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1 General Information

1.1 Emergency Procedures

In the event of an emergency, dial Security Services on extension 1999.

Security Services provide a 24-hour service to the College community, 365 days a year. They are the liaison to the Fire, Gard and Ambulance services and all staff and students are advised to always telephone extension 1999 (+353 1 896 1999) in case of an emergency.

Should you require any emergency or rescue services on campus, you must contact Security Services. This includes chemical spills, personal injury or first aid assistance.

It is recommended that all students save at least one emergency contact in their phone under ICE (In Case of Emergency).

1.2 Data Protection

For information on student data protection see https://www.tcd.ie/info_compliance/data-protection/student-data.
## 2 School of English Staff

### 2.1 Administrative Staff

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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**
4 Graduate Attributes

The Graduate Attributes are: to act responsibly; to think independently; to communicate effectively; to develop continuously.

Throughout their time at Trinity, our students will be provided with opportunities to develop and evidence achievement of a range of graduate attributes that support their academic growth. Graduate attributes can be achieved in academic and co- and extra-curricular activities.

5 Student 2 Student

From the moment you arrive in College right the way 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
6 Abbreviations

A few abbreviations are used throughout the Handbook as follows:

- TSM – Two-subject Moderatorship
- SH – Single Honours
- JF – Junior Fresher (First year undergraduate)
- SF – Senior Fresher (Second year undergraduate)
- MT – Michaelmas Term
- HT – Hilary Term
7 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.

In the event of any conflict or inconsistency between the General Regulations published in the University Calendar and information contained in programme or local handbooks, the provisions of the General Regulations in the Calendar will prevail.

https://www.tcd.ie/calendar/

7.1 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. School of 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.

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 my.tcd.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.
7.2 Teaching

Teaching takes place in two terms, the Michaelmas Term (September to December) and the Hilary Term (January to April). Each term consists of twelve weeks, of which week seven is a study week, followed by a week for revision and writing and a formal assessment week.

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. The School also makes use of the College’s Virtual Learning Environment, Blackboard.

**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.

- Tutorials 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.
**Blackboard**

Blackboard Learn (mymodule.tcd.ie) is College’s Virtual Learning Environment (VLE). Depending on your module, you can access lecture notes, online assignments and other activities through Blackboard. When you are enrolled on a module you will automatically gain access to the Blackboard site for that module. You will need your College username and password to access Blackboard.

### 7.3 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.

### 7.4 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](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.

### 7.5 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.

### 7.6 Feedback and Evaluation

The School of English seeks feedback on undergraduate modules through meetings each term between the Director of Undergraduate Teaching and Learning and the class representatives. Individual lecturers and teaching assistants may also, at their discretion, ask students to complete evaluation forms (this may be particularly useful when teaching a module for the first time, for example). The School welcomes student feedback and would encourage you to fill in such forms and to respond to your reps when they ask for comments.

Schools are required to report on the implementation of undergraduate modules and postgraduate course evaluations through the Annual Faculty Quality Report, including the percentage of modules and courses evaluated, the response rate, repeat issues arising from evaluations, actions taken and methods to close the feedback loop to students. The results of
these surveys are used to inform the School or Programme Self-Assessment Report (SAR) for quality reviews and influence policy development and change at local and institutional level.

If you have a concern or complaint with any aspect of your course in English, you are welcome to contact the lecturer responsible, the Head of Freshers, the DUTL, or the Head of Discipline. Alternatively you may wish to talk in the first instance to your class reps or your College Tutor and ask them to talk to the School on your behalf. For College policies see the following resources:

- **Academic Policies** – https://www.tcd.ie/teaching-learning/academic-policies/
- **Student Complaints Procedure** – https://www.tcd.ie/about/policies/Student%20Complaints%20Procedure.php
- **Dignity and Respect Policy** – https://www.tcd.ie/equality/policy/dignity-respect-policy/

### 7.7 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. You should follow the guidelines on the preparation and presentation of essays and other written work provided in the style sheet at the back of this handbook and in the style sheet at [http://www.tcd.ie/English/undergraduate/sophister/](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](http://www.bristol.ac.uk/arts/exercises/grammar/grammar_tutorial/page_41.htm).

There is a penalty of 5 marks for exceeding the stated maximum word count by 10% or more.

**Assessment and Examinations**

Detailed information about patterns of assessment follows in later sections of this Handbook. The general policy in English is to combine continuous assessment with end-of-year examinations.

**Absence from Examinations**

If you think you are too ill to sit an examination

- see your doctor and obtain a medical certificate giving the dates and reason for your absence
- contact your College Tutor as soon as possible. If you do not know who your College Tutor is, you will find their contact details in your my.tcd.ie record.
- your Tutor may apply for you to defer one or more examinations to the Supplemental Session.

If you become ill during an examination tell the Chief Invigilator who will arrange for you to be taken to the Medical Centre.

If there is any other grave reason why you may not be able to take your examinations (e.g. *ad misericordiam* reasons) contact your College Tutor and discuss your options.
For full regulations see Calendar 35. You will also find guidance on the Senior Tutor’s website.

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 my.tcd.ie personal page.

7.8 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:

a. fail to distinguish between their own ideas and those of others;

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

c. 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;

d. 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](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 inform the course director and where appropriate the course office. 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.

7.9 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).

7.10 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.

### 8 Junior Fresh year (JF)

The Head of the Junior Fresh year is Dr Mark Sweetnam ([mark.sweetnam@tcd.ie](mailto: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**.

#### 8.1 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.

#### 8.2 SH JF Course

- Students in JF SH follow twelve modules, all of them compulsory.
• 4 modules are assessed by a 1,500-2,000 word essay.
• 4 modules are assessed by a 2-hour exam (students answer two questions per exam).
• 4 modules are assessed by two shorter exercises of up to 1,000 words each (split assessment).
• All modules are assessed in the semester in which they are taught.
• All modules are weighted at 5 ECTS.
• All modules are taught by lectures and tutorials, with the exception of Early English Language which is taught by lectures and twice-weekly language classes.

<table>
<thead>
<tr>
<th>Michaelmas Term</th>
<th>Hilary Term</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Module</strong></td>
<td><strong>Credits</strong></td>
</tr>
<tr>
<td>American Genres (Prof Stephen Matterson) <strong>ESSAY</strong></td>
<td>5</td>
</tr>
<tr>
<td>Theories of Literature (Dr Björn Quiring) <strong>EXAM</strong></td>
<td>5</td>
</tr>
<tr>
<td>Writing the Body 1690-1800 (Dr Amy Prendergast) <strong>EXERCISES</strong></td>
<td>5</td>
</tr>
<tr>
<td>Genre: The Novel (Dr Jarlath Killeen) <strong>ESSAY</strong></td>
<td>5</td>
</tr>
<tr>
<td>The Gods in Literature (Dr Brendan O’Connell) <strong>EXAM</strong></td>
<td>5</td>
</tr>
<tr>
<td>Early English Language (Dr Alice Jorgensen) <strong>EXERCISES</strong></td>
<td>5</td>
</tr>
</tbody>
</table>

**Michaelmas Term**
The following modules are for both SH and TSM students:

**EN1020 Theories of Literature**
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.

**EN1029 Writing the Body 1690-1800**
This course explores the eighteenth century's fascination with the body and constructions of the self by considering literary representations of the body. Slavery, sexuality, and the body in pain are particular concerns in writing from this period, and theories engaging with
gender, class and race will inform our analysis of various relationships and power structures. The module will investigate the eighteenth-century body across a range of genres, engaging with novels, poetry, and a play, as well as discussing examples of life writing, including letters and biography.

**EN1018 American Genres**

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.

The following modules are for SH only:

**EN1016 Genre: The Novel**

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.

**EN1017 The Gods in Literature**

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.

