalism, Structuralism, Psychoanalysis, Marxist criticism, Deconstruction, Feminism, Post-Colonial studies, and Popular Culture studies.

**Enlightenment**
- **Duration:** Michaelmas Term
- **Taught by:** lecture and tutorial
- **Weighting:** 5 credits

‘Enlightenment’ emphasises human reason and the power that comes from knowledge of the self and the world. In the eighteenth century, writers argued over the extent and implications of the human capacity to know, while the rapid growth of print culture seemed to indicate that human knowledge and the forms through which it could be expressed were expanding. This module considers enlightenment in relation to religion, science, gender, popularisation, the development of the city, and the rights of man (and woman). Lectures will concentrate on texts of different kinds, including prose fiction, poetry, the essay, and historical writing, c. 1700-1789.
**American Genres**

Duration: Michaelmas Term  
Taught by: lecture and tutorial  
Weighting: 5 credits

This module provides an introduction to American literature by focussing on specific generic areas: prose non-fiction; poetry; fables, tales, romances; novels; short stories. Centring on writing in the United States of America from the early stages of the nation’s development in the pre- and early Colonial periods to the end of the nineteenth century, the module will relate the emergence of distinctive American forms and styles of writing to broader cultural, political, and historical contexts. It will also describe the ways that American writers have addressed a range of thematic concerns over the course of the nation’s emergence – from their preoccupation with origins to the representation of place, the sense of the past, constructions of selfhood, gender, class, and race.

**Irish Writing: 1890-1945**

Duration: Hilary Term  
Taught by: lecture and tutorial  
Weighting: 5 credits

This module introduces students to key concerns in Irish writing from the early years of the Literary Revival to the end of the Second World War. The module covers literature in a variety of forms (poetry, drama, novels and short fiction), and engages with a range of concerns, including nationalism, the politics of representation, and class, religious and gender identification. Writers on the module include W.B. Yeats, George Bernard Shaw, J.M. Synge, James Joyce, Sean O’Casey, Elizabeth Bowen, Patrick Kavanagh and Kate O’Brien.

**Romanticism**

Duration: Hilary Term  
Taught by: lecture and tutorial  
Weighting: 5 credits
With its complete renegotiation of literary aesthetics to focus on self-expression, Romanticism is perhaps the great cultural mode of modernity, without which all subsequent literature would be inconceivable. This module will examine the major flowering of British Romantic writing from c.1780-1840, taking in its relationship with Enlightenment thinking and culture, political radicalism, women and the novel, and some of the greatest poetry ever written. Authors discussed will include Austen, Mary Shelley, Blake, Wordsworth, Coleridge and Keats.

**Medieval and Renaissance Romance**

Duration: Hilary Term  
Taught by: lecture and tutorial  
Weighting: 5 credits

This module concentrates on one of the most significant and influential European genres through selected texts, representing its variety from the Medieval to the Renaissance period. We will cover a number of texts, paying attention to the historical factors affecting the development of the Romance mode, the major thematic concerns of Romance (such as human perfectibility, love and conflict, fate and free-will), and the common motifs of the tradition.

**The following five modules are for SH students only:**

**Genre: The Novel**

Duration: Michaelmas Term  
Taught by: lecture and tutorial  
Weighting: 5 credits

This module will introduce the novel as a modern literary genre, tracing its history from its emergence in the seventeenth century through to contemporary understandings of the form. It will offer an initial survey of the novel from the early-seventeenth to late twentieth century, and consider the ways in which novelists, theorists, and historians of the genre have understood and assessed its development.
The Gods in Literature
Duration: Michaelmas Term
Taught by: lecture and tutorial
Weighting: 5 credits

This module will offer essential reading in the classical and Judeo-Christian belief systems that underpin literary writing in the Old English, medieval and early modern English traditions. It will engage with a series of canonical texts from these periods to provide a knowledge base for a culturally sensitive reading of early materials.

Early English Language
Duration: Michaelmas Term
Taught by: lecture and tutorial
Weighting: 5 credits

This module focuses on the earliest attested stage of the English language, Old English, using a series of simple graded readings, in preparation for the module Beginnings of English Poetry. The module also offers a grounding in traditional grammar as applied to modern English.

Stages of Theatre
Duration: Hilary Term
Taught by: lecture and tutorial
Weighting: 5 credits

The aim of this module is to introduce students to some of the major periods in the development of theatre from the classical period onwards and to show how specific theatrical practices came to shape different dramatic forms. After a general introduction, lectures on successive theatrical periods will alternate with lectures on individual plays. We will discuss various dramatists ranging from Aeschylus, Marlowe, and Congreve to Ibsen and Beckett.
Poetry
Duration: Hilary Term
Taught by: lecture and tutorial
Weighting: 5 credits

The aim of this module is to introduce students to various poetic forms, to the language of poetry and to ways of reading poetry. It will cover various relevant topics including forms of verse; metaphor and metonymy; symbol and image. Through the analysis of individual poems we will discuss issues of interpretation, tradition, intentionality and the role of the reader.

Beginnings of English Poetry
Duration: Hilary Term
Taught by: lecture and tutorial
Weighting: 5 credits

In this module students read a selection of Old and Middle English poetic texts and are introduced to the metres, genres and some major themes of poetry in the long Middle Ages.

2.3 Assessment and examination for SH

Assessment in the JF year will be on the basis of examinations and submitted essays. Students are required to submit six assessment essays of between 1,500 and 2,000 words in the following modules: Note: Students may choose in which order they submit their Michaelmas term essays.

Michaelmas Term
<table>
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<tr>
<th>ESSAY</th>
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<th>TIME</th>
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<tbody>
<tr>
<td>1 + 2</td>
<td>Friday 15\textsuperscript{th} December 2017</td>
<td>12.00</td>
<td>Enlightenment American Genres Genre: The Novel The Gods in Literature</td>
</tr>
<tr>
<td>3 + 4</td>
<td>Monday 15\textsuperscript{th} January 2018</td>
<td>12.00</td>
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Hilary Term

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<th>TIME</th>
<th>SUBJECT</th>
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<tbody>
<tr>
<td>5 + 6</td>
<td>Friday 6\textsuperscript{th} April 2018</td>
<td>12.00</td>
<td>Irish Writing Poetry</td>
</tr>
</tbody>
</table>

Essay Titles

- Essay titles for Essays 1-4 will be made available by midday on Friday 3\textsuperscript{rd} November in MT (end of teaching week 6).
- Essay titles for Essays 5-6 will be made available by midday on Friday 23\textsuperscript{rd} February in HT (end of teaching week 6).
- Titles will be posted on the module page on Blackboard. Essay titles are not available from the Fresher Office.

Assessment requirements for modules assessed by essay

- A word-count MUST be included at the end of the essay.
- The essays must be handed in to the Fresher Office (Room 4024), NOT to a tutorial teacher, by the due dates.

Extensions

Extensions can only be granted following discussion and agreement with the Year
Head, Dr Mark Sweetnam (mark.sweetnam@tcd.ie). Extension requests must be submitted in writing first by email. Alternatively, you may contact your College Tutor who may make representation on your behalf. Extension applications should normally be made ahead of the submission date. Late submission on medical grounds will require medical certification. Essay submission dates will not be affected by the activities of other Schools, Departments or Faculties. Extensions will not be granted because submission dates clash with the submission dates or other activities organised by other Schools/Departments. If no extension is granted, a fail mark (0) will be returned for the late-submitted essay. **If, for some reason, you have not managed to get an essay in on time, you need to contact your College Tutor and the Head of Year as soon as possible.**

**Return of Marked Assessed Essays**
Diane will email you to let you know once your essays have been marked. They can then be collected from the Fresher Office (Room 4024), and must be kept by the students until the end of the examination period. Students are encouraged to discuss their essays with the tutor concerned. If, after such discussion, you believe the mark is inappropriate, you can ask for the essay to be re-marked by writing a note of between 300-500 words explaining why you consider the mark inaccurate to the Director of Teaching and Learning (Undergraduate), Dr Alice Jorgensen, who may arrange for a reassessment by another marker (jorgena@tcd.ie). **Students are warned that in the case of any essay that is being re-marked, the mark can go up or down.** A mark will then be established and communicated to the student concerned. **Students must request a re-mark within one week of receiving the essay.**

**You are required to keep hard (paper) copies of all assessment work submitted.**

**Examinations**
There are six examination papers for SH students as follows:

1. **Theories of Literature**: 2 hour examination.

