

UNIVERSITY OF LIMERICK  
OLLSCOIL LUIMNIGH

DEPARTMENT OF HISTORY  
ROINN NA STAIRE



UNDERGRADUATE HANDBOOK 2023-4

This booklet applies to the academic year 2023-4.

It should be read in conjunction with any additional information supplied by History faculty and with all relevant information and regulations issued by the University and by the Faculty of Arts, Humanities and Social Sciences.

Please refer to:

University Handbook of Academic Regulations –

<https://www.ul.ie/academic-registry/current-students/policies-procedures-handbooks-0>

University Student Handbook –

[https://www.ul.ie/academic-registry/sites/academicregistry/files/user\\_media/pdfs/UL%20Student%20Handbook.pdf](https://www.ul.ie/academic-registry/sites/academicregistry/files/user_media/pdfs/UL%20Student%20Handbook.pdf)

Every effort has been made to ensure that the contents are accurate but no responsibility can be taken for errors or omissions. It is the responsibility of each student to keep informed of the particular requirements of each module.

No guarantee is given that modules or regulations may not be altered, cancelled or otherwise amended at any time. The booklet confers no rights on any student registered for the session 2023-4.

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**Front:** Cover of *Puck*, v. 15, no. 379 (Jun. 1884), showing Britannia, on the left, holding 'Concessions to Ireland' and Hibernia, on the right in a militant pose, with a stereotyped image of an Irishman in between with two 'Dynamite' bombs slung over his shoulders (Library of Congress, Illus. in AP101.P7 1884).

**Back:** Recruitment poster for the Third Irish Regiment from Massachusetts, USA, 1860s (Library of Congress, Broadside Collection, portfolio 73, no. 29).

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## WHY STUDY HISTORY?

Historical reasoning and imagination are essential human activities, the means whereby we understand the changing role of individuals and institutions. The study of history is concerned with change through time and with particular events. It facilitates an understanding of how societies have evolved and of how their development compares with that of other societies. History is also concerned with giving the individual an understanding of personal identity and with how family, community and national memory is formed and transmitted from one generation to the next. History is directed at the forming of a narrative, with the 'what', 'when' and 'who' of events, but above all with the 'why' questions that help us understand collective and individual *mentalité*. History is more than just the study of 'great men' and high politics. Social history, for example, tries to reconstruct the lived experience of ordinary men and women in the past. There can be no 'right' answer in reconstructing the past; historical study necessarily involves how the treatment of a topic or, more often, an interest in the actual topic itself is influenced by how the writer or reader experiences his or her own times. Historiography, or the study of how history is written, then, is an important area of enquiry in its own right.

## HISTORY AT THE UNIVERSITY OF LIMERICK

History is an important part of many degree programmes at the University of Limerick, particularly in the B.A. Arts, B.Sc. Social Sciences, European Studies, Law, and Journalism and New Media. History can also be taken as a single honours degree as part of the B.A. Arts programme. Undergraduate modules are taught through lectures and seminars. Lecturers aim to introduce the student to the analysis and understanding of the principal issues in an historical theme or question while tutorials and seminars aim to promote discussion, debate and analysis and to guide the student in reading, essay writing and research presentation. Modules are assessed through essays and projects completed during the semester. The study of history prepares the future graduate to be creative and imaginative, to be analytical and to make balanced judgements. The student is prepared to participate in an engaged debate on the central issues in the development of human society. While history results in the examination of people and events that are of interest the process involves the student in a search for relevant evidence, sustained analysis of appropriate source material and the reconstruction of complex events.

*When a student has completed their studies they are equipped with the skills to think critically, write analytically, and communicate effectively in order to navigate an increasingly complex world. They have acquired the analytical tools to critically distil historical information, to interpret meaning and determine what information is accurate as opposed to false. They are passionate about what history has to offer human understanding and wish to advance historical awareness and knowledge.*

# DEPARTMENT OF HISTORY

## Faculty and Staff



### HEAD OF DEPARTMENT

**David Fleming**, B.A. (Limerick), M.St. (Oxon), D.Phil. (Oxon)

*Senior Lecturer in History; Course Director, M.A. Local History*

Email: [david.fleming@ul.ie](mailto:david.fleming@ul.ie)

Room C1075; Ext 3795

Research interests: *Early modern Ireland; history of localities; political, social and cultural history of eighteenth-century Ireland.*