**EN1024 Early English Language**

This module lays the foundations for the study of Old English texts. The module focuses on the Old English language, using a series of simple readings in prose and poetry. The lectures supply contextual material on early English culture and on the course texts plus additional support for language learning. Teaching is through lectures and through twice-weekly classes that run throughout the semester (starting in the second week of term).

**Hilary Term**

The following modules are for both SH and TSM:

**EN1022 Irish Writing: 1890-1945**

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.

**EN1021 Romanticism**

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.

**EN1019 Medieval and Renaissance Romance**

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 modules are for SH only:

**EN1026 Stages of Theatre**

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.

**EN1027 Poetry**

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.

**EN1025 Beginnings of English Poetry**

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.

**8.3 Assessment and examination for SH**

Assessment in the JF year will be on the basis of examinations, essays and exercises. The exercises are designed to teach skills: they may include annotated bibliographies, critical commentaries, translations, scripts for in-class presentations, mini-essays, or other short pieces of work as appropriate to each module.

The pattern of work is as follows. Note that the majority of assessments (essays and exams) are due in the official assessment week. You will wish to plan your essay writing carefully to have it largely complete before this week.
<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Assessment Type</th>
<th>Module</th>
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<tbody>
<tr>
<td><strong>SEMESTER ONE</strong></td>
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<tr>
<td>Friday 19&lt;sup&gt;th&lt;/sup&gt; October 2018</td>
<td>12.00</td>
<td>Exercises (up to 1,000 words)</td>
<td>Writing the Body 1690-1800</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Early English Language</td>
</tr>
<tr>
<td>Friday 30&lt;sup&gt;th&lt;/sup&gt; November 2018</td>
<td>12.00</td>
<td>Exercises (up to 1,000 words)</td>
<td>Writing the Body 1690-1800</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>Early English Language</td>
</tr>
<tr>
<td>14&lt;sup&gt;th&lt;/sup&gt; December 2018</td>
<td>12.00</td>
<td>Essays (1,500-2,000 words)</td>
<td>American Genres</td>
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<tr>
<td></td>
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<td>Genre: The Novel</td>
</tr>
<tr>
<td>10&lt;sup&gt;th&lt;/sup&gt; to 15&lt;sup&gt;th&lt;/sup&gt; December 2018</td>
<td>See exam timetable</td>
<td>2 hour examinations</td>
<td>Theories of Literature</td>
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<tr>
<td></td>
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<td>The Gods in Literature</td>
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<tr>
<td><strong>SEMESTER TWO</strong></td>
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<tr>
<td>Friday 1&lt;sup&gt;st&lt;/sup&gt; March 2019</td>
<td>12.00</td>
<td>Exercises (up to 1,000 words)</td>
<td>Irish Writing</td>
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<td></td>
<td></td>
<td></td>
<td>Stages of Theatre</td>
</tr>
<tr>
<td>Friday 12&lt;sup&gt;th&lt;/sup&gt; April</td>
<td>12.00</td>
<td>Exercises (up to 1,000 words)</td>
<td>Irish Writing</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Stages of Theatre</td>
</tr>
<tr>
<td>26&lt;sup&gt;th&lt;/sup&gt; April 2019</td>
<td>12.00</td>
<td>Essays (1,500-2,000 words)</td>
<td>Romanticism</td>
</tr>
<tr>
<td></td>
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<td></td>
<td>Beginnings of English Poetry</td>
</tr>
<tr>
<td>22&lt;sup&gt;nd&lt;/sup&gt; April to 3&lt;sup&gt;rd&lt;/sup&gt; May 2019</td>
<td>See exam timetable</td>
<td>2 hour examinations</td>
<td>Medieval and Renaissance Romance Poetry</td>
</tr>
</tbody>
</table>

**Exercises**

Students are required to submit short pieces of work (up to 1,000 words) for the following four modules. Work is due by 12 noon on Friday of weeks six and twelve of the relevant semester.

**Semester One:** Writing the Body 1690-1800; Early English Language

**Semester Two:** Irish Writing; Stages of Theatre
Writing the Body 1690-1800: Gender, Race and Power

- Exercise 1: A close reading exercise (up to 1,000 words), worth 50%. Students will be provided with two or three passages from those texts discussed prior to reading week, and will choose one to respond to.

- Exercise 2: A short traditional essay (up to 1,000 words), worth 50%. Students will be offered a list of essay titles to choose from, which engage with the course themes. They will not be allowed to replicate material from exercise one.

Early English Language

- Exercise 1: A translation of c. 15 lines of a module text, prepared for class (passages will be individually assigned), plus grammar notes on the passage.

- Exercise 2: A literary translation of a passage of the student's choice (up to 20 lines), plus commentary on how they approached the stylistic and thematic content of the passage.

Irish Writing

- Exercise 1: A close reading (up to 1,000 words) of a passage from a text (worth 50%).

- Exercise 2: A short critical essay (up to 1,000 words) (worth 50%).

Stages of Theatre

- Exercise 1: A commentary (up to 1,000 words) on a passage from a text (50%).

- Exercise 2: A short critical essay (up to 1,000 words) (50%).

Further details of the assessments for these modules will be provided through Blackboard. If you have any problems with Blackboard access it is imperative you contact the module co-ordinator as soon as possible.

Titles/instructions will not be given out through the Fresher Office.

Assessed work must be handed in to the Fresher Office (Room 4024), NOT to a tutorial teacher, by the due dates.

A word count MUST be included at the end of each piece of work.

BOTH exercises must be submitted. A zero for missing work in either exercise will generate a Fail in the module.

Essays

Students are required to submit four essays of between 1,500 and 2,000 words in the following modules.

Semester One: American Genres; Genre: The Novel

Semester Two: Romanticism; Beginnings of English Poetry

Essays are due by 12 noon on Friday of the assessment week in each semester. Note that you will also have exams in this week and plan your time accordingly.
Essay titles for Essays 1 & 2 will be made available by midday on Friday 19th October in MT (end of teaching week 6).

Essay titles for Essays 3 & 4 will be made available by midday on Friday 1st March 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.

A word count MUST be included at the end of the essay. The word count includes the footnotes but not the bibliography.

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.**

**Word counts**

Penalties will apply to essays and exercises which exceed the word count. If an essay exceeds the prescribed word count by 10% or more, five marks will be deducted. Where the word limit is expressed as a range (e.g. 2000-2500 words), the penalty will be applied if the upper limit has been exceeded by 10% or more. **The word count includes footnotes but not the bibliography.**

**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**

The following **four** modules are assessed by examination. The examinations are timetabled centrally by the College and will take place during the assessment weeks. Each examination lasts two hours.

**Semester One:** Theories of Literature; The Gods in Literature

**Semester Two:** Medieval and Renaissance Romance; Poetry

**Passing the Year**

In arriving at the final grade for the JF year, each 5 ECTS module is equally weighted. The mark thus rests on one third exercises, one third essays and one third examinations.

To pass in any year 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 pass outright modules totalling 50 credits and achieve a Qualified Pass of 35-39 percent in modules totalling up to 10 credits. The designation of certain modules, or module components, as non-compensatable may reduce the level of compensation permitted in any year. 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) by taking such assessment components as required during the supplemental examination period.

**What this means:** a JF SH student who fails any module with a mark under 35, or who fails more than two modules at 35-39, has failed the year. That student will retake examinations and resubmit failed essays and exercises for the failed modules in the supplemental examination session. Students who do not pass at the supplemental examination session are permitted to repeat the year. Students may repeat any given year of the degree only once.

The submission of each essay or exercise must be recorded in the School Fresher Office. Students should consult the module co-ordinators on titles of resubmitted essays and exercises. The deadline for essays and exercises in the supplemental session is the Friday before the start of examinations.