2. **Early English Language**: 2 hour examination.
3. **Stages of Theatre**: 2 hour examination.

4. **Beginnings of English Poetry**: 2 hour examination

5. **Romanticism**: 2 hour examination

6. **Medieval and Renaissance Romance**: 2 hour examination

**Marking**

In arriving at the final grade for the JF year, the marks for the six submitted assessment essays will account for 50%. The remaining 50% of the grade is allocated to the six equally weighted examination papers.

To pass each of the Fresher years students must achieve an overall credit-weighted average mark of at least 40 per cent (grade III) and accumulate 60 credits by *(a)* passing all modules outright or *(b)* passing by compensation.

**COMPENSATION**: To pass by compensation students must either pass outright modules totalling 55 credits and achieve a minimum mark of 30 per cent in the failed module, or pass outright modules totalling 50 credits and achieve a minimum mark of 35 per cent in any failed module(s). Students in the Fresher years who do not pass at the annual examination session, either outright or by compensation, must complete supplemental assessments in all modules in which they did not achieve a mark of at least 40 per cent (grade III) by taking such assessment components, as required, during the supplemental examination period in late August/early September.

*Students are required to submit all essays. Failure to submit an essay will result in a student failing the year. A student who fails more than two examination papers OR more than two essays; OR two examination papers and one essay; OR two essays and one examination paper will be judged to have failed the year's assessment.*

In the case of failure, the student will normally be required to re-sit all the failed examinations in the supplemental examination period, and to submit all the failed essays by the Friday immediately before the beginning of the supplemental exams. The submission of each essay must be recorded in the School Fresher Office.
Students should consult the Director of Teaching and Learning (Undergraduate) on titles of resubmitted essays.

Students are entitled to view their examination scripts when discussing their examination and assessment performance with examiners. Students who wish to see their exam scripts should contact the Fresher Executive Officer, Diane Sadler.

2.4  Senior Fresher SH Options 2018 - 2019

JF SH students will be expected to choose their SF Options A and B 2017-2018 by the end of Hilary Term. A description of the option modules and an option form will be available from the Fresher Office towards the end of Hilary Term. This will be emailed to all students.

2.5  JF Two-Subject Moderatorship Course Assessment (TSM)

Students in JF TSM follow six modules, shared with JF SH, all of them compulsory.

3 modules are assessed by a 1,500-2,000 word essay.
3 modules are assessed by a 2-hour exam (students answer two questions per exam)

<table>
<thead>
<tr>
<th>Michaelmas Term</th>
<th>Credits</th>
<th>Hilary Term</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theories of Literature (Dr Sam Slote)</td>
<td>5</td>
<td>Irish Writing (Dr Paul Delaney)</td>
<td>5</td>
</tr>
<tr>
<td>(EXAM)</td>
<td></td>
<td>ESSAY</td>
<td></td>
</tr>
<tr>
<td>Enlightenment (Dr Amy Prendergast)</td>
<td>5</td>
<td>Romanticism (Dr Clare Clarke)</td>
<td>5</td>
</tr>
<tr>
<td>(ESSAY)</td>
<td></td>
<td>EXAM</td>
<td></td>
</tr>
<tr>
<td>American Genres (Dr Bernice Murphy)</td>
<td>5</td>
<td>Medieval and Renaissance Romance (Dr Brendan O'Connell)</td>
<td>5</td>
</tr>
<tr>
<td>(ESSAY)</td>
<td></td>
<td>EXAM</td>
<td></td>
</tr>
</tbody>
</table>

**Michaelmas Term**

Theories of Literature
Duration: Michaelmas Term
Taught by: lecture and tutorial
Weighting: 5 credits

This module serves as an introduction to the more prominent varieties of literary theory and criticism practiced since the late 19th century. Starting with the emergence of English literature as a field of study within the university, the module will cover Formalism, Structuralism, Psychoanalysis, Marxist criticism, Deconstruction, Feminism, Post-Colonial studies, and Popular Culture studies.

Enlightenment
Duration: Michaelmas Term
Taught by: lecture and tutorial
Weighting: 5 credits

‘Enlightenment’ emphasises human reason and the power that comes from knowledge of the self and the world. In the eighteenth century, writers argued over the extent and implications of the human capacity to know, while the rapid growth of print culture seemed to indicate that human knowledge and the forms through which it could be expressed were expanding. This module considers enlightenment in relation to religion, science, gender, popularisation, the development of the city, and the rights of man (and woman). Lectures will concentrate on texts of different kinds, including prose fiction, poetry, the essay, and historical writing, c. 1700-1789.

American Genres
Duration: Michaelmas Term
Taught by: lecture and tutorial
Weighting: 5 credits

This module provides an introduction to American literature by focussing on specific generic areas: prose non-fiction; poetry; fables, tales, romances; novels; short stories. Centring on writing in the United States of America from the early stages of the nation’s development in the pre- and early Colonial periods to the end of the nineteenth century, the module will relate the emergence of distinctive American forms and styles of writing to broader cultural, political, and historical contexts. It will also
describe the ways that American writers have addressed a range of thematic concerns over the course of the nation’s emergence – from their preoccupation with origins to the representation of place, the sense of the past, constructions of selfhood, gender, class, and race.

**Hilary Term**

**Irish Writing: 1890-1945**
Duration: Hilary Term  
Taught by: lecture and tutorial  
Weighting: 5 credits

This module introduces students to key concerns in Irish writing from the early years of the Literary Revival to the end of the Second World War. The module covers literature in a variety of forms (poetry, drama, novels and short fiction), and engages with a range of concerns, including nationalism, the politics of representation, and class, religious and gender identification. Writers on the module include W.B. Yeats, George Bernard Shaw, J.M. Synge, James Joyce, Sean O’Casey, Elizabeth Bowen, Patrick Kavanagh and Kate O’Brien.

**Romanticism**
Duration: Hilary Term  
Taught by: lecture and tutorial  
Weighting: 5 credits

With its complete renegotiation of literary aesthetics to focus on self-expression, Romanticism is perhaps the great cultural mode of modernity, without which all subsequent literature would be inconceivable. This module will examine the major flowering of British Romantic writing from c.1780-1840, taking in its relationship with Enlightenment thinking and culture, political radicalism, women and the novel, and some of the greatest poetry ever written. Authors discussed will include Austen, Mary Shelley, Blake, Wordsworth, Coleridge and Keats.

**Medieval and Renaissance Romance**
Duration: Hilary Term
This module concentrates on one of the most significant and influential European genres through selected texts, representing its variety from the Medieval to the Renaissance period. We will cover a number of texts, paying attention to the historical factors affecting the development of the Romance mode, the major thematic concerns of Romance (such as human perfectibility, love and conflict, fate and free-will), and the common motifs of the tradition.

2.6 Assessment and examination for TSM

Assessment in the JF year will be on the basis of examinations and submitted essays.

Assessment Essays

Students are required to submit three assessment essays of between 1,500 and 2,000 words each in the following modules:

**Michaelmas Term**

<table>
<thead>
<tr>
<th>ESSAY</th>
<th>DATE</th>
<th>TIME</th>
<th>SUBJECT</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Friday 15th December 2017</td>
<td>12.00</td>
<td>Enlightenment</td>
</tr>
<tr>
<td>2</td>
<td>Monday 15th January 2018</td>
<td>12.00</td>
<td>American Genres</td>
</tr>
</tbody>
</table>

**Hilary Term**
<table>
<thead>
<tr>
<th>ESSAY</th>
<th>DATE</th>
<th>TIME</th>
<th>SUBJECT</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>Friday 6\textsuperscript{th} April 2018</td>
<td>12.00</td>
<td>Irish Writing</td>
</tr>
</tbody>
</table>

**Essay Titles**

- Essay titles for Essays 1 and 2 will be made available by midday on Friday 3rd November in MT (end of teaching week 6).
- Essay titles for Essay 3 will be made available by midday on Friday 23rd February in HT (end of teaching week 6).
- Titles will be posted on the module page on Blackboard. Essay titles are not available from the Fresher Office.

**Assessment Requirements**

- A word-count **MUST** be included at the end of the essay.
- The essays must be handed in to the Fresher Office (Room 4024), **NOT** to a tutorial teacher, by the due dates. Diane will email nearer the time with more details.