### SENIOR ADMINISTRATOR

**Emma T Foley**

Tel: 353-61-202280

Email: [emma.t.foley@ul.ie](mailto:emma.t.foley@ul.ie) or [history@ul.ie](mailto:history@ul.ie)

Room: C1076



**Ciara Breathnach**, B.A. (N.U.I.), M.A. (N.U.I.), Ph.D. (N.U.I.), FRHistS

*Associate Professor in History; Course Director, M.A. History of Family*

Email: [ciara.breathnach@ul.ie](mailto:ciara.breathnach@ul.ie) (currently on leave AY2023/24)

Room: C1073; Ext 3166

Research interests: *History of the family; social history of medicine in Ireland; the Irish in nineteenth-century New Zealand.*



**Robert Collins** B.A. (U.L.), Ph.D. (U.L.)

**Teaching Assistant in History**

Email: [Robert.collins@ul.ie](mailto:Robert.collins@ul.ie)

Room: C1078

Research interests: *Modern Irish, American and European history; the study of Irish-United States relations and the Irish diaspora; peace and conflict studies.*



**Aaron Donaghy**, B.A. (N.U.I.), M.A. (N.U.I.), Ph.D. (N.U.I.), FRHistS

***Lecturer in Modern History***

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Room C1090; Ext 7897

Research Interests: U.S. foreign relations; twentieth-century international history; the Cold War.



**Richard Kirwan**, B.A. (T.C.D.), Ph.D. (T.C.D.)

***Lecturer in History***

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Room: C1074; Ext 2928

Research interests: *Early modern Germany; early modern universities; early modern print culture; the Reformation.*



**Alistair Malcolm**, M.A. (St. Andrews), D.Phil. (Oxon), FRHistS

***Lecturer in History; Director, Centre for Early Modern Studies***

Email: [alistair.malcolm@ul.ie](mailto:alistair.malcolm@ul.ie)

Room: C1088; Ext 2604

Research interests: *Spain in the golden age; diplomatic and court politics; cultural history; politics and artistic patronage.*



**Karol Mullaney-Dignam**, B.A. (N.U.I.), H.Dip. (N.U.I.), Ph.D. (N.U.I.), Dip. D.M. (D.M.I.)

***Lecturer in History; Course Director M.A. Public History and Cultural Heritage***

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Room C1091; Ext 2199

Research interests: *Ireland 1700s-1900s; music histories; historic houses; cultural heritage.*



**Rachel Murphy**, M.A. (Oxon), M.A. (U.L.), Ph.D. (N.U.I.), H.Dip. GIS (N.U.I.), Grad. Dip. Teaching, Learning and Scholarship (U.L.), Teaching and Learning in Higher Education (N.U.I)

*Associate Teacher in History of Family*

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Research interests: *Irish history (long nineteenth century); history of family; landed estates; local history; urban history; digital and spatial humanities.*



**Niamh NicGhabhann**, B.A. (T.C.D.), Ph.D. (T.C.D)

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Research interests: *Irish art and architectural histories; ecclesiastical architecture; antiquarianism; aspects of arts/heritage management and cultural policy.*



**Ruan O'Donnell**, B.A. (N.U.I.), M.A. (N.U.I.), Ph.D. (A.N.U.)

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Research interests: *Modern Irish, European and Australian history; the United Irishmen; imperialism; Irish revolutionary movements; commemoration.*

**Bronagh McShane**

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Research interests: *Early modern Irish women in religious orders.*



## GEOGRAPHY



**Catherine Porter**, B.Sc. (U.U.), Pg. Dip. (U.U.), Ph.D. (Q.U.B.), PGCHET (Q.U.B.)

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Research interests: *Human geography, digital and spatial humanities; geographic information systems; history of cartography, early modern Britain and Ireland.*



**Liz Gabbett**, B.Sc. (U.O.A), Pg. Dip (Univ.Paris), Pg. Dip (U.L.), M.A. (U.L.)

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Research interests: *Irish migration and return, second-generation migrants, emotion for place and home, geography in education.*



**Sara Hannafin**, B.A. (Wales), P.G.C.E. (Bristol), M.A. (N.U.I.G.)

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Research interests: *Irish migration and return, second-generation migrants, emotion for place and home, geography in education.*