**All assessed work must be submitted. Absent work will be marked at zero. You may only pass a module if you submit all assessed elements.**

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.

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**8.4 Senior Fresher SH Options 2019-20**

JF SH students will be expected to choose their SF Options A and B 2019-20 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.
8.5 JF Two-Subject Moderatorship Course (TSM)

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

- 2 modules are assessed by a 1,500-2,000 word essay.
- 2 modules are assessed by a 2-hour exam (students answer two questions per exam).
- 2 modules are assessed by two shorter exercises of up to 1,000 words each (split assessment).

All modules are assessed in the semester in which they are taught.

All modules are weighted at 5 ECTS.

All modules are taught through lectures and tutorials.

<table>
<thead>
<tr>
<th>Module</th>
<th>Credits</th>
<th>Module</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>American Genres (Prof Stephen Matterson)</td>
<td>ESSAY</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>Romanticism (Dr Clare Clarke)</td>
<td>ESSAY</td>
<td>5</td>
<td></td>
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<tr>
<td>Theories of Literature (Dr Björn Quiring)</td>
<td>EXAM</td>
<td>5</td>
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<tr>
<td>Medieval and Renaissance Romance (Dr Brendan O'Connell)</td>
<td>EXAM</td>
<td>5</td>
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<tr>
<td>Writing the Body 1690-1800 (Dr Amy Prendergast)</td>
<td>EXERCISES</td>
<td>5</td>
<td></td>
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<tr>
<td>Irish Writing (Dr Paul Delaney)</td>
<td>EXERCISES</td>
<td>5</td>
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</table>

Brief descriptions of all these modules are given under 9.2 above. Descriptions and initial reading lists may be downloaded from the Fresher website.

8.6 Assessment and examination for TSM

Assessment in the JF year will be on the basis of examinations, essays and exercises. The exercises are designed to teach skills: they may include annotated bibliographies, critical commentaries, translations, scripts for in-class presentations, mini-essays, or other short pieces of work as appropriate to each module.

The pattern of work is as follows. Note that the majority of assessments (essays and exams) are due in the official assessment week. You will wish to plan your essay writing carefully to have it largely complete before this week.
<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Assessment Type</th>
<th>Module</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td><strong>SEMESTER ONE</strong></td>
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<tr>
<td>Friday 19th October</td>
<td>12.00</td>
<td>Exercise (up to 1,000 words)</td>
<td>Writing the Body 1690-1800</td>
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<tr>
<td>November 2018</td>
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<tr>
<td>Friday 30th November</td>
<td>12.00</td>
<td>Exercise (up to 1,000 words)</td>
<td>Writing the Body 1690-1800</td>
</tr>
<tr>
<td>December 2018</td>
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<tr>
<td>14th December</td>
<td>12.00</td>
<td>Essay (1,500-2,000 words)</td>
<td>American Genres</td>
</tr>
<tr>
<td>10th to 15th December</td>
<td>See exam timetable</td>
<td>2 hour examination</td>
<td>Theories of Literature</td>
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<tr>
<td><strong>SEMESTER TWO</strong></td>
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<tr>
<td>Friday 1st March</td>
<td>12.00</td>
<td>Exercise (up to 1,000 words)</td>
<td>Irish Writing</td>
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<tr>
<td>April 2019</td>
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</tr>
<tr>
<td>Friday 12th April</td>
<td>12.00</td>
<td>Exercise (up to 1,000 words)</td>
<td>Irish Writing</td>
</tr>
<tr>
<td>26th April 2019</td>
<td>12.00</td>
<td>Essay (1,500-2,000 words)</td>
<td>Romanticism</td>
</tr>
<tr>
<td>22nd April to 3rd</td>
<td>See exam timetable</td>
<td>2 hour examination</td>
<td>Medieval and Renaissance Romance</td>
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<tr>
<td>May 2019</td>
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</tbody>
</table>

**Exercises**

Students are required to submit short pieces of work (up to 1,000 words) for the following two modules in teaching weeks six and twelve of the relevant semester.

**Semester One:** Writing the Body 1690-1800

**Semester Two:** Irish Writing

**Writing the Body 1690-1800: Gender, Race and Power**

- Exercise 1: A close reading exercise (up to 1,000 words), worth 50%. Students will be provided with two or three passages from those texts discussed prior to reading week, and will choose one to respond to.

- Exercise 2: A short traditional essay (up to 1,000 words), worth 50%. Students will be offered a list of essay titles to choose from, which engage with the course themes.

**Irish Writing**
• Exercise 1: A close reading (up to 1,000 words) of a passage from a text (50%).
• Exercise 2: A short critical essay (up to 1,000 words) (50%).

Further details of the assessments for these modules will be provided through Blackboard. If you have any problems with Blackboard access it is imperative you contact the module co-ordinator as soon as possible.

Titles/instructions will not be given out through the Fresher Office.

Assessed work must be handed in to the Fresher Office (Room 4024), NOT to a tutorial teacher, by the due dates.

A word count MUST be included at the end of each piece of work.

BOTH exercises must be submitted. A zero for missing work in either exercise will generate a Fail in the module.

Essays

Students are required to submit two essays of between 1,500 and 2,000 words in the following modules. Essays are due by noon on Friday of the assessment week in each semester. Note that you will also have exams in this week and plan your time accordingly.

Semester One: American Genres

Semester Two: Romanticism

Essay titles for Essay 1 will be made available by midday on Friday 19th October in MT (end of teaching week 6).

Essay titles for Essay 2 will be made available by midday on Friday 1st March 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.

A word count MUST be included at the end of the essay. It should include footnotes but not the bibliography.

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 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.**

**Word counts**

Penalties will apply to essays and exercises which exceed the word count. If an essay exceeds the prescribed word count by 10% or more, five marks will be deducted. Where the word limit is expressed as a range (e.g. 2000-2500 words), the penalty will be applied if the upper limit has been exceeded by 10% or more. **The word count includes footnotes but not the bibliography.**

**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**

The following two modules are assessed by examination. The examinations are timetabled centrally by the College and will take place during the assessment weeks. Each examination lasts two hours.

**Semester One:** Theories of Literature

**Semester Two:** Medieval and Renaissance Romance

**Passing the Year**

In arriving at the final grade for the JF year, each 5 ECTS module is equally weighted. The mark thus rests on one third exercises, one third essays and one third examinations.

In order to pass and rise with their year, students must obtain credit for the academic year by satisfactory attendance at lectures and tutorials and by carrying out, submitting and sitting the required assessment components. In addition, students must pass the year by achieving, at a minimum, an overall credit-weighted average pass mark (minimum 40 per cent) for the year at course level, and either:

a. accumulate 60 credits by achieving a pass mark in all modules, or

b. pass by compensation. All modules and components are compensatable. In order to pass a year by compensation, students:

    (1) are required to obtain a minimum of 50 credits at grade pass or above and obtain a module mark of at least 35 per cent in any remaining module(s);
(2) may accumulate a maximum of 10 credits at qualified pass (QP) where the mark lies between 35-39 per cent.

The same compensation regulations apply at the reassessment session as at the annual end-of-year court.

Students are required to present for reassessment at the reassessment session when:

a. they obtain in excess of 10 credits at qualified pass (QP) (i.e. marks between 35-39 per cent);

b. they fail any module (i.e. achieve marks below 35 per cent);

c. they do not obtain an overall pass for the year at course level;

d. or any combination of (a) – (c).

Students who pass a module at either Semester 1 or 2 are not permitted to be reassessed in order to improve their performance.

Students who fail in one or both subjects at the supplemental examination may be permitted to repeat the year in both subjects.