**Extensions**

Extensions can only be granted following discussion and agreement with the Year Head, Dr Mark Sweetnam (mark.sweetnam@tcd.ie). Extension requests must be submitted in writing first by email. Alternatively, you may contact your College tutor who may make representation on your behalf. Extension applications should normally be made ahead of the submission date. Late submission on medical grounds will require medical certification. Essay submission dates will not be affected by the activities of other Schools or Faculties. Extensions will not be granted because submission dates clash with the submission dates or other activities organised by other Schools. If no extension is granted, a fail mark (0) will be returned for the late-submitted essay. **If, for some reason, you have not managed to get an essay in on time, you need to contact your College Tutor and the Head of Year as soon as possible.**
Return of Marked Assessed Essays
When marked, the essays can be collected from the Fresher Office (Room 4024), and must be kept by the students until the end of the examination period. Students are encouraged to discuss their essays with the tutor concerned. If, after such discussion, you believe the mark is inappropriate, you can ask for the essay to be re-marked by writing a note of between 300-500 words explaining why you consider the mark inaccurate to the Director of Teaching and Learning (Undergraduate), Dr Alice Jorgensen, who may arrange for a reassessment by another marker (jorgena@tcd.ie).

**Students are warned that in the case of any essay that is being re-marked, the mark can go up or down.** A mark will then be established and communicated to the student concerned. **Students must request a re-mark within one week of receiving the essay.**

You are required to keep hard (paper) copies of all assessment work submitted.

Examinations

There are **three** examination papers for TSM students as follows:

1. **Theories of Literature**: 2 hour examination.

2. **Romanticism**: 2 hour examination.

3. **Medieval and Renaissance Romance**: 2 hour examination.

Marking

In arriving at the final grade for the JF year, the marks for the three submitted assessment essays equally weighted account for 50%. The remaining 50% of the grade is allocated to the three equally weighted examination papers.

Students must achieve an overall pass mark (grade III or above) in both their subjects at the annual or supplemental examinations in the same academic year in order to pass the year overall and to proceed to the next year.
Students may pass the Junior Fresher year by compensation if they achieve an overall credit-weighted average mark of at least 40 per cent (grade III) in each subject, and either (a) pass outright modules totalling at least 25 credits in each subject and achieve a mark of at least 30 per cent in any failed module(s), or (b) pass all modules outright in one subject, and modules totalling at least 20 credits in the other subject, and achieve a mark of at least 35 per cent in any failed module(s). Some modules or module elements in some subjects are non-compensatable.

Students who do not pass at the annual examination session, either outright or by compensation, must complete supplemental assessments in all modules in which they did not achieve a mark of at least 40 per cent (grade III). Supplemental examinations take place in late August/early September.

Students who fail one or both subjects at the annual examinations will be re-assessed in their failed modules during the supplemental examination session. Where required, course work must be re-submitted by the Friday before the supplemental examination period commences.

Students who fail in one or both subjects at the supplemental examination may be permitted to repeat the year in both subjects (subject to GENERAL REGULATIONS AND INFORMATION, section II, §§59-61).

**JF Compensation Regulations:**
In order for compensation to apply you must achieve an overall mark of 40% or above in each subject.

JF TSM Students may compensate up to 10 credits out of the total 60 taken in the year, subject to the conditions below. This can be a 5 credit module in one or both subjects or 10 credits in one subject only (1x 10 or 2x 5 credit modules).

To compensate up to 5 credits in one or both subjects you must achieve a mark of 30% or higher in each of the failed module(s). To compensate up to 10 credits in one subject only (1x10 or 2x5 credit modules) you must achieve a mark of 35% or higher in each of the failed modules. In all cases, all other modules must be passed.

**Students are required to submit all essays. Failure to submit an essay will result in the student failing the year. A student who fails more than one examination paper OR more than one essay; OR one examination paper and one essay will**
be judged to have failed the year's assessment.

In the case of failure, the student will normally be required to re-sit all the failed examinations in the supplemental examination period, and to submit all the failed essays by the Friday before the supplemental examination period commences. The submission of each essay must be recorded in the School Fresher Office. Students should consult the module co-ordinators on titles of resubmitted essays.

Students are entitled to view their examination scripts when discussing their examination and assessment performance with examiners. Students who wish to see their exam scripts should contact the Fresher Executive Officer, Diane Sadler.

2.7 Senior Fresher TSM Options 2018-19.

JF TSM students will be expected to choose their SF Option module 2017-18 by the end of Hilary Term. A description of the option modules and an option form will be available from the Fresher Office towards the end of Hilary Term. This will be emailed to all students.

3. Senior Fresher year (SF)

Dr Mark Sweetnam, Head of Freshers, will advise you on any aspect of your second year course. He will be available at posted office hours and by email (mark.sweetnam@tcd.ie). For times when he is not available, in an urgent situation you can contact the Director of Teaching and Learning, Dr. Alice Jorgensen (jorgena@tcd.ie).

Broad Curriculum

Students of English are encouraged to take one of the Broad Curriculum modules outside their discipline, and are permitted to do so only in the Senior Fresher year. Students taking a Broad Curriculum module may substitute this for one of their SF option modules that are taken in the same semester. The mark for the Broad Curriculum module will be counted instead of an option mark. Details of the Broad Curriculum modules are available at www.tcd.ie/Broad_Curriculum/, and if you plan on taking one of these modules please contact Dr Pádraic Whyte (whytepa@tcd.ie).
3.1 Attendance

**Tutorials are compulsory.** Fresher students are required to attend and participate fully in these classes. Students who are unable to attend a tutorial for reasons of illness should contact the relevant tutorial leader, preferably in advance of class. Students who are unable to attend a tutorial for all reasons other than illness should write to the relevant Year Head, preferably in advance of class. Students who miss **more than one** tutorial without permission will have marks deducted from their overall assessment for that module – **3 marks for every tutorial missed without satisfactory explanation.** It is the responsibility of the individual student to arrive on time, and a tutor may mark you as absent if you are very late to the tutorial. Such students will also be returned N/S (‘Non-satisfactory’) to the Senior Lecturer in accordance with the College Calendar (page H6). If, for whatever reason, you miss a number of tutorials, it is important to explain the situation to the tutor and also contact the Year Head.

3.2 SH SF Course

Students in SF SH follow 12 modules, 10 compulsory and two involving option choices.

- **6 modules are assessed by a 2,000-2,500 word essay.**
- **6 modules are assessed by a 2-hour exam (students answer two questions per exam)**

<table>
<thead>
<tr>
<th>Michaelmas Term</th>
<th>Credits</th>
<th>Hilary Term</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shakespeare: Text, Stage, Screen (Dr Ema Vyroubalova)</td>
<td>5</td>
<td>Introduction to Postcolonial Literature and Theory (Dr Melanie Otto)</td>
<td>EXAM</td>
</tr>
<tr>
<td><strong>ESSAY</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Victorian Literature (Dr Jarlath Killeen)</td>
<td>5</td>
<td>Introduction to Modernism (Dr Philip Coleman)</td>
<td>EXAM</td>
</tr>
<tr>
<td>Option (A) see below <strong>ESSAY</strong></td>
<td>5</td>
<td>Option (B) see below <strong>ESSAY</strong></td>
<td>5</td>
</tr>
<tr>
<td>Single Author: Oliver Goldsmith</td>
<td>5</td>
<td>Non-Realist Writing</td>
<td>5</td>
</tr>
<tr>
<td>Dr Amy Prendergast</td>
<td>ESSAY</td>
<td></td>
<td>Dr Dara Downey</td>
</tr>
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</tr>
<tr>
<td>Realism and the Novel (Prof. Eve Patten)</td>
<td>EXAM</td>
<td>5</td>
<td>Popular Literature (Dr Bernice Murphy)</td>
</tr>
<tr>
<td>Fables (Dr Ema Vyroubalova)</td>
<td>ESSAY</td>
<td>5</td>
<td>The Making of Sixteenth-Century Identities (Dr Björn Quiring)</td>
</tr>
</tbody>
</table>

**Compulsory modules are:**

- Shakespeare: Text, Stage, Screen
- Realism and the Novel
- Victorian Literature
- The Making of Sixteenth-Century Identities
- Fables
- Introduction to Postcolonial Literature and Theory
- Introduction to Modernism
- Non-Realist Writing
- Popular Literature
- Single Author: Oliver Goldsmith

**Option modules**

**Section A (MT)**

Contemporary Irish Fiction
(Dr Paul Delaney)

Supernatural Literature
(Dr Bernice Murphy)

Anglo-Saxon Identity
(Dr Alice Jorgensen)

US Lit in 20th Century
(Professor Stephen Matterson)

Section B (HT)

The Discourse of Discovery in English Renaissance Writing 1500-1630
(Dr Mark Sweetnam)

Beginners’ Old English
(Dr Alice Jorgensen)

Northern Irish Literature and the Troubles
(Dr Tom Walker)

Children’s Literature
(Dr Jane Carroll and Dr Pádraic Whyte)

MICHAELMAS TERM

Compulsory Modules:

Shakespeare: Text, Stage, Screen

Duration: Michaelmas Term
Taught by: lecture and tutorial
Weighting: 5 credits

The aim of this module is to examine five selected plays of Shakespeare, an early comedy and history, two of the tragedies and a late romance, to illustrate the nature of the original theatrical texts, and the ways they have been reconceived in later stagings and in the modern cinema.