**Breandan MacGhabhann**, B.A. (T.C.D.), M.Sc. (N.U.I.), Ph.D (N.U.I.)

*Lecturer in Geography*

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Room: C1092; Ext 3524

Research interests: *Interaction of the biosphere and environmental change; modern urban ecosystem services; GIS and remote sensing.*



**Yvonne Ryan-Fogarty, B.Sc. (U.L.), Ph.D. (U.L.)**

*Lecturer in Physical Geography*

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Research Interests: *Environmental assessment; industrial ecology; material flow analysis; ecological footprint; backcasting and ecological economics.*

## Visiting Faculty

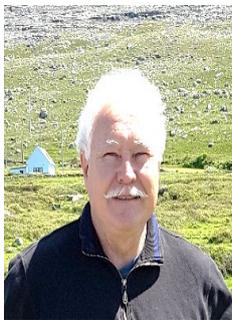


**Martin Walsh**, B.A. (U.L.), Ph.D. (U.L.)

UL Oral History Project Officer

Email: [martin.walsh@ul.ie](mailto:martin.walsh@ul.ie)

Research interests: *History of women; twentieth-century Irish history.*



**Gregory Finnegan**, B.A. (Carleton University), M.A. (Carleton), Ph.D. (York University, Toronto)

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Research interests: *Historical and political geography, colonialism, Canadian indigenous business and labour markets; innovation and economic development*



**Rebecca Milligan**, B.Sc. (Q.U.B.), M.Sc. (Bournemouth), M.Sc. (Q.U.B.), Ph.D. (Q.U.B.)

Email: [Rebecca.milligan@ul.ie](mailto:Rebecca.milligan@ul.ie)

Research Interests: *Contemporary archaeology; digital and spatial humanities; Geographic Information Systems; conflict archaeology; historical geography; cultural geography; past landscapes.*



**Seán Whitney**, B.A. (U.L.), M.A. (U.L.), Ph.D. (U.L.)

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Research interests: *Plantations of Ireland; socio-economic, political and cultural history of nineteenth-century Ireland; early twentieth-century Ireland.*

## Adjunct Professors of History

### Former Holders

2013-16: Caitríona Crowe, Senior Archivist and head of Special Papers, National Archives of Ireland.

2017-22: Dr Jyoti Atwal

Associate Professor, Centre for Historical Studies, School of Social Sciences, Jawaharlal Nehru University, New Delhi, India

### External Examiners

The Department's undergraduate external examiners are:

Irish history	Dr Niall Whelehan, University of Strathclyde
European history	Dr Philippa Woodcock, University of the Highlands and Islands
International history	Dr David Fitzgerald, University College Cork
Certificate programmes	Dr Ide Milne, Carlow College

### Associate Fellows

#### Professor Pierce Grace

*History of medicine, disease and healthcare in Ireland.*

#### Dr John Logan

*Poverty in the eighteenth-century city; schooling, language and literacy in the nineteenth century; education policy, Ireland 1920-90.*

#### Professor Anthony McElligott

MRIA, FRHistS, Emeritus Professor of History

*Germany in the twentieth century, including urban politics, cultural history; Holocaust in the Eastern Aegean.*

#### Dr Kirsten Mulrennan

*Archivistics; medical history, including psychiatric history and sensitive archival records; archival literacy, education and outreach; digital humanities and digital scholarship.*

#### Professor Jan Plamper

Emeritus Professor of History

*History of emotions and the senses, the history of migration and Russian history.*

#### Dr Matthew Potter

*Urban History; History of local government; history of Limerick; death and cemeteries; social housing; Irish textiles; local history; history of modern Ireland; the Anglo-Irish landed elite 1700-1921.*

#### Dr Bernadette Whelan

MRIA, Associate Professor Emerita

*Irish foreign policy 1900-60; nineteenth- and twentieth-century American-Irish relations; recovery and reconstruction after the Second World War; women in Ireland, 1900-60.*