**What this means:** a JF TSM student who fails any module with a mark under 35, or who fails more than two modules at 35-39, has failed the year. That student will retake examinations and resubmit failed essays and exercises for the failed modules in the supplemental examination session. Students who do not pass at the supplemental examination session are permitted to repeat the year. Students may repeat any given year of the degree only once.

The submission of each essay or exercise must be recorded in the School Fresher Office. Students should consult the module co-ordinators on titles of resubmitted essays and exercises. The deadline for essays and exercises in the supplemental session is the Friday before the start of examinations.

**All assessed work must be submitted. Absent work will be marked at zero. You may only pass a module if you submit all assessed elements.**

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.

**8.7 Senior Fresher TSM Options 2018-19.**

JF TSM students will be expected to choose their SF Option module 2019-20 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.
9 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).

9.1 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.

9.2 SH SF Course

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

- 4 modules are assessed by a 2,000-2,500 word essay.
- 4 modules are assessed by a 2-hour exam (students answer two questions per exam)
- 4 modules are assessed by two shorter exercises of around 1,250 words each (split assessment).

All modules are assessed in the semester in which they are taught.

All modules are weighted at 5 ECTS.

Compulsory modules are taught through lectures and tutorials. Option modules are taught through a weekly lecture or class.

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<tr>
<th>Michaelmas Term</th>
<th>Hilary Term</th>
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<tr>
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<tr>
<td>Module</td>
<td>Credits</td>
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<tr>
<td>Shakespeare: Text, Stage, Screen (Dr Ema Vyroubalova)</td>
<td>5</td>
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<tr>
<td>Victorian Literature (Dr Jarlath Killeen)</td>
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<tr>
<td><strong>EXERCISES</strong></td>
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<td>Option (A) see below</td>
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<tr>
<td>Realism and the Novel (Prof. Eve Patten)</td>
<td>5</td>
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<td><strong>EXAM</strong></td>
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<tr>
<td>Single Author: Dickens (Dr Margaret Robson)</td>
<td>5</td>
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<tr>
<td><strong>EXERCISES</strong></td>
<td></td>
</tr>
<tr>
<td>Fables (Dr Ema Vyroubalova)</td>
<td>5</td>
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<tr>
<td><strong>ESSAY</strong></td>
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</tbody>
</table>

**Compulsory modules**
- 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: Charles Dickens

**Option modules**

**Section A (MT)**
- **EN2060 American Identities: Harlem Renaissance to the Present** (Prof. Stephen Matterson and Dr Bernice Murphy)
- **EN2057 Contemporary Irish Writing** (Dr Rosie Lavan and Dr Paul Delaney)
- **EN2025 Anglo-Saxon Identity** (Dr Alice Jorgensen)
• EN2056 The Discourse of Discovery in English Renaissance Writing 1500-1630 (Dr Mark Sweetnam)

Section B (HT)

• EN2052 Beginning Old English (Dr Alice Jorgensen)
• EN2055 Northern Irish Literature and the Troubles (Dr Tom Walker)
• EN2058 Children’s Literature (Dr Jane Carroll and Dr Pádraic Whyte)
• EN2061 Cities in Literature (Dr Ema Vyroubalova)

9.3 Michaelmas Term

Compulsory Modules:

EN2031 Shakespeare: Text, Stage, Screen
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.

EN2047 Realism and The Novel
This module explores the relationship between Realism and the Novel in texts ranging from the C18th to the late C19th century. It covers the intellectual and philosophical origins of literary Realism, the conventions associated with Realist fiction, the ideological contexts of the Realist genre and the connections between Realism and other literary or aesthetic modes. Writers discussed include Daniel Defoe, Jane Austen, George Eliot, Thomas Hardy and George Gissing.

EN2044 Victorian Literature
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.

EN2050 Fables
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.

EN2034 Single Author: Charles Dickens
Charles Dickens (1812-1870) is the most important English novelist. His works both reflected and shaped the nineteenth century world from which they emerged. Growing exponentially in population across the nineteenth century, London became the biggest city in the history of the world, and its centre of commerce, finance and power. Dickens is incomparably the greatest writer of London. Although he might primarily be viewed as a social novelist, whose work takes aim at a variety of establishment institutions, from the law to banks, the penal system and education, Dickens is also the creator of some of English literature’s most
memorable characters, like Ebeneezer Scrooge, Oliver Twist or Miss Havisham. As a journalist, as well as a novelist, Dickens both imagines and criticises his world. He is fundamental to any study of English literature. In this module we will read a range of his works from journalistic essays to the longer novels and look at some of the ways in which his books have been adapted.

**Option A (Essay)**

**EN2060 American Identities: Harlem Renaissance to the Present**
Prof Stephen Matterson and Dr Bernice Murphy

This course examines 20th century and contemporary US writing in a variety of genres, interrogating the changing ideas of national literature and exploring the emergence of a variety of voices laying claim to being American. While texts will vary from year to year, they will be drawn from the main genres of prose fiction, drama and poetry, with some consideration also of the short story, the essay and film. The course starting with the Harlem Renaissance is both a historical marker and a cultural statement, taking Langston Hughes’s ‘I, too, sing America’ as one of its core themes.

**EN2057 Contemporary Irish Writing**
Dr Rosie Lavan and Dr Paul Delaney

This one-semester module explores some of the most important Irish writers of the last twenty years. The module engages with work in a variety of literary forms (poetry, drama, fiction and non-fiction), and includes discussion of Seamus Heaney, Eavan Boland, Brian Friel, John McGahern, Anne Enright, Colm Tóibín and Marina Carr amongst others.

**EN2025 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.

The Anglo-Saxon period is the time in which the very idea of the ‘English’ emerged. The Germanic settlers who colonised Britain in the fifth and sixth centuries came from multiple peoples of the North Sea littoral; the kingdoms they founded in England were not politically unified until well into the tenth century. Bede, writing in the early eighth century, speaks of three groups, the ‘Angles’, ‘Saxons’ and ‘Jutes’, and yet he presents these peoples as having a common history. In this module we’ll read texts that show the English imagining themselves into being – through the stories they told about the past, through their sense of difference from neighbours and enemies such as the Welsh and the Vikings, and through their stock of shared cultural lore. We will read four core texts in Old English and some further materials in translation.

Teaching will be by a weekly class, during which we will translate and discuss passages from the primary texts.

**EN2056 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 course 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.

9.4 Hilary Term

Compulsory Modules:

**EN2043 Introduction to Postcolonial Literature and Theory**

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.

**EN2032 Introduction to Modernism**

This team-taught module provides an introduction to literary Modernism through a discussion of some of its major writers and themes. Beginning with a consideration of various critical definitions of Modernism, the module will explore the emergence of Modernism in relation to its early twentieth-century contexts. It will go on to explore a number of recurring questions by focussing on central texts by a wide range of anglophone authors from Ireland, Great Britain, New Zealand and the United States. Considering questions of representation, identity, aesthetics and politics, the module will also assess the achievement of Modernism in the context of key developments in modern science and culture. Authors discussed will include W.B. Yeats, Ezra Pound, Virginia Woolf, James Joyce, T.S. Eliot, Katherine Mansfield, Samuel Beckett, Jean Toomer and Gertrude Stein.

**EN2033 Non-Realist Writing**

This course examines the development, from the late nineteenth through to the early twentieth century, of a branch of literature broadly understood as ‘non-realist’. Often overtly distinguishing itself from ‘realism’ (a term the interpretations and significance of which we will be discussing throughout the module), non-realist fiction and drama tends to push against notions of ‘consensus reality’. In other words, it challenges the limits of what we know to be true, possible, normal, and logical and, due to its oppositional stance to conventional notions of what is ‘real’, can also be somewhat tricky to pin down and define. This module therefore 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 also employ a range of generic strategies, from gothic and ghost stories, through postmodern experimentation, to science fiction and dystopia, while also making use of folklore, urban legends, and earlier literary texts as tools for presenting alternate version of ‘reality’ and history, or for suggesting that our own may not be as stable or as knowable as it might appear.
EN2049 The Making of Sixteenth-Century Identities

This module interrogates the creation of early modern texts c.1490-1603, focussing on the means by which texts in different genres communicate with the reader. It also seeks to create context, so there will be some interdisciplinary material, especially in terms of science and philosophy. The aim is to demonstrate the generic breadth of writing in this period, and the way in which the investigation and articulation of individual identity is informed by society, literature and the sciences. What makes us what we are? What informs the ways in which we express ourselves?