Realism and The Novel

Duration: Michaelmas Term
Taught by: lecture and tutorial
Weighting: 5 credits
This module explores the relation between realism and the novel in texts ranging from the C18th to the late C19th century, beginning with the intellectual origins of realism. It focuses on the constructed nature of “reality” and realism as conventions used in fiction, the assumptions on which these conventions rest, and the non-fictional forms of representation which the novel mimics. Writers studied include Defoe, Austen, Dickens, Eliot and Hardy.

**Victorian Literature**

Duration: Michaelmas Term  
Taught by: lecture and tutorial  
Weighting: 5 credits

This module will explore the Victorian period through the close study of important Victorian novels, of some of the poetry, and of some non-fictional prose of the period. It is envisioned that the texts studied will change on a regular basis, but will most likely include writing by the Brontës, Dickens, Hardy, Tennyson, the penny dreadful writers, Hopkins, Swinburne, Wilde, and some popular writers.

**Fables**

Duration: Michaelmas Term  
Taught by: lecture and tutorial  
Weighting: 5 credits

This module explores the diversity of the fable tradition, introducing students to a selection of texts from the medieval and Renaissance periods to the early nineteenth century. Attention will be paid to literary modes such as beast fable, allegory, parody and satire, while studied authors will include Chaucer, Skelton, More and Coleridge.

**Single Author: Oliver Goldsmith**

Duration: Michaelmas Term  
Taught by: lecture  
Weighting: 5 credits
The aim of this module is to analyse the life, writings and literary context of a single author in the modern period. The current selected single author is Oliver Goldsmith. The module will discuss his novel *The Vicar of Wakefield* (1766), and his plays *The Good Natur’d Man* (1768) and *She Stoops to Conquer* (1773), as well as poetry including *The Deserted Village* (1770). We will also consider his journalism, essays, and historical writing. Particular attention will be paid to Goldsmith’s situation as an Irish writer working in eighteenth-century London; to his involvements with other writers; and to his “afterlife” in the writings of contemporary Irish writers.

**OPTION A (ESSAY)**

**Contemporary Irish Fiction**  
*(Dr Paul Delaney)*  
This one-semester SF option introduces students to a range of contemporary Irish novelists. The module engages with theories of the novel and the contexts of recent prose fiction. Writers on the module include John Banville, John McGahern, Jennifer Johnston, Colm Tóibín, William Trevor, Anne Enright and Roddy Doyle.

**Anglo-Saxon Identity**  
*(Dr Alice Jorgensen)*  
This course addresses questions of how the Anglo-Saxons viewed themselves, their language and their world. It is also designed to provide further practice and help in reading Old English texts in the original language. It is aimed at students who already have some knowledge of Old English. We will focus primarily on the development of a sense of ethnic or national identity among the English. Various elements play roles in the growth of such an identity: myths of origin, the concept of *Angli* as a single Christian people before God, a shared poetic imaginary, the identification of an Other in the form of the Vikings, and conscious propaganda efforts – the last associated especially with King Alfred.

**US Literature in the 20th Century**  
*(Professor Stephen Matterson)*
This option offers a selected survey of some of the most influential works of US Literature since 1900, covering poetry, prose and drama. Since the 1850s and the so-called “American Renaissance”, the literature of the United States developed its true independence in the 20th century, yet it remains a literature deeply concerned with national identity and with specifically American issues.

**Supernatural Literature**  
(Dr Bernice Murphy)

This module will introduce students to the origins and development of Supernatural Literature throughout the twentieth-and twenty-first centuries. We will study key texts by writers of the Supernatural such as M.R. James, John Ajvide Lindqvist, Toni Morrison, Shirley Jackson and Koji Suzuki. Students will be introduced to the work of key critics and theorists dealing with the supernatural as a literary form and encouraged to consider the ways in which classic supernatural themes and tropes have been updated in order to reflect modern anxieties and preoccupations. They will also be asked to consider the way in which supernatural literatures from around the world (the USA, Wales, Japan and England) differ in their approach to depicting the otherworldly and the uncanny. In addition, the ways in which supernatural narratives have been depicted in contemporary horror cinema and on the internet (in the form of so called ‘Creepypasta’ such as the controversial Slender Man meme) will be considered.

**HILARY TERM**  
Compulsory Modules:

**Introduction to Postcolonial Literature and Theory**

- **Duration:** Hilary Term  
- **Taught by:** lecture and tutorial  
- **Weighting:** 5 credits

This module introduces students to the key texts/authors/concepts in postcolonial studies and provides them with a critical vocabulary that enables them to read and engage with literature from the postcolonial world. It is designed to introduce students
to English literature as a global rather than a national phenomenon and to encourage them to explore links between literature and wider cultural and political debates.

**Introduction to Modernism**

Duration: Hilary Term  
Taught by: lecture and tutorial  
Weighting: 5 credits

This module will survey the Modernist movement in literature in order to introduce students to the major writers and themes in the field. We shall discuss the emergence of Modernism in relation to questions of time and space; analyse the defining characteristics of Modernist writing and representation, and assess the achievement of Modernism in the context of contemporary developments in science, politics, culture, and the arts. Authors discussed will include Virginia Woolf, W.B. Yeats, James Joyce, T.S. Eliot, Ezra Pound, Katherine Mansfield and Gertrude Stein.

**Non-Realist Writing**

Duration: Hilary Term  
Taught by: lecture and tutorial  
Weighting: 5 credits

This module explores a wide variety of texts from Britain and the United States that seek to unsettle our sense of what can and does happen in our everyday lives. More importantly, many of these texts also question who ‘we’ are, by engaging with issues surrounding class, race and ethnicity, sexuality, and memory. In doing so, these texts employ a range of generic strategies, from gothic and ghost stories, through postmodern experimentation, to science fiction and dystopia. Authors covered will include Robert Louis Stevenson, Bram Stoker, Diana Wynne Jones and Cormac McCarthy.

**Fables**

Duration: Hilary Term  
Taught by: lecture and tutorial  
Weighting: 5 credits
This module explores the diversity of the fable tradition, introducing students to a selection of texts from the medieval and Renaissance periods to the early nineteenth century. Attention will be paid to literary modes such as beast fable, allegory, parody and satire, while studied authors will include Chaucer, Skelton, More and Coleridge.

**Popular Literature**

Duration: Hilary Term  
Taught by: lecture and tutorial  
Weighting: 5 credits

This module will explore the growth and development of Popular Literature from the post-World War Two era up to the present day. Students will be introduced to key themes and theories of the popular as well as texts and contexts from a wide range of popular genres, detective fiction, fantasy, horror and science fiction among them. Each text will be situated within the context of its particular genre as well as the historical/social context of the time at which it was written. Areas of popular literature which have been critically neglected until fairly recently such as comic books culture and ‘Chick Lit’ will be discussed also. Students will be encouraged to think about ideas of “popularity” and “canonicity” and to interrogate the reasons why certain genres seem to dominate the bestseller lists and the popular imagination at different times.