## RESEARCH STUDENTS

<b>Student</b>	<b>Topic</b>	<b>Supervisors</b>
Shareef Ali	'What was the British policy towards the Kurdish National Movement in Iraq 1961-70?	R Mazza/ A Malcolm
Nora Almowanic	'The political career of Captain William Shakespear and his role in the Arabian Peninsula 1909-15'	R Mazza
Rachel Beck	'Illustrating nineteenth-century (Limerick) histories: exploring the public history potential of graphic narratives'	K Mullaney- Dignam
Helene Haak	'Poverty, childhood, parenthood and the family in the Irish Free State, 1922-49'	C Breathnach
Anna Maria Hajba	'Women in nineteenth-century architecture: a case study of Caroline, Countess of Dunraven, 1790-1870'	N NicGhabhann/ Karol Mullanney- Dignam
John Harrington ◇	'The Ancient Order of Hibernians'	R O'Donnell
Derek Kavanagh ◇	'The development and implementation of IRA military strategy in Ireland 1969-98'	R O'Donnell
Rafflesia Khan	'Death and burial data, 1864-1922'	T Margaria (Lero)/ C Breathnach
Lisa McGeeney	'The Clare County Nursery, 1922-32'	D Fleming
Seán McKillen ◇	'The SDLP and the Sunningdale Agreement'	R O'Donnell
Brian Madigan	'The origins of the Good Friday Agreement'	R O'Donnell
Gerald Maher	'Irish republicans and the radicalisation of Irish-American nationalism, 1916-23'	R O'Donnell
Ciara Sheehan	'Student deviance in the Holy Roman Empire: the shifting attitudes and responses to Deposition and Pennalism in early modern Germany'	R Kirwan
Peter Stapleton	'The transition from civil rights movement to an armed offensive in Northern Ireland'	R O'Donnell
Barbara Watts	'Searching for Celtic cousins: Welsh, Irish and Scottish immigrant worker experience in Alberta, Canada, 1870-1920'	C Breathnach

[◇ indicates leave of absence]

## FUNDED RESEARCH



### Irish Research Council Laureate Award

#### **Malcontents: Order and disorder in the early modern world of learning**

This project investigates the history of intellectual and social deviance in the early modern world of learning with a focus on the universities of the Holy Roman Empire and the Low Countries.

##### *Project Team*

Principal Investigator                      Dr Richard Kirwan

PhD Scholar:                                      Ciara Sheehan

Post-doctoral Fellow:                      Dr Colin Donnelly

#### **Fulbright Awards**

D Fleming	University of Montana	2015-16
R O'Donnell	University of Montana	2017-18
C Breathnach	New York University	2022-23

## THE BRIAN FALOON PRIZE



Brian Scott Faloon (d. 2008) was the first history lecturer appointed to the National Institute of Higher Education, Limerick in 1973. Born and educated in Belfast, he obtained, in 1957, a BSc in economic history from Queen's University of Belfast. A growing interest in Russia led him to take a BA in Russian history and economy at the University of London. In 1972 he was awarded his MA from the University of Birmingham, for a thesis on 'the work of the Zemstvo in Russian primary education, 1864-1890'.

Russia would remain a life-long passion and in a time when the Cold War occupied minds, there was much demand for specialists in Russian and Soviet history. His interest in international affairs was aided by exceptional linguistic abilities; he was fluent in Russian, Hungarian, Finnish and Latin as well as French, German, Italian and Spanish. His first appointment was as assistant lecturer in Russian history at the University of Birmingham in 1966. A year later he was made Hayter lecturer in Russian and Eastern European economic and social history at the University of Nottingham. He remained there until 1973, when he was appointed lecturer in Modern European history at the new National Institute of Higher Education, Limerick (now the University of Limerick). He served two terms as governor of the Institute from 1975 to 1987 and was a member of the Academic Council.

Although he did not produce a monograph, he wrote several articles for Irish and international journals including *Irish Slavonic Studies* and *Irish Studies in International Affairs*. Between 1973 and 1991 he wrote a series of articles on Russian and Finnish historical and political topics for the *Irish Times* and the *Sunday Press*. Eager to question and revise prevailing orthodoxies – whether those of a complacently nationalist Ireland coming to grips with the latest manifestation of its 'troubles' or the liberal unionism of his family and schooling – he sought instead to emphasise the significance of economic and technological change, social class and internationalism in history. Thus he delivered several important papers to the Irish Labour History Society, of which, along with Jim Kemmy and others, he was a founding member in 1975. He supported Kemmy in founding the Limerick Socialist Organisation (acting briefly as its secretary) and later the Democratic Socialist Party. In 1987 he was elected president of the Irish Committee for European Cooperation and Security.