EN2048 Popular Literature

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)

EN2052 Beginning Old English
Dr Alice Jorgensen

For students who have not had the opportunity to take the JF SH modules Early English Language and Beginnings of English Poetry, 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)

EN2055 Northern Irish Literature and the Troubles
Dr Tom Walker

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. Focussing 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.

EN2058 Children’s Literature
Dr Jane Carroll and Dr Pádraic Whyte

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
EN2061 Cities in Literature

Dr Ema Vyroubalova

This is a module about the interconnections between cities and literature. We will read prose fiction, poetry, and drama, exploring how various cities, including Dublin, Belfast, London, Chester, Paris, Prague, New York, and San Francisco, figure in these writings and how the writers themselves interacted with the cities they lived and worked in. Because the authors and texts on the module represent a variety of historical periods, from medieval to the present, we will also examine the relationship between history, politics, and the changing trends in literary representations of urban locations.

9.5 Assessment and examination for SH

Assessment in the SF year will be on the basis of examinations, essays and exercises. The exercises are designed to teach skills: they may include annotated bibliographies, critical commentaries, translations, scripts for in-class presentations, mini-essays, or other short pieces of work as appropriate to each module.

The pattern of work is as follows. Note that the majority of assessments (essays and exams) are due in the official assessment week. You will wish to plan your essay writing carefully to have it largely complete before this week.

<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Assessment Type</th>
<th>Module</th>
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<tbody>
<tr>
<td><strong>SEMESTER ONE</strong></td>
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<tr>
<td>Friday 19th October</td>
<td>12.00</td>
<td>Exercises (up to 1,250 words)</td>
<td>Victorian Literature</td>
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<td></td>
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<td></td>
<td>Single Author</td>
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<tr>
<td>Friday 30th November</td>
<td>12.00</td>
<td>Exercises (up to 1,250 words)</td>
<td>Victorian Literature</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>Single Author</td>
</tr>
<tr>
<td>14th December</td>
<td>12.00</td>
<td>Essays (2,000-2,500 words)</td>
<td>Fables</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Option A</td>
</tr>
<tr>
<td>10th to 15th December</td>
<td></td>
<td>2 hour examinations</td>
<td>Shakespeare</td>
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<tr>
<td></td>
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<td></td>
<td>Realism and the Novel</td>
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<tr>
<td><strong>SEMESTER TWO</strong></td>
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<tr>
<td>Friday 1st March</td>
<td>12.00</td>
<td>Exercises (up to 1,250 words)</td>
<td>Introduction to Modernism</td>
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<td></td>
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<td></td>
<td>Popular Literature</td>
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<tr>
<td>Date</td>
<td>Time</td>
<td>Activity</td>
<td>Topic</td>
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</tr>
<tr>
<td>Friday 12th April 2019</td>
<td>12.00</td>
<td>Exercises (up to 1,250 words)</td>
<td>Introduction to Modernism</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Popular Literature</td>
</tr>
<tr>
<td>26th April 2019</td>
<td>12.00</td>
<td>Essays (2,000-2,500 words)</td>
<td>The Making of Sixteenth-Century Identities</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Option B</td>
</tr>
<tr>
<td>22nd April to 3rd May 2019</td>
<td>See exam timetable</td>
<td>2 hour examinations</td>
<td>Introduction to Postcolonial Literature and Theory</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Non-Realist Writing</td>
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</tbody>
</table>

**Exercises**

Students are required to submit short pieces of work (up to 1,250 words) for the following four modules in teaching weeks six and twelve of the relevant semester.

**Semester One:** Victorian Literature; Single Author

**Semester Two:** Introduction to Modernism; Popular Literature

**Victorian Literature**

- Exercise 1: Close reading exercise (1,000 to 1,250 words) (50%)
- Exercise 2: Comparative essay (1,000 to 1,250 words) (50%).

**Single Author**

- Exercise 1: A comparison exercise relating a piece of Dickens's journalism to one of his novels (1,000 to 1,250 words) (50%).
- Exercise 2: A mini-essay of 1,000 to 1,250 words examining a theme in a Dickens novel of your choice (excluding A Christmas Carol) (a list of themes to choose from will be provided) (50%). Do not write on the same text as in Exercise 1.

**Introduction to Modernism**

- Exercise 1: Close reading exercise (1,000-1,250 words) (50%).
- Exercise 2: Contextual commentary (1,000-1,250 words) (50%).

**Popular Literature**

- Exercise 1: A bibliographic exercise (1,000-1,250 words) (50%). Prepare a short annotated bibliography which will be used as secondary reading preparation for the second assessment exercise.
- Exercise 2: A short critical essay (1,000-1,250 words) (50%).
Further details of the assessments for these modules will be provided through Blackboard. If you have any problems with Blackboard access it is imperative you contact the module co-ordinator as soon as possible.

Titles/instructions will not be given out through the Fresher Office.

Assessed work must be handed in to the Fresher Office (Room 4024), NOT to a tutorial teacher, by the due dates.

A word count MUST be included at the end of each piece of work.

BOTH exercises must be submitted. A zero for missing work in either exercise will generate a Fail in the module.

**Essays**

Students are required to submit **four** essays of between 2,000 and 2,500 words in the following modules. Essays are due by noon on Friday of the assessment week in each semester. Note that you will also have exams in this week and plan your time accordingly.

**Semester One:** Fables; Option A  
**Semester Two:** The Making of Sixteenth-Century Identities; Option B

Essay titles for semester one will be made available by midday on Friday 19th October in MT (end of teaching week 6).

Essay titles for semester two will be made available by midday on Friday 1st March 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.

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 SH students taking a Broad Curriculum Module**

SH students taking a Broad Curriculum module will take all compulsory modules in the School of English plus one option. The Broad Curriculum module will replace the other option. Assessment requirements for the BC module will be provided by the module co-ordinator and may differ from those for modules in the School of English.

**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.**

**Word counts**

Penalties will apply to essays and exercises which exceed the word count. If an essay exceeds the prescribed word count by 10% or more, five marks will be deducted. Where the word limit is expressed as a range (e.g. 2000-2500 words), the penalty will be applied if the upper limit has been exceeded by 10% or more. **The word count includes footnotes but not the bibliography.**

**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**

The following **four** modules are assessed by examination. The examinations are timetabled centrally by the College and will take place during the assessment weeks. Each examination lasts two hours.

**Semester One:** Shakespeare; Realism and the Novel

**Semester Two:** Introduction to Postcolonial Literature and Theory; Non-Realist Writing

**Passing the Year**

In arriving at the final grade for the SF year, each 5 ECTS module is equally weighted. The mark thus rests on one third exercises, one third essays and one third examinations.

To pass in any year 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 pass outright modules totalling 50 credits and achieve a Qualified Pass of 35-39 percent in modules totalling up to 10 credits. The designation of certain modules, or module components, as non-compensatable may reduce the level of compensation permitted in any year. 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) by taking such assessment components as required during the supplemental examination period.

**What this means:** an SF SH student who fails any module with a mark under 35, or who fails more than two modules at 35-39, has failed the year. That student will retake examinations and resubmit failed essays and exercises for the failed modules in the supplemental
examination session. Students who do not pass at the supplemental examination session are permitted to repeat the year. Students may repeat any given year of the degree only once.