**OPTION B (ESSAY)**

**The Discourse of Discovery in English Renaissance Writing 1500-1630**  
(Dr Mark Sweetnam)

The sixteenth century was a period of dramatic technological change. New discoveries in geography, astronomy, and science radically altered the understanding of the universe, the race, and the individual. New technologies transformed the way in which people made sense of the world and of each other. Only the twentieth century has seen such a dramatic paradigm shift in knowledge. This module will look at the major territorial and technological discoveries of the sixteenth century, and will examine the
ways in which the discourse of discovery shaped the literature of the English renaissance.

**Northern Irish Literature and the Troubles**<br>(Dr Tom Walker)<br>This module looks at the relationship between Northern Irish Literature and the Troubles from the late 1960s to the mid-1990s. It will cover poetry, fiction and drama, setting works within their historical and cultural contexts. Focusing on the relationship between literature, politics and conflict, it will also cover Northern Irish theatrical and periodical culture, and debates surrounding the use of various literary modes including realism, formalism, elegy, history, myth, translation and postmodernism.

**Beginners’ Old English**<br>(Dr Alice Jorgensen)<br>For students who have not had the opportunity to take the JF SH module Early English Language, this module offers the chance to learn some Old English. We will start with basic grammar and go on to read selected simple prose texts and one much-admired poem, *The Dream of the Rood*. Textbook: Peter Baker, *Introduction to Old English* (2nd edition).

**Children’s Literature**<br>(Dr Jane Carroll and Dr Pádraic Whyte)<br>This introductory module facilitates the exploration of a wide range of children’s literature – published across several centuries - from picture books through to adolescent novels to young adult literature. Discussions will be positioned within the context of broader literary and cultural debates and will incorporate a number of theoretical approaches specific to the study of children’s literature. Students will be introduced to a series of subject areas including adventure, folklore, child-adult power-relations, education, national identity, narrative voice, gender, and sexuality.

**3.3 Assessment and examination for SH**<br>Assessment in the SF year will be on the basis of examinations and submitted essays.
Assessment Essays
Students are required to submit six assessment essays of between 2,000 and 2,500 words, in the following modules: Note: Students may choose in which order they submit their Michaelmas Term essays, but they must submit two essays on each date provided.

Michaelmas Term

<table>
<thead>
<tr>
<th>ESSAY</th>
<th>DATE</th>
<th>TIME</th>
<th>SUBJECT</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 + 2</td>
<td>Friday 15th December 2017</td>
<td>12.00</td>
<td>Victorian Literature</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Single Author: Oliver Goldsmith</td>
</tr>
<tr>
<td>3 + 4</td>
<td>Monday 15th January 2018</td>
<td>12.00</td>
<td>Fables</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Option A</td>
</tr>
</tbody>
</table>

Hilary Term

<table>
<thead>
<tr>
<th>ESSAY</th>
<th>DATE</th>
<th>TIME</th>
<th>SUBJECT</th>
</tr>
</thead>
<tbody>
<tr>
<td>5 + 6</td>
<td>Friday 6th April 2017</td>
<td>12.00</td>
<td>Making of 16th Century Identities</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Option B</td>
</tr>
</tbody>
</table>

Essay Titles
- Essay titles for Essays 1-4 will be made available by midday on Friday 3rd November in MT (end of teaching week 6).
- Essay titles for Essays 5-6 will be made available by midday on Friday 23rd February in HT (end of teaching week 6).
• Titles will be posted on the module page on Blackboard. Essay titles are not available from the Fresher Office.

Assessment requirements for modules assessed by essay
• A word-count **MUST** be included at the end of the essay.
• The essays **MUST** be handed in to the Fresher Office (Room 4024), **NOT** to a tutorial teacher, by the due dates. Diane will email nearer the time with more details.

• **Assessment for English Studies students taking a Broad Curriculum Module**
SH students taking a Broad Curriculum module will take all compulsory modules in the School of English as well as one option. The Broad Curriculum module will substitute for one of the options. Broad Curriculum modules are administered by the Office of the Vice-Provost. It is important that any student wishing to withdraw from a Broad Curriculum module (permissible only in the early stages of the term) notify the Office of the Vice-Provost.

**Extensions**
Extensions can only be granted following discussion and agreement with the Year Head, Dr Mark Sweetnam (mark.sweetnam@tcd.ie). Extension requests must be submitted in writing first by email. Alternatively, you may contact your College Tutor who may make representation on your behalf. Extension applications should normally be made ahead of the submission date. Late submission on medical grounds will require medical certification. Essay submission dates will not be affected by the activities of other Schools or Faculties. Extensions will not be granted because submission dates clash with the submission dates or other activities organised by other Schools. If no extension is granted, a fail mark (0) will be returned for the late-submitted essay. **If, for some reason, you have not managed to get an essay in on time, you need to contact your College Tutor and the Head of Year as soon as possible.**

**Return of Marked Assessed Essays**
Diane will email you to let you know once your essays have been marked. They can
then be collected from the Fresher Office (Room 4024), and must be kept by the students until the end of the examination period. Students are encouraged to discuss their essays with the tutor concerned. If, after such discussion, you believe the mark is inappropriate, you can ask for the essay to be re-marked by writing a note of between 300-500 words explaining why you consider the mark inaccurate to the Director of Teaching and Learning (Undergraduate), Dr. Alice Jorgensen, who may arrange for a reassessment by another marker (jorgena@tcd.ie). Students are warned that in the case of any essay that is being re-marked, the mark can go up or down. A mark will then be established and communicated to the student concerned. Students must request a re-mark within one week of receiving the essay.

You are required to keep hard (paper) copies of all assessment work submitted.

Examinations
There are six examination papers for SH students as follows:

(1) Shakespeare: Text, Stage, Screen: 2 hour examination

(2) Introduction to Postcolonial Literature & Theory: 2 hour examination

(3) Introduction to Modernism: 2 hour examination

(4) Realism and the Novel: 2 hour examination

(5) Popular Literature: 2 hour examination

(6) Non–Realist Writing: 2 hour examination

Marking
- In arriving at the final grade for the SF year, the marks for the 6 submitted assessment essays, equally weighted, will account for 50%. The remaining 50% of the grade is allocated to the six equally weighted examination papers.
- Students are required to submit all essays. Failure to submit an essay will result in the student failing the year.

To pass each of the Fresher years students must achieve an overall credit-
weighted average mark of at least 40 per cent (grade III) and accumulate 60 credits by (a) passing all modules outright or (b) passing by compensation. To pass by compensation students must either pass outright modules totalling 55 credits and achieve a minimum mark of 30 per cent in the failed module, or pass outright modules totalling 50 credits and achieve a minimum mark of 35 per cent in any failed module(s).

Students in the Fresher years who do not pass at the annual examination session, either outright or by compensation, must complete supplemental assessments in all modules in which they did not achieve a mark of at least 40 per cent (grade III) by taking such assessment components, as required, during the supplemental examination period, in late August/early September.

- **A student who fails more than two examination papers OR more than two essays; OR two examination papers and one essay; OR two essays and one examination paper will be judged to have failed the year’s assessment.**

In the case of failure, the student will normally be required to re-sit all the examinations in the supplemental examination period, and to submit all the failed essays by the Friday before the supplemental examination period commences.

The submission of each essay must be recorded in the School Fresher Office. **Students should consult the module co-ordinators for the titles of any essay to be submitted.**

Students are entitled to view their examination scripts when discussing their examination and assessment performance with examiners. Students who wish to see their exam scripts should contact the Fresher Executive Officer, Diane Sadler.

### 3.4 Junior Sophister SH Options 2018-19

SF SH students will be expected to choose their JS option modules 2018-19 in Hilary term. A description of the option modules and an option form will be available from the Sophister Office Room 4015. The completed option forms must be returned to the Sophister Office by dates which will be made available through email at a later stage. The School of English has a separate handbook for Sophisters, which is also available online on the School website.
3.5 SF Two-Subject Moderatorship Course (TSM)

Students in SF TSM follow 6 modules, 4 compulsory and 2 involving option choices.