He married twice, firstly, in 1962, to Mary Brocklesby, and secondly, in 1974, to Lisa Irmeli. Worsening health forced Brian to resign his lectureship prematurely in 1997. Over the following ten years he was cared for by his partner, Mary Lynch. He died in Dublin in 2008.

An award of €100 will be offered to the student, who in the opinion of the Department of History, submits the best Final-Year Project. The following conditions apply:

- All Final-Year Projects (FYPs) that receive a first class honours grade (A1, A2) will be automatically considered for the prize.
- If no FYP shall reach the qualification, the award shall not be made.
- Only one prize shall be offered in any year.
- The Head of Department and a sub-committee of two faculty members, nominated annually by the Head of Department, shall determine the prize.

## Recipients

2011-12	Ruth Ní Chatháir	'The Ulster Women's Unionist Council: an examination of its work and influence in Northern Ireland Politics, 1911-40'.
2012-13	Charlotte McMahon	'Cardinal Richelieu: Father of Absolutism or Godfather of Misrule?'
2013-14	Mary C. Mulvihill	'An examination of Irish agony aunt advice columns and their usefulness in identifying the changes and transformations which occurred in the lives of Irish women between the years 1960-90'.
2014-15	Gerald Maher	'The anatomy of success: the IRA and the Sramogue ambush, a reassessment'.
2015-16	Leona Armstrong	'The forgotten voices of Killeeneen Cumann na mBan in the 1916 Easter Rising in Galway'.
2015-16	David O Dea	'Rebels or revolutionaries: the rise of Sinn Fein in 1917, Ireland'.
2016-17	Cliona Purcell	'Throwing off the "mighty incubus": Irish municipal revolution and the development of the Waterford Corporation, 1828-40'.
2017-18	Lynda Ganly	'"These, these were heroines, every one: the dissenting voices of female activists during the erosion of women's rights in early twentieth century Ireland'.
2018-19	Michaela Bruton	'A study of women in Kerry, 1914-23'.
2019-20	Aidan Thornton	'Frederick the Great and the First Silesian War: an attack influenced more by rushed opportunism or strategic calculation'.
2020-1	Rachel Beck	'Making a home in a cold house? Methodists in a changing Ireland, 1900-32'.
2021-2	Ciara Sheehan	'Hexes and <i>Hexen</i> : an investigation of the relationship between <i>Hexenprozesse</i> and <i>Hexenzeitungen</i> through case studies of Bamberg and Würzburg, 1600-32'.
2022-3	Sarah Nunan	'The sun darkened by the shadow of an old woman': Madame de Maintenon's role in demythologising Louis XIV'.

# DEGREE AND CERTIFICATE PROGRAMMES

## B.A. ARTS [LM002]

The first year of your degree programme will lay the foundation for your continued study of history in second, third and fourth years. In the autumn semester you will study HI4071 'Doing history: past, present and practice'. The aim of this module is to introduce you to how historians write history using primary and secondary sources. Crucially, this introduction to history will be the beginning of the process of understanding how to think and write like a historian, a skill that you will develop as you are introduced to a wide variety of modules on Irish, European and Middle Eastern history ranging from the early modern period to the twentieth century. In the Spring semester of third year you will take a core module HI4046 'Contesting the past: writing history', which will provide you with an in-depth understanding of the theories and methodologies used in the construction of history.

In the spring semester of third year you will start a Final-Year Project (FYP). This is an exciting opportunity to put the skills you have acquired as a historian over the previous two years to good use. Under the supervision of a faculty member you will be required to produce an independent piece of research on a topic of your choosing. This project will be completed in the autumn semester of fourth year.

### YEAR ONE

<b>Autumn</b>	HI4071	Doing history: past, present and practice
<b>Spring</b>	HI4142	Games of thrones: gender power and identity, Ireland and the wider world, 1500-1900

### YEAR TWO

**Autumn**      **Students must choose two of the following modules:**

HI4063	Nasty, brutish and short? Early modern Europe, c.1450-1700
	or
HI4083	Making Ireland British?: early modern Ireland, 1536-1750
	or
HI4103	Imagining Ireland: from early modern to modern

### YEAR THREE

<b>Spring</b>	HI4046	Contesting the past: writing history
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**Students must also choose one of the following modules:**

HI4056	New heaven, new earth: power and belief in the Reformation
	or
HI4066	Absolutes and revolutionaries: Europe in the age of enlightenment, 1688-1815
	or
HI4076	Patriots to Parnell: Ireland, 1750-1891