The submission of each essay or exercise must be recorded in the School Fresher Office. Students should consult the module co-ordinators on titles of resubmitted essays and exercises. The deadline for essays and exercises in the supplemental session is the Friday before the start of examinations.

All assessed work must be submitted. Absent work will be marked at zero. You may only pass a module if you submit all assessed elements.

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.

**Junior Sophister SH Options 2019-20**

SF SH students will be expected to choose their JS option modules 2019-20 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.

### 9.6 SF Two-Subject Moderatorship Course (TSM)

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

- 2 modules are assessed by a 2,000-2,500 word essay.
- 2 modules are assessed by a 2-hour exam (students answer two questions per exam)
- 2 modules are assessed by two shorter exercises of around 1,250 words each (split assessment).

All modules are assessed in the semester in which they are taught.

All modules are weighted at 5 ECTS.

Compulsory modules are taught through lectures and tutorials. Option modules are taught through a weekly lecture or class.

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


**Compulsory modules**

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

**Option modules**

**Section A (MT)**

- EN2060 American Identities: Harlem Renaissance to the Present (Prof. Stephen Matterson and Dr Bernice Murphy)
- EN2057 Contemporary Irish Writing (Dr Rosie Lavan and Dr Paul Delaney)
- EN2025 Anglo-Saxon Identity (Dr Alice Jorgensen)
- EN2056 The Discourse of Discovery in English Renaissance Writing 1500-1630 (Dr Mark Sweetnam)

**Section B (HT)**

- EN2052 Beginning Old English (Dr Alice Jorgensen)
- EN2055 Northern Irish Literature and the Troubles (Dr Tom Walker)
- EN2058 Children's Literature (Dr Jane Carroll and Dr Pádraic Whyte)
- EN2061 Cities in Literature (Dr Ema Vyroubalova)

Brief descriptions of all these compulsory and option modules are given under 10.2 and 10.3 above. Descriptions and initial reading lists may be downloaded from the Fresher website.

**9.7 Assessment and examination for TSM**

Assessment in the SF year will be on the basis of examinations, essays and exercises. The exercises are designed to teach skills: they may include annotated bibliographies, critical commentaries, translations, scripts for in-class presentations, mini-essays, or other short pieces of work as appropriate to each module.

The pattern of work is as follows. Note that the majority of assessments (essays and exams) are due in the official assessment weeks. You will wish to plan your essay writing carefully to have it largely complete before these weeks.

<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Assessment Type</th>
<th>Module</th>
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</thead>
<tbody>
<tr>
<td><strong>SEMESTER ONE</strong></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Friday 19\textsuperscript{th} October 2018</td>
<td>12.00</td>
<td>Exercise (up to 1,250 words)</td>
<td>Victorian Literature</td>
</tr>
<tr>
<td>Friday 30\textsuperscript{th}</td>
<td>12.00</td>
<td>Exercise</td>
<td>Victorian Literature</td>
</tr>
<tr>
<td>Date</td>
<td>Time</td>
<td>Task Description</td>
<td>Option</td>
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</tr>
<tr>
<td>14&lt;sup&gt;th&lt;/sup&gt; Dec 2018</td>
<td>12.00</td>
<td>Essay (2,000-2,500 words)</td>
<td>Option A</td>
</tr>
<tr>
<td>10&lt;sup&gt;th&lt;/sup&gt; to 15&lt;sup&gt;th&lt;/sup&gt; Dec 2018</td>
<td>See exam timetable 2 hour examination</td>
<td>Shakespeare</td>
<td></td>
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**SEMMESTER TWO**

<table>
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<tr>
<th>Date</th>
<th>Time</th>
<th>Task Description</th>
<th>Module</th>
</tr>
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<tbody>
<tr>
<td>Fri 1&lt;sup&gt;st&lt;/sup&gt; Mar 2019</td>
<td>12.00</td>
<td>Exercise (up to 1,250 words)</td>
<td>Introduction to Modernism</td>
</tr>
<tr>
<td>Fri 12&lt;sup&gt;th&lt;/sup&gt; Apr 2019</td>
<td>12.00</td>
<td>Exercise (up to 1,250 words)</td>
<td>Introduction to Modernism</td>
</tr>
<tr>
<td>26&lt;sup&gt;th&lt;/sup&gt; Apr 2019</td>
<td>12.00</td>
<td>Essay (2,000-2,500 words)</td>
<td>Option B</td>
</tr>
<tr>
<td>22&lt;sup&gt;nd&lt;/sup&gt; Apr to 3&lt;sup&gt;rd&lt;/sup&gt; May 2019</td>
<td>See exam timetable 2 hour examination</td>
<td>Introduction to Postcolonial Literature and Theory</td>
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**Exercises**

Students are required to submit short pieces of work (around 1,250 words) for the following **two** modules by noon on Friday of teaching weeks six and twelve of the relevant semester.

**Semester One:** Victorian Literature

**Semester Two:** Introduction to Modernism

**Victorian Literature**

- Exercise 1: Close reading exercise (1,000 to 1,250 words) (50%)
- Exercise 2: Comparative essay (1,000 to 1,250 words) (50%).

**Introduction to Modernism**

- Exercise 1: Close reading exercise (1,000-1,250 words) (50%).
- Exercise 2: Contextual commentary (1,000-1,250 words) (50%).

Further details of the assessments for these modules will be provided through Blackboard. If you have any problems with Blackboard access it is imperative you contact the module co-ordinator as soon as possible.

Titles/instructions will not be given out through the Fresher Office.

Assessed work must be handed in to the Fresher Office (Room 4024), **NOT** to a tutorial teacher, by the due dates.

A word count **MUST** be included at the end of each piece of work.
**BOTH** exercises must be submitted. A zero for missing work in either exercise will generate a Fail in the module.

**Essays**

Students are required to submit **two** essays of between 2,000 and 2,500 words in the following modules. Essays are due by noon on Friday of the assessment week in each semester. Note that you will also have exams in this week and plan your time accordingly.

**Semester One:** Option A  
**Semester Two:** Option B

Essay titles for Essay 1 will be made available by midday on Friday 19th October in MT (end of teaching week 6).

Essay titles for Essay 2 will be made available by midday on Friday 1st March 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.

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 the lecturer, 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 plus one option. The Broad Curriculum module will replace the other option. Assessment requirements for the BC module will be provided by the module co-ordinator and may differ from those of modules in the School of English.

**Extensions**

Extensions can only be granted following discussion and agreement with the Year Head, Dr Mark Sweetnam ([mark.sweetnam@tcd.ie](mailto: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.**

**Word counts**

Penalties will apply to essays and exercises which exceed the word count. If an essay exceeds the prescribed word count by 10% or more, five marks will be deducted. Where the word limit is expressed as a range (e.g. 2000-2500 words), the penalty will be applied if the upper
limit has been exceeded by 10% or more. The word count includes footnotes but not the bibliography.

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

The following two modules are assessed by examination. The examinations are timetabled centrally by the College and will take place during the assessment weeks. Each examination lasts two hours.

Semester One: Shakespeare

Semester Two: Introduction to Postcolonial Literature and Theory

Passing the Year

In arriving at the final grade for the JF year, each 5 ECTS module is equally weighted. The mark thus rests on one third exercises, one third essays and one third examinations.

In order to pass and rise with their year, students must obtain credit for the academic year by satisfactory attendance at lectures and tutorials and by carrying out, submitting and sitting the required assessment components. In addition, students must pass the year by achieving, at a minimum, an overall credit-weighted average pass mark (minimum 40 per cent) for the year at course level, and either:

a. accumulate 60 credits by achieving a pass mark in all modules, or

b. pass by compensation. All modules and components are compensatable. In order to pass a year by compensation, students:

1. are required to obtain a minimum of 50 credits at grade pass or above and obtain a module mark of at least 35 per cent in any remaining module(s);

2. may accumulate a maximum of 10 credits at qualified pass (QP) where the mark lies between 35-39 per cent.