3 modules are assessed by a 2,000-2,500 word essay.
3 modules are assessed by a 2-hour exam (students answer two questions per exam)

<table>
<thead>
<tr>
<th>Michaelmas Term</th>
<th>Hilary Term</th>
</tr>
</thead>
<tbody>
<tr>
<td>Module</td>
<td>Credits</td>
</tr>
<tr>
<td>Shakespeare: Text, Page, Screen (Dr Ema Vyroubalova)</td>
<td>5</td>
</tr>
<tr>
<td>EXAM</td>
<td></td>
</tr>
<tr>
<td>Victorian Literature (Dr Jarlath Killeen)</td>
<td>5</td>
</tr>
<tr>
<td>ESSAY</td>
<td></td>
</tr>
<tr>
<td>Option (A) see below</td>
<td>5</td>
</tr>
</tbody>
</table>

Compulsory modules are:

- Shakespeare: Text, Stage, Screen
- Victorianism
- Introduction to Postcolonial Literature and Theory
- Introduction to Modernism

Option modules are:

**Section A (MT)**

Contemporary Irish Fiction
(Dr Paul Delaney)

Supernatural Literature
(Dr Bernice Murphy)

Anglo-Saxon Identity
(Dr Alice Jorgensen)
US Lit in 20th Century
(Professor Stephen Matterson)

Section B (HT)

Beginners’ Old English
(Dr Alice Jorgensen)

Northern Irish Literature and the Troubles
(Dr Tom Walker)

Children’s Literature
(Dr Jane Carroll and Dr Pádraic Whyte)

The Discourse of Discovery in English Renaissance Writing 1500-1630
(Dr Mark Sweetnam)

For short module descriptions see section 3.2 above.

3.5 Assessment and examination for TSM
Assessment in the SF year will be on the basis of examinations and submitted essays.

Assessment Essays
Students are required to submit three assessment essays of between 2,000 and 2,500 words for the following modules: Note: Students may choose in which order they submit their Michaelmas Term essays.
Michaelmas Term

<table>
<thead>
<tr>
<th>ESSAY</th>
<th>DATE</th>
<th>TIME</th>
<th>SUBJECT</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Friday 15th December 2017</td>
<td>12.00</td>
<td>Victorian Literature Option A</td>
</tr>
<tr>
<td>2</td>
<td>Monday 15th January 2018</td>
<td>12.00</td>
<td></td>
</tr>
</tbody>
</table>

Hilary Term

<table>
<thead>
<tr>
<th>ESSAY</th>
<th>DATE</th>
<th>TIME</th>
<th>SUBJECT</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>Friday 5th April 2018</td>
<td>12.00</td>
<td>Option B</td>
</tr>
</tbody>
</table>

Essay Titles

- Essay titles for Essays 1-2 will be made available by midday on Friday 3rd November in MT (end of teaching week 6).
- Essay titles for Essay 3 will be made available by midday on Friday 23rd February in HT (end of teaching week 6).
- Titles will be posted on the module page on Blackboard. Essay titles are not available from the Fresher Office.

Assessment Requirements

- A word-count **MUST** be included at the end of the essay.
- The essays **MUST** be handed in to the Fresher Office (Room 4024), **NOT** to a tutorial teacher, by the due dates.
**Assessment for TSM students taking a Broad Curriculum Module**

TSM students taking a Broad Curriculum module will take all compulsory modules in the School of English as well as one option. The Broad Curriculum module will substitute one of the options.

**Extensions**

Extensions can only be granted following discussion and agreement with the Year Head, Dr Mark Sweetnam (mark.sweetnam@tcd.ie). Extension requests must be submitted in writing first by email. Alternatively, you may contact your College Tutor who may make representation on your behalf. Extension applications should normally be made ahead of the submission date. Late submission on medical grounds will require medical certification. Essay submission dates will not be affected by the activities of other Schools or Faculties. Extensions will not be granted because submission dates clash with the submission dates or other activities organised by other Schools. If no extension is granted, a fail mark (0) will be returned for the late-submitted essay. **If, for some reason, you have not managed to get an essay in on time, you need to contact your College Tutor and the Head of Year as soon as possible.**

**Return of Marked Assessed Essays**

Diane will email you to let you know once your essays have been marked. They can then be collected from the Fresher Office (Room 4024), and must be kept by the students until the end of the examination period. Students are encouraged to discuss their essays with the tutor concerned. If, after such discussion, you believe the mark is inappropriate, you can ask for the essay to be re-marked by writing a note of between 300-500 words explaining why you consider the mark inaccurate to the Director of Teaching and Learning (Undergraduate), Dr. Alice Jorgensen, who may arrange for a reassessment by another marker (jorgena@tcd.ie). **Students are warned that in the case of any essay that is being re-marked, the mark can go up or down.** A mark will then be established and communicated to the student concerned. **Students must request a re-mark within one week of receiving the essay.**

You are required to keep hard (paper) copies of all assessment work submitted.
Examinations

There are three examination papers relating to the lecture modules as follows:

(1) Shakespeare: Text, Stage, Screen: 2 hour examination

(2) Introduction to Postcolonial Literature and Theory:
   2 hour examination.

(3) Introduction to Modernism:
   2 hour examination

Marking

In arriving at the final grade for the SF year, the marks for the 3 submitted assessment essays, equally weighted, account for 50%, the remaining 50% being allocated to the three equally weighted examination papers.

Students must achieve an overall pass mark (grade III or above) in both subjects at the annual or supplemental examinations in the same academic year in order to pass the year overall and to proceed to the next year.

Students may pass the Senior Fresher year by compensation if they achieve an overall credit-weighted average mark of at least 40 per cent (grade III) in each subject, and either (a) pass outright modules totalling at least 25 credits in each subject and achieve a mark of at least 30 per cent in any failed module(s), or (b) pass all modules outright in one subject, and modules totalling at least 20 credits in the other subject, and achieve a mark of at least 35 per cent in any failed module(s).

Students who do not pass at the annual examination session, either outright or by compensation, must complete supplemental assessments in all modules in which they did not achieve a mark of at least 40 per cent (grade III).

Students who fail one or both subjects at the annual examinations will be re-assessed in their failed modules during the supplemental examination session. Where required, course work must be re-submitted by the Friday before the supplemental examination period commences.
Students who fail in one or both subjects at the supplemental examination may be
permitted to repeat the year in both subjects (subject to GENERAL REGULATIONS
AND INFORMATION, section II, §§59-61).

SF Compensation Regulations:
In order for compensation to apply you must achieve an overall mark of 40% or above
in each subject.

SF TSM Students may compensate up to 10 credits out of the total 60 taken in the
year, subject to the conditions below. This can be a 5 credit module in one or both
subjects or 10 credits in one subject only (1x 10 or 2x 5 credit modules).

To compensate up to 5 credits in one or both subjects you must achieve a mark of
30% or higher in each of the failed module(s). To compensate up to 10 credits in one
subject only (1x10 or 2x5 credit modules) you must achieve a mark of 35% or higher in
each of the failed modules. In all cases, all other modules must be passed.

SF TSM Erasmus/Study Abroad Students:

**Full Year Exchanges**: TSM students participating in a full year exchange must obtain
a minimum 22.5 credits in each subject in order to rise with their year. Students are
advised to take more than the minimum 45 credits in case of failure in some elements.

**Half Year Exchanges**: TSM students must obtain 15 credits in each subject in the
semester they are in Trinity. While abroad students must obtain a minimum of 10
credits in each subject. Students will then have a minimum of 50 credits for the full
year.

There is no compensation permissible on results achieved while on exchange (Full or
half year). Students are advised to take more than the minimum credits required in
TSM in each subject while on exchange in order to compensate for possible poor
performance. The minimum 22.5 credits in each subject must be passed. The overall
result is based on the credit-weighted average of up to a maximum of 22.5 credits (or
nearest credits above this) in each subject, of the highest, subject-relevant, module
results. Further information on Erasmus/Study Abroad credits required is available at
http://www.tcd.ie/TSM/current/erasmus.php

Students are required to submit all essays. Failure to submit an essay will result
in the student failing the year. A student who fails more than one examination paper or more than one essay; or one examination paper and one essay will be judged to have failed the year's assessment.

In the case of failure, the student will normally be required to re-sit all the examinations in the supplemental examination period, and to submit all the failed essays by the Friday before the supplemental examination period commences.

The submission of each essay must be recorded in the School Fresher Office. Students should consult module co-ordinators on titles of resubmitted essays.

Students are entitled to view their examination scripts when discussing their examination and assessment performance with examiners. Students who wish to see their exam scripts should contact the Fresher Executive Officer, Diane Sadler.

Note that a College regulation prohibits TSM students from going on a student exchange if they have not passed their examinations at the first attempt in May.