## **YEAR FOUR**

**Autumn**      HI4247      Empires, nations and Union: Europe, 1848-1992

**Students must also choose one of the following elective modules:**

HI4207      The first global empire: Spain and America, 1479-1598

or

HI4168      The country house in Ireland: class, gender and culture

or

HI4117      The Irish conflict, 1948-98

or

HI4287      The End of the Cold War

**Spring**      HI4158      Culture and anarchy: Ireland in the twentieth century

**Students must also choose one of the following elective modules:**

HI4217      The early modern city, 1450-1789

or

HI4107      Conservatives, patriots and radicals: politics and political ideology in eighteenth-century Britain and Ireland

or

HI4227      Golden Age: Politics, Culture and Welfare in the Spanish Monarchy, 1598-1746

or

HI4277      Art, Nation and Empire: 1750-1950

**The following module is offered to all students:**

HI4152      From kingdom to republic: Irish history, 1660-1960

## **B.Sc. SOCIAL SCIENCES [LM019]**

History can be taken either as a major or minor pathway on this programme.

### **YEAR ONE**

<b>Autumn</b>	HI4071	Doing history: past, present and practice
<b>Spring</b>	HI4142	Games of thrones: gender power and identity, Ireland and wider world, 1500-1900

### **YEAR TWO**

**Choose two modules (major) or one module (minor):**

<b>Autumn</b>	HI4063	Nasty, brutish and short? Early modern Europe, c.1450-1700
		or
	HI4083	Making Ireland British?: early modern Ireland, 1536-1750
		or
	HI4103	Imagining Ireland: from early modern to modern

### **YEAR THREE**

**Choose two modules (major) or one module (minor):**

<b>Spring</b>	HI4046	Contesting the past: writing history
	HI4056	New heaven, new earth: power and belief in the Reformation
	HI4066	Absolutes and revolutionaries: Europe in the age of enlightenment, 1688-1815
	HI4076	Patriots to Parnell: Ireland, 1750-1891

### **YEAR FOUR**

**Core to major and minor pathways**

<b>Autumn</b>	HI4247	Empires, nations and Union: Europe, 1848-1992
<b>Spring</b>	HI4158	Culture and anarchy: Ireland in the twentieth century

**Major students must also choose one elective module per semester from the following list (subject to change).**

HI4207	The first global empire: Spain and America, 1479-1598
HI4307	Health, gender, state and Irish medical care, 1837-1948
HI4217	The Early Modern City, 1450-1789
HI4227	Golden Age: politics, culture and Warfare in the Spanish monarchy, 1598-1746
HI4168	The country house in Ireland: class, gender and culture
HI4107	Conservatives, patriots and radicals: politics and political ideology in eighteenth-century Britain and Ireland
HI4267	Advanced History Specialism
HI4287	The End of The Cold War
HI4277	Art, Nation and Empire: 1750-1950

## **B.A. EUROPEAN STUDIES [LM040]**

### **YEAR ONE**

<b>Autumn</b>	HI4071	Doing history: past, present and practice
<b>Spring</b>	HI4142	Games of thrones: gender power and identity, Ireland and wider world, 1500-1900

### **YEAR TWO**

<b>Autumn</b>	HI4063	Nasty, brutish and short? Early modern Europe, c.1450-1700
		or
	HI4072	From the Prophet to Isis: the Middle East and Europe: ancient to modern

### **YEAR THREE**

<b>Spring</b>	HI4066	Absolutes and revolutionaries: Europe in the age of enlightenment, 1688-1815
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### **YEAR FOUR**

<b>Autumn</b>	HI4247	Empires, nations and Union: Europe, 1848-1992
<b>Spring</b>	HI4056	New heaven, new earth: power and belief in the Reformation

## **B.A. ARTS (EVENING)**

### **YEAR ONE**

<b>Autumn</b>	HI4091	The structures and institutions of medieval society
<b>Spring</b>	HI4192	Sources for history

### **YEAR TWO**

<b>Autumn</b>	HI4193	Early modern Europe and Ireland
<b>Spring</b>	HI4194	Europe: enlightenment and revolution 1688-1815

### **YEAR THREE**

<b>Autumn</b>	HI4195	Ireland: 1750-1850
<b>Spring</b>	HI4196	Europe: society and governance: 1890-1990