The same compensation regulations apply at the reassessment session as at the annual end-of-year court.
Students are required to present for reassessment at the reassessment session when:

a. they obtain in excess of 10 credits at qualified pass (QP) (i.e. marks between 35-39 per cent);

b. they fail any module (i.e. achieve marks below 35 per cent);

c. they do not obtain an overall pass for the year at course level;

d. or any combination of (a) – (c).

Students who pass a module at either Semester 1 or 2 are not permitted to be reassessed in order to improve their performance.

Students who fail in one or both subjects at the supplemental examination may be permitted to repeat the year in both subjects.

**What this means:** a JF TSM student who fails any module with a mark under 35, or who fails more than two modules at 35-39, has failed the year. That student will retake examinations and resubmit failed essays and exercises for the failed modules in the supplemental examination session. Students who do not pass at the supplemental examination session are permitted to repeat the year. Students may repeat any given year of the degree only once.

The submission of each essay or exercise must be recorded in the School Fresher Office. Students should consult the module co-ordinators on titles of resubmitted essays and exercises. The deadline for essays and exercises in the supplemental session is the Friday before the start of examinations.

**All assessed work must be submitted. Absent work will be marked at zero. You may only pass a module if you submit all assessed elements.**

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.

**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](http://www.tcd.ie/TSM/current/erasmus.php)

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.

SF TSM students will be expected to choose their JS option modules 2019-20 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.

10 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 coordinator 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.

11 Scholarships and Prizes

11.1 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 2018 on a prescribed form that can be downloaded from the Examinations Office website: 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.
11.2 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 Head of Discipline in the School of English by 31st January 2019. Topic for 2019: Yeats and Humour.</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 2021. 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, two additional prizes may be awarded in English and in French. One prize for composition in English is awarded to Sophisters. Value, €40 each. Each prize may be divided between students of equal merit.</td>
</tr>
<tr>
<td>COSTELLO PRIZE IN ENGLISH LITERATURE</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</td>
</tr>
<tr>
<td>Prize Name</td>
<td>Description</td>
</tr>
<tr>
<td>------------------------------------------------</td>
<td>-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>COTTER PRIZE IN MODERN LANGUAGES</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>DR HENRY HUTCHINSON STEWART LITERARY SCHOLARSHIPS</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>EDWARD MILLINGTON STEPHENS PRIZE</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 Head of Discipline in the School of English by 31st January 2019.</td>
</tr>
<tr>
<td>Topic for 2019: The Supernatural</td>
<td></td>
</tr>
<tr>
<td>MOLLY OWEN FUND</td>
<td>To be used primarily to aid students who wish to pursue a career in writing.</td>
</tr>
<tr>
<td>PRIZE IN OLD AND MIDDLE ENGLISH</td>
<td>This prize is awarded annually to the student obtaining the highest marks in English language in the Fresher years. Value, €30.</td>
</tr>
<tr>
<td>RICHARD F. LITTLEDALE PRIZE</td>
<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>
</tr>
<tr>
<td>ROBERT WALLACE HENRY EXHIBITION</td>
<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>
</tr>
<tr>
<td>SHERIDAN PRIZE</td>
<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 be</td>
</tr>
</tbody>
</table>

**Topic for 2019:** Understanding

<table>
<thead>
<tr>
<th>VICE-CHANCELLOR’S PRIZE</th>
<th>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. Essays should be submitted to the Head of Discipline in the School of English by 31st January 2019. 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.</th>
</tr>
</thead>
<tbody>
<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>

**Topics for 2019:** Prose: Fake News; Poetry: Influenza

### 12 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. Moreover, it is particularly important that you should provide clear and accurate references to the secondary and primary sources you use. This is not only to avoid the charge of plagiarism: all scholarly books and essays take part in a wider conversation, and you should enable your reader to follow up the ideas you mention. By giving references you are also showing that your argument rests on sound evidence.

The following are some guidelines on presentation and referencing that we expect you to follow in your work for the School of English. Remember to leave ample margins for comments by the marker. Your essay should be typed not handwritten, and it should be double-spaced.
**General points**

- Italicise book titles and the titles of plays and long (for example, epic) poems e.g. *Middlemarch; Hamlet; Paradise Lost*.

- The titles of short poems, essays, articles and short stories should be given in inverted commas; e.g. ‘Among School Children’; ‘Conflict in the Work of Emily Dickinson’; ‘The Secret Life of Walter Mitty’.

- Always use a reputable edition of the text, preferably the one mentioned on the module reading list or lecture handout. Editions on the internet are often inaccurate, may lack proper pagination, or may even be partly missing. There are some exceptions, but if in doubt consult your lecturer.

- All spelling should be correct. There is no excuse for misspelling.

- Never confuse *its* and *it’s*. ‘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.

  The whale was harpooned in it’s side = the whale was harpooned in it is side

  This is clearly wrong, so use ‘its’.

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

- Be careful of your choice of words. Do not use a long or technical word that sounds impressive if you are not sure what it means. If in doubt, consult a reputable dictionary such as the *OED*.

- Be careful of sentence structure. The following are **not** complete sentences and would not be acceptable in an essay:

  Although the poem is a strikingly original work.

  Considering Melville’s style and his use of the first person singular.

- Beware over-long sentences. If in doubt, read your sentence aloud to get a sense of its shape and break it into shorter sentences if it seems awkward.

**Quotations**

a. **Prose**

If you are quoting a small amount, simply include this in the text with inverted commas around the quoted portion.

Example:
As Melville wrote, ‘Better sleep with a sober cannibal than a drunken Christian’.

For a longer quotation, indent the block of quoted text; do not centre it. When you indent, inverted commas 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 an ellipsis of three 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 text block. Do not centre or italicise. 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’.

**Referencing and Bibliography**

The proper acknowledgement of sources for quotations and arguments 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. Remember that you need to acknowledge a source even if you have not quoted it, but only summarized it or used ideas you got from it.

There are several basic ways of annotating sources, and you will see that the published books and articles you read vary in how they do this. However, while you are learning the principles of referencing we expect you to follow the method laid out below, which combines short footnotes with a bibliography.

**a. Footnotes**

In the body of your essay references to sources should be given through footnotes. Always give a precise reference to the page(s) and (where relevant) line numbers of the text. When you quote, number each quotation consecutively and then provide a numbered footnote giving the source. In Microsoft Word, use Insert >> Footnote. 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’.

Your note would read:


If you find you are quoting a great deal from one text (for example if your essay is focused 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:


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

Example:

The footnotes do not need to be detailed, since the full citation will appear in your bibliography. A citation should give the author’s surname, a short but recognizable form of the title, and the page number(s) for the passage you are referring to:

Austen, Pride and Prejudice, p. 67.
Wilcox, ‘Eating People is Wrong’, pp. 210-11.

Note that p. means page and pp. means pages.

If you are citing a multi-volume work give the volume number and then the page number(s):
Foot, Veiled Women, I, pp. 141-44.

If you are citing a poem, give line numbers. For a play, give act, scene and line numbers.

Donne, ‘Elegie to his Mistress Going to Bed’, ll. 33-35
Shakespeare, The Tempest, 5.1.33-57

b. Bibliography

The bibliography should include all the works from which you have quoted or to which you have referred, 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. You may wish to list primary sources first (poems, plays, novels etc) and then have a separate section for secondary sources (criticism and other scholarly works).