3.7 Junior Sophister TSM Options 2018-2019.
SF TSM students will be expected to choose their JS option modules 2018-19 in Hilary term. A description of the option modules and an option form will be available from the Sophister Office Room 4015. The completed option forms must be returned to the Sophister Office by dates which will be made available through email at a later stage. The School of English has a separate handbook for Sophisters, which is also available online through the School website.

4. Student Exchange Schemes
The School of English participates in a number of exchange schemes with other European universities and it may be possible for students to take their SF or JS year in English abroad. The School is also prepared to facilitate TSM students who may wish to participate in exchange schemes organised by other departments. Trinity also provides competitive scholarships for study in the United States.
• The co-ordinator of the student exchange schemes in the School of English is Dr Melanie Otto. Anyone interested in going on a student exchange should contact for information and advice.

• It is advisable to contact Dr Otto early in the year if possible.

• All students going abroad, whether on an exchange scheme based in the School of English or, in the case of TSM students, on a scheme organised by another department, must have their module choices approved by Dr Otto, and permission to go abroad given by the Head of School.

• SF TSM students seeking to spend their JS year abroad must inform the Sophister office (Room 4015) of which subject they wish to major in before the end of the SF academic year.

5. Scholarships and Prizes

5.1 Foundation Scholarship
A limited number of valuable Foundation Scholarships are offered each year on the basis of a College-wide competitive examination, which is held in January. Students can enter for this examination only in the SF year, although exceptions may be made in exceptional cases). If you are thinking of sitting the Scholarship examination, you should consult with the Director of Teaching and Learning (Undergraduate) or with any member of staff early in MT of the year you want to enter. Formal notice must be given before November 2017 on a prescribed form that can be downloaded from the Examinations Office website: [http://www.tcd.ie/vp-cao/teo/vpindexexams.php](http://www.tcd.ie/vp-cao/teo/vpindexexams.php) A meeting for students planning to apply for Foundation Scholarship will be held in MT, to clarify issues in relation to the examination.

5.2 Prizes
Several prizes are offered to students of English on the basis of the annual examinations: Composition Prizes, the Robert Wallace Henry Exhibition (for the highest marks in JF), the Costello Prize (for the best woman student in SF), the Richard F. Littledale Prize (for the highest marks in SF TSM, and another for the highest marks in SF SH), and the Prize in Old and Middle English (for the highest marks in English language in the Fresher years). These are all automatically awarded on the basis of marks achieved.
There are also some prizes of special interest to students of English awarded on the basis of specially submitted work. The details of these prizes are below. Few of these prizes are worth a great deal in terms of money, but they have prestige value and add distinction to a curriculum vitae. Students who have an interest in the subjects prescribed should seriously consider entering for them, and should contact the Head of Discipline, Dr Paul Delaney (delanep@tcd.ie).

### School of English Prizes

<table>
<thead>
<tr>
<th>Title</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>ANNE O’CATHASAIGH PRIZE</td>
<td>This prize was founded in 2003 in memory of Anne O’Cathasaigh and is awarded annually for an essay (c. 5,000 words) on W.B. Yeats. Value, €400. Essays should be submitted to the Senior Lecturer by 31st January 2018. Topic for 2018: Yeats and Anti-Semitism.</td>
</tr>
<tr>
<td>BRONTË PRIZE</td>
<td>This prize was founded in 1921 by a bequest from Miss A.G. Woolson of Portland, U.S.A. It is awarded triennially by the Board on the recommendation of a committee for the best essay on either (a) an English author of Irish descent, or (b) the seats of learning in Ireland prior to 900 a.d. The committee consists of the Regius Professor of Greek and the Professors of Latin and English Literature. A candidate must be of Irish birth or have been domiciled in Ireland for at least ten years. The candidate must also be an undergraduate of the University or a graduate of not more than five years' standing. The next award will be made in 2018 and essays must reach the Registrar before 1 October 2017. Value, €1,905.</td>
</tr>
<tr>
<td>COMPOSITION PRIZES IN MODERN LANGUAGES</td>
<td>Composition prizes are awarded each year to Junior and Senior Fresher students in the School of English (2 prizes), the Departments of French (6), Germanic Studies (6), Hispanic Studies (4), Irish and Celtic Languages (4), Italian (4), and Russian and Slavonic Studies (4), following two-subject moderatorship, European studies, computer science and language and single honor courses. If sufficient merit is shown,</td>
</tr>
<tr>
<td>Prize Name</td>
<td>Description</td>
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<tr>
<td><strong>COSTELLO PRIZE IN ENGLISH LITERATURE</strong></td>
<td>This prize derives from the bequest made in 1954 by Miss Louisa G. Costello. It is awarded annually to the woman student who achieves the best performance in the annual Senior Fresher examination in Trinity term in English. Value, €45.</td>
</tr>
<tr>
<td><strong>COTTER PRIZE IN MODERN LANGUAGES</strong></td>
<td>This prize was founded in 1953 by a bequest from W.E.P. Cotter. It is awarded annually to the most highly placed unsuccessful candidate for scholarship in modern languages and literature. Value, €75.</td>
</tr>
<tr>
<td><strong>DR HENRY HUTCHINSON STEWART LITERARY SCHOLARSHIPS</strong></td>
<td>These scholarships were founded in 1884 by a bequest from Henry Hutchinson Stewart. Two scholarships, value €500 and €400, are awarded annually to those students who have obtained the highest aggregate of marks in the two-subject moderatorship examinations and whose major subject was a modern language (English, French, German, Irish, Italian, Russian, Spanish). At least one scholarship is reserved for a student whose minor subject was also a modern language. If holders are engaged on full-time postgraduate study in the area of modern languages, the scholarships are increased to €4,445 and €3,175, and renewed at this level for a maximum of a further two years.</td>
</tr>
<tr>
<td><strong>EDWARD MILLINGTON STEPHENS PRIZE</strong></td>
<td>This prize was founded in 1972 by a bequest from Mrs L.M. Stephens. The prize will be awarded annually for an essay on some aspect of the Anglo-Irish literary movement. Value, €166. Essays should be submitted to the Senior Lecturer by 31st January 2017.</td>
</tr>
<tr>
<td>Topic for 2018: Self-Help</td>
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<tr>
<td><strong>MOLLY OWEN FUND</strong></td>
<td></td>
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<tr>
<td>To be used primarily to aid students who wish to pursue a career in writing.</td>
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<tr>
<td><strong>PRIZE IN OLD AND MIDDLE ENGLISH</strong></td>
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<tr>
<td>This prize is awarded annually to the student obtaining the highest marks in English language in the Fresher years. Value, €30.</td>
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</tr>
<tr>
<td><strong>RICHARD F. LITTLEDALE PRIZE</strong></td>
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<tr>
<td>This prize was founded in 1892 by subscription in memory of Richard F. Littledale. The prize is divided and is awarded annually for the highest marks, without loss of class, at the Senior Fresher honor examination in English to a Senior Fresher student in single honors English and to a Senior Fresher student of English in two-subject moderatorship. Value (division I) single honors, €350; (division II) two-subject moderatorship, €350.</td>
<td></td>
</tr>
<tr>
<td><strong>ROBERT WALLACE HENRY EXHIBITION</strong></td>
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<tr>
<td>This exhibition was founded in 1946 by a gift from Mrs A. Wallace Henry. It is awarded to the student who gets the highest marks in English at the annual Junior Fresher honor examination. Value, €25.</td>
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</tr>
<tr>
<td><strong>SHERIDAN PRIZE</strong></td>
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<tr>
<td>This prize was founded by a gift from an anonymous donor in 1961. It is awarded annually on the recommendation of the Professor of English Literature for an essay on some aspect of the English language after 1400, by a student below M.A. standing. The Professor of English Literature will announce the topics for the following year before the end of Trinity term. Essays should reach the Senior Lecturer by 31 January. Value, about €200.</td>
<td></td>
</tr>
<tr>
<td>Topic for 2018: Catastrophe</td>
<td></td>
</tr>
<tr>
<td>VICE-CHANCELLOR’S PRIZES</td>
<td>These prizes are awarded annually for the best compositions on proposed topics in prose or verse in English, Greek, Irish and Latin. They are open to all students on the College books under M.A. standing, but a student cannot obtain a prize oftener than twice in succession, or more than three times in all. The examiners are the Professor of English Literature, the Regius Professor of Greek, the Professor of Irish and the Professor of Latin. The topics for compositions are announced before 1 June. Compositions, with fictitious signatures and accompanied by sealed envelopes containing the names of the essayists and of their tutors, must be sent to the Senior Lecturer before 31st January 2017. No prize is given of more than €80; prizes of less amount and more than one in each kind of composition, may be awarded on the recommendation of the examiners. Topics for 2018: Prose: Struggle; Poetry: Violence</td>
</tr>
<tr>
<td>WILLIAM AND MARY ATKINS MEMORIAL FUND</td>
<td>This fund was established in 1980 under the Board’s trusteeship by a bequest from Iris Olive Atkins. The income is used to support two needy students, one in modern languages and one in English. Applications should be made to the Secretary of the Financial Assistance Committee.</td>
</tr>
</tbody>
</table>