### **YEAR FOUR**

<b>Autumn</b>	HI4297	Ireland: revolution and independence 1899-1968
<b>Spring</b>	HI4098	Women and history

## **B.A. LAWS (LAW PLUS) [LM029]**

### **YEAR ONE**

<b>Autumn</b>	HI4071	Doing history: past, present and practice
<b>Spring</b>	HI4142	Games of thrones: gender power and identity, Ireland and wider world, 1500-1900

### **YEAR TWO**

<b>Autumn</b>	HI4063	Nasty, brutish and short? Early modern Europe, c.1450-1700 or
	HI4083	Making Ireland British?: early modern Ireland, 1536-1750
<b>Spring</b>	HI4066	Absolutes and revolutionaries: Europe in the age of enlightenment, 1688-1815 or
	HI4076	Patriots to Parnell: Ireland, 1750-1891

### **YEAR FOUR**

<b>Autumn</b>	HI4247	Empires, nations and Union: Europe, 1842-1992 or
	HI4103	Imagining Ireland: from early modern to modern
<b>Spring</b>	HI4158	Culture and anarchy: Ireland in the twentieth century or
	HI4056	New heaven, new earth: power and belief in the Reformation

## **B.A. JOURNALISM AND DIGITAL COMMUNICATION [LM030]**

### **YEAR ONE**

<b>Autumn</b>	HI4071	Doing history: past, present and practice
<b>Spring</b>	HI4142	Games of thrones: gender power and identity, Ireland and wider world, 1500 -1900

### **YEAR THREE**

<b>Spring</b>	HI4076	Patriots to Parnell: Ireland, 1750-1891
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### **YEAR FOUR**

<b>Autumn</b>	HI4247	Empires, nations and Union: Europe, 1848-1992
<b>Spring</b>	HI4158	Culture and anarchy: Ireland in the twentieth century

## **B.Sc. PSYCHOLOGY [LM102]**

*History is offered as an elective in autumn year 1*

<b>Autumn</b>	HI4071	Doing history: past, present and practice
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## **UNIVERSITY CERTIFICATE IN HISTORY OF FAMILY**

*A one-year, part-time evening programme (delivered by the Irish Ancestry Research Centre)*

### Core Modules

HI2101	History of family I: theory and practice	Autumn
HI2102	History of Family II: migration and communities	Autumn
HI2131	Sources and methods for the history of family	Spring
HI2132	Research methods	Spring

## **UNIVERSITY CERTIFICATE IN LOCAL HISTORY**

*A one-year, part-time evening programme (delivered in Portumna)*

### Core Modules

HI2110	Introduction to local history: approaches, definitions and presentation	Autumn
HI2111	Introduction to documentary primary and secondary sources	Autumn
HI2120	Non-documentary sources for local history	Spring
HI2121	History research seminar	Spring

# MODULE DESCRIPTORS

## Core Modules

### AUTUMN

#### **HI4071 DOING HISTORY: PAST, PRESENT AND PRACTICE**

Historians and their sources; primary and secondary sources; identification, location, accession, critical evaluation and use of sources; public and private archives; origins, ideologies and holdings; using archives: access, availability, procedure and professional practice; the range and scope of electronically available source materials; audio and visual sources; old histories and new histories; forgery, fabrication and the historian; the withdrawal, suppression and destruction of sources; professional practice and political necessity; appropriate citations of primary and secondary sources; presenting a small research project.

#### **HI4063 NASTY, BRUTISH AND SHORT? EARLY MODERN EUROPE, c.1450-1700**

The waning of the Middle Ages and the culture of the Renaissance; the political geography of early modern Europe – republics, new monarchies and composite polities; the society of orders; urban and rural societies; gender and women; economic trends and patterns; enemies within: marginals and deviants; Europe in the broader context of the discovery of America; piety and devotion in pre-Reformation Europe; education and learning; the Protestant Reformations and the response of the Catholic Church; wars of religion in France and the Netherlands; confessions and confessionalization in the Holy Roman Empire; the witch craze; the Thirty Years' War and the military revolution; court society and the world of the minister-favourite; the emergence of absolutism; the Scientific Revolution.