Books

Whether the book is a primary or secondary source, you should list

• name of author
• full title of the work, in italics
• name of the editor or translator, if there is one
• edition, if there has been more than one
• the place of publication, publisher, and date of publication
• number of volumes, if more than one

Examples:


**Poems, short stories and other short primary sources**

For shorter primary sources such as poems and short stories, list

- name of author (where known)
- title of primary source in inverted commas
- title of collection in which it appears, in italics
- name of editor where relevant
- edition, if there has been more than one
- in parentheses, place of publication, publisher, and date of publication
- the page range

Note that italics are used for the title of the whole book, not for the shorter unit.

**Example:**


Sometimes a text which might be a book-length work in its own right is contained within a larger collection, in which case you may decide the title of the text as well as that of the collection should be in italics. You may do this if you have noticed the title of the text is usually given in italics in the criticism you have read.

**Example:**


**Critical essay in an essay collection**

Many critical essays are published in essay collections with the name of an editor or editors on the cover. In your bibliography, list

- name of the author of the essay
- title of the essay, in inverted commas
- name of the collection, in italics
• name(s) of the editor(s)
• number of the edition, if there has been more than one
• place of publication, publisher, and date
• page range

Example:

Journal article

Journal articles differ from essays in essay collections in that journals (also called periodicals) are published regularly, usually annually, in numbered volumes that may be subdivided into several issues. The editors’ names are not normally prominent and it is not usual to cite them. Your bibliography should list
• name of author of article
• title of article, in inverted commas
• name of journal, in italics
• volume number of journal
• year, in parentheses
• page range

Example:

Websites and material consulted online

For material 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 site (this is in case it is later taken down or changed). Since URLs can be very long give a DOI (Digital Object Identifier) if possible. For articles consulted through major repositories such as JSTOR it is acceptable to give simply the name of the repository. Depending on the nature of the resource, you may or may not be able to provide the name of an author or the date when the material was published to the web.

In the examples below, the first two are journal articles accessed online in pdf format, but the last two are online-only resources: a digital edition and an entry in a database.


13 Email Protocol for Students

Every student in the School has a TCD email address. You should check your College email daily during teaching term as your lecturers and tutors will use it to communicate important information. If away from Trinity on Erasmus or on an exchange you should still check your TCD mail periodically.

**Sending emails**

Email is a useful way of contacting lecturers and administrators with queries re course work, to arrange an appointment, or to request a letter of recommendation. Email within College is essentially work related, and it is appropriate to be relatively formal.

**Subject Lines**

When sending email, please fill in the subject line so as to indicate the purpose of the email. This will help the recipient to answer your query and to recover the email subsequently if necessary.

**Forms of address**

As a courtesy, emails should address recipients by name. If you are using titles (Ms; Mrs; Mr; Dr; Professor) these should be accurate. If you are unsure as to a name or title this can be checked on the School website.

**Introduce yourself**

If you are writing to a member of staff for the first time, make sure your complete name appears somewhere in the email.

**Expectations re response**

Responses to email should only be expected during normal working hours (that is, 9-5.00 Monday to Friday).

**Requests for Transcripts/Letters of Recommendation**
If you are emailing a request for a transcript or a letter of recommendation please allow at least ten days for your request to be processed. Such requests will be expedited if you include your student number in your email.

**Be secure**

Beware of phishing; never divulge account details and do not click on links from unknown sources.

### 14 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 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](http://www.tcd.ie/Careers), second floor, 7-9 South Leinster St; [Careers@tcd.ie](mailto:Careers@tcd.ie); ph. 8961721/8961705

### 15 Useful links

**School of English:** [http://www.tcd.ie/English/](http://www.tcd.ie/English/)

**Forms:** [http://www.tcd.ie/English/forms](http://www.tcd.ie/English/forms)

**Examination Papers:** [http://www.tcd.ie/Local/Exam_Papers/index.html](http://www.tcd.ie/Local/Exam_Papers/index.html)
Academic Registry: http://www.tcd.ie/academicregistry/service-desk/

Your College Tutor: http://www.tcd.ie/Senior_Tutor/

College Health: http://www.tcd.ie/collegehealth/

College Maps: http://www.tcd.ie/Maps/

Disability Services: http://www.tcd.ie/disability/

Student Union website: http://www.tcdsu.org/

IT Services: http://www.tcd.ie/itservices/

Mature Student Office: https://www.tcd.ie/maturestudents/

Careers Advisory Service: http://www.tcd.ie/Careers/contact/map_cas.php

College Calendar: http://www.tcd.ie/calendar/

Student Learning Development: https://www.tcd.ie/Student_Counselling/student-learning/

Trinity Sport https://www.tcd.ie/Sport/

Student Clubs and Societies https://www.tcd.ie/students/clubs-societies/
### Academic Year Structure 2018/19

**Semester 1**

- **Michaelmas Term**
  - 16 weeks
  - 19 Aug-18
  - 03 Sep-18
  - 10 Sep-18
  - 17 Sep-18
  - 24 Sep-18
  - 01 Oct-18
  - 08 Oct-18
  - 15 Oct-18
  - 22 Oct-18
  - 29 Oct-18
  - 05 Nov-18
  - 12 Nov-18
  - 19 Nov-18
  - 26 Nov-18
  - 03 Dec-18
  - 10 Dec-18
  - 17 Dec-18
- **Study/Review week**
  - 04 Jan-19
- **Revision week**
  - 11 Jan-19
- **Assessment week**
  - 18 Jan-19
- **Scholarship Examinations**
  - 25 Jan-19
- **Christmas Period**
  - 01 Feb-19
- **Teaching and Learning**
  - 08 Feb-19
- **Research**
  - 15 Feb-19
- **6 weeks**

### Summer session

- **Marking/Results week**
  - 22 Feb-19
- **3 weeks**

**Semester 2**

- **Hilary Term**
  - 16 weeks
  - 04 Mar-19
  - 11 Mar-19
  - 18 Mar-19
  - 25 Mar-19
  - 01 Apr-19
  - 08 Apr-19
  - 15 Apr-19
  - 22 Apr-19
  - 29 Apr-19
  - 06 May-19
  - 13 May-19
  - 20 May-19
  - 27 May-19
  - 03 Jun-19
  - 10 Jun-19
  - 17 Jun-19
  - 24 Jun-19
  - 01 Jul-19
  - 08 Jul-19
  - 15 Jul-19
  - 22 Jul-19
  - 29 Jul-19
  - 05 Aug-19
  - 12 Aug-19
- **Study/Review week**
  - 02 Aug-19
- **Revision week**
  - 09 Aug-19
- **Assessment week**
  - 16 Aug-19
- **Trinity Term**
  - 6 weeks
  - 23 Aug-19
- **Trinity Week**
  - 30 Aug-19
- **Marking/Results week**
  - 06 Sep-19
- **3 weeks**

### Summer session

- **Research**
  - 13 weeks

### Notes:

- **For 2018/19 Semester 1 assessment dates are:** Monday 10 December - Saturday 15 December inclusive
- **For 2018/19 Semester 2 assessment dates are:** Tuesday 23 April - Saturday 27 April & Tuesday 30 April - Friday 3 May
- **Requires an earlier start to the academic year (2 weeks earlier)**
- **Includes 11 teaching weeks in both semesters, with a Study/Review week occurring after 6 weeks**
- **A Revision week will occur immediately before the Semester 1 assessment week and before the Semester 2 assessment week**
- **Semester 1 assessment (1 week) occurs before Christmas; Semester 2 assessment (1 week) occurs before Trinity Week; reassessment occurs at the start of Semester 1**
- **Marking/results and Orientation occur before the start of teaching and learning in Semester 1 (1 week), marking/results occurs at the start of Semester 2 (1 week) and towards the end of Semester 2 (3 weeks)**
- **A summer research period of 13 weeks is included.**