6. **Style Sheet**

There is much more to writing a good essay than presentation. Good organization, a clear plan, attention to paragraphs and clear expression are all of paramount importance. However, poor or inconsistent presentation is a distraction to whoever is marking your essay, and can result in a lack of clarity, confusion, and loss of marks. The following are some simple guidelines about presentation. These are rudimentary
only; they do not address some of the more arcane aspects of style, which are appropriate mainly to more advanced work. (A brief bibliography is provided in case you are interested in other issues.) Remember to leave ample margins for comments by the marker. Type your essay if possible.

Use of ‘it’s’ and ‘its’

“It’s” is a contraction of “it is”. “Its” is the possessive of “it” and, like similar possessives (“yours”, “theirs”) it does not need an apostrophe. If you are in doubt about a sentence in which you have used “it’s”, try substituting “it is” and seeing whether the sentence makes sense. If it doesn’t, then use “its”. For example, say you have used “it’s” in the following sentences:

It’s a long way to Tipperary.
The whale was harpooned in it’s side.

Then substitute “it is” to see if they make sense:

It is a long way to Tipperary.
The whale was harpooned in it is side.

This makes sense so “it’s” is correct.

This makes no sense, so “it’s” is wrong and “its” is correct.

1. In the text

i. Underline or italicise book titles, and the titles of plays. e.g., The Taming of the Shrew; Middlemarch; Adam Bede.

ii. The titles of poems, essays, articles and short stories should be given in double quotation marks; e.g. “Among School Children”; “Conflict in the Work of Emily Dickinson”; “The Secret Life of Walter Mitty”.
iii. All spelling should be correct. There is no excuse for misspelling.

iv. Never confuse its and it’s.

v. Check all of your quotations for accuracy, and make sure that your sources are provided.

vi. Quotations
   a. Prose
      If you are quoting a small amount, simply include this in the text with double quotation marks around the quoted portion.
      Example: As Melville wrote, “Better sleep with a sober cannibal than a drunken Christian.”

      For a longer quotation, indent the left hand side of the line, as you would for a new paragraph. When you indent, quotation marks are not necessary.
      Example: As Melville wrote:
              For all his tattooings he was on the whole a clean, comely looking cannibal. What’s all this fuss I have been making about, thought I to myself -- the man’s a human being just as I am: he has just as much reason to fear me, as I have to be afraid of him. Better sleep with a sober cannibal than a drunken Christian.

      If you miss out some of the quotation, perhaps because it is less relevant to your argument. indicate this in the text using ellipsis, three or four dots.
      Example:
              For all his tattooings he was on the whole a clean, comely looking cannibal. What’s all this fuss I have been making about, thought I to myself -- the man’s a human being just as I am.... Better sleep with a sober cannibal than a drunken Christian.

   b. Poetry.
      When you quote more than two or three lines, indent the left hand side of the line, just as you would for a new paragraph. Make sure that you quote accurately, paying special attention to the ends of lines.
      Example: As Yeats puts it:
Poet and sculptor, do the work,
Nor let the modish painter shirk
What his great forefathers did,
Bring the soul of man to God,
Make him fill the cradles right.

If you are quoting only a couple of lines, there is no need to indent; simply place the quotation in your text as with any other quotation. If there is a line break, signal this with a slash.

**Example:** In “Under Ben Bulben” Yeats wrote that the “modish painter” should not “shirk/What his great forefathers did.”

2. **Footnotes/endnotes**

   The proper acknowledgement of sources for quotations you have used is of crucial importance to writing essays in the School of English. Failure to acknowledge a source could open you to a charge of plagiarism, even if you have been merely careless. See section 1.7 on plagiarism.

   There are several basic ways of annotating sources, and the School of English has no preferred method. Whichever you choose, though, you must be consistent; do not change methods during an essay.

   You may find that the most straightforward method is simply that of using footnotes or endnotes. When you quote, number each quotation consecutively and then provide a numbered note giving the source. The note can come either at the foot of the page, or at the end of your essay. The details of citation may vary, but a page number is always required. More details about the book you’ve quoted from will appear in your bibliography. The main object of the citation is to allow the reader to find the quotation in the source you have used.

   **Example:** As Melville wrote, “Better sleep with a sober cannibal than a drunken Christian.” (7)

   Your note would read:

If you find you are quoting a great deal from one text (for example if your essay is focussed on a specific novel), you can use an abbreviated form of the novel’s title, or
insert a page number in the text. This will reduce the number of notes and will help the essay to flow more easily.

**Example:** As Melville wrote, “Better sleep with a sober cannibal than a drunken Christian” (*Moby-Dick*, p. 24).

If you’ve cited some information from a web site, give the web page address in full in the footnote, and add the date on which you used this source.

**Example:** http://www.melville.net/ Accessed August 1 2011

The footnotes/endnotes do not need to be detailed, since the full citation will appear in your bibliography. A citation might just give the author, title and page number; Austen, *Pride and Prejudice*, p. 67.

3. **Bibliography**

   The bibliography should include all the works from which you have quoted, and all of the works you have consulted in the preparation of your essay, including any web material. List works under the author’s name, in alphabetical order. There are several ways of presenting a bibliography. The main rule is to be consistent and clear.

   Each entry should include the following:

   - For books: The place and date of publication, and the publisher. Give the author’s name as it appears on the title page.
   - Place these in this order: Name of author, a comma, title of the work, then, in a parenthesis, the place of publication, a colon, the name of the publisher, a comma, and the date.
   - Some books may have an editor, or a translator. These should be acknowledged.

   If you have used an article, provide the author’s name, the title in double quotation marks, where the essay appears and the page numbers of the books or journal.

   **Example:** Adler, Joyce, “Cannibalism in Melville”, *American Literature* 23 (1985), 332-50.

   For material used from web sites give the full citation in the bibliography so that the marker can find the same material, and add the date you accessed the material.
Further Reading

*The Chicago Manual of Style*

*The MHRA Style Manual* (Modern Humanities Research Association)


Whichever style you decide to adopt, the main rule is to be consistent. As we suggested at the start, don’t get too distracted by matters of style; presentation is meant to assist clarity, not dominate your thinking.

7. Careers Advisory Service

A career may seem a distant prospect as you enter College to read English, but it is worth reflecting on your career options and making use of the extensive material and expertise available in College.

English graduates typically take a further course of study – a professional course or a higher degree – before developing a career, and the choice of available careers is very wide. Recent graduates from English have careers in publishing, law, broadcasting, journalism, management, teaching, lecturing, researching, arts administration, human resources and editing.

TCD Careers Advisory Service helps students and recent graduates of the College make and implement informed decisions about their future. Useful information and advice is available on [www.tcd.ie/Careers](http://www.tcd.ie/Careers) and in the Careers Library within the Careers Service space, second floor, 7-9 South Leinster St.

**The Guide:** Get started by reading the Trinity [Careers Service Guide](http://www.tcd.ie/Careers) available in the Careers Library. **Guidance software:** Two electronic guidance software programmes that we suggest you try are *Prospects Planner* and *Pathfinder*. Both are available on the College PC network and in the Careers Library. These will help you to reflect on yourself and suggest career areas for investigation.

**Contacts database:** A new alumni contact database has been launched and is available in the Careers Library.

**Face to face guidance:** Staff are available to answer quick queries and to provide career counselling.
The School of English also liaises with Careers Guidance to offer talks on applying for jobs and for post-graduate study. Details of these will be posted on the English noticeboards.

Careers Advisory Service, www.tcd.ie/Careers, second floor, 7-9 South Leinster St; Careers@tcd.ie; ph. 8961721/8961705