#### **HI4083 MAKING IRELAND BRITISH: EARLY MODERN IRELAND, 1536-1750**

The Anglo-Irish and Gaelic lordships; Tudor reform and Reformation; the Tudor conquest (1579-1603); British settlement in Ireland; the crisis in the three kingdoms and the 1641 rising; the Catholic Confederates; Cromwellian reconquest and settlement; demographic and social trends in Restoration Ireland; the war of the Three Kings 1685-91; patriotism and the Irish parliament.

#### **HI4103 IMAGINING IRELAND: FROM EARLY MODERN TO MODERN**

Land of saints and scholars?: origins of Ireland's various identities; imagining ascendancy Ireland; Irish culture, religion, and language; the nation depicted by competing interests: political factions, religious groups and commercial organisations; nationalisms and unionism; images and Irish identity; symbolism and ritual; myths and realities; the state and its motives; religion, gender and identity creation in modern Ireland.

#### **HI4247 EMPIRES, NATIONS AND UNION: EUROPE, 1848-1992**

War, revolution, restoration 1914-24; democracy/dictatorship; decadent decade, depression and sobriety; political mobilisation and violence; authority restored; conservatism/fascism/Stalinism; the twenty-year crisis: international relations; the Nazi new order and total war; Holocaust; reconstruction and Cold War; 1945: Europe's 'zero hour' re-establishing order: the European economy and culture; the 'second sex': youth, political protest and cultural revolt; the post-post war society and state; rebuilding the European house: Thatcher and Gorbachev; race, ethnicity, and memory; after the Wall: the return of 'Europe'.

## **SPRING**

### **HI4142 GAMES OF THRONES: GENDER, POWER AND IDENTITY, IRELAND AND THE WIDER WORLD, 1500-1950**

Representations and realities of power: men and women; exercising power: religions, monarchies, dictatorships and institutions; violence; war and conflict; dynastic rivalry and conflict; local and agrarian unrest; the 'mob'; statecraft; diplomacy; heresy and censorship; ideology; subversion and non-violence; sexual politics and sectarianism.

### **HI4046 CONTESTING THE PAST: WRITING HISTORY**

The syllabus will be principally designed around discussions on questions of historiography and how past and recent controversies provide insights into interpretative differences for understanding both history and myth; enlightenment and romanticism; thinkers, philosophers and philosophies of history/historicism; empiricism and 'scientific' history; the influence of propaganda and secrecy; Marxism; the *Annales* school; revisionism; post colonialism; gender and ethnicity; the peripheries of historical knowledge; the archive; subaltern studies; memory (remembering to forget); public history and commemoration; the end of history?

### **HI4056 NEW HEAVEN, NEW EARTH: POWER AND BELIEF IN THE EUROPEAN REFORMATION, 1517-1618**

The late medieval Church; popular piety in the late medieval world; pre-Reformation patterns of heresy and reform; Christian Humanism; Martin Luther, a Wittenberg theologian; preaching, propaganda and cultures of persuasion; political responses to Luther in the Holy Roman Empire; Huldrych Zwingli and the Reformation in Zurich; iconoclastic furies and the populous unleashed; the early Reformation in the cities; the Radical Reformation; the German Peasants' War; Apocalypse Now: Anabaptist Münster and the New Jerusalem; the Magisterial Reformation; Calvin's Geneva and the Second Reformation; International Calvinism; Catholic Reform; the Counter-Reformation and the Council of Trent; political conflict and settlements in the Holy Roman Empire; confessionalisation and social discipline; religious exiles and refugees; the Reformation and the family; female religious congregations and the Reformation; the Reformation and education; concluding debate: a new heaven, new earth?

### **HI4066 ABSOLUTES AND REVOLUTIONARIES: EUROPE IN THE AGE OF ENLIGHTENMENT, 1688-1815**

The decline of belief in witchcraft and the scientific revolution; the emergence of Russia as the leading power in eastern Europe; Europe at peace, 1715-40; the expansion of Britain as a world power; the Enlightenment and its impact on economy, society and politics; the Enlightened absolutists: Joseph II and Catherine the Great; the rise of Prussia and the diplomatic revolution of 1756; the role of women at the court of Louis XV; the collapse of the Old Regime in the 1780s; the French revolution; European radicalism in Britain, Poland and the Low Countries; Napoleonic Europe; the Congress of Vienna and the balance of power in the early nineteenth century; reaction, conservatism and romanticism.

### **HI4076 PATRIOTS TO PARNELL: IRELAND, 1750-1891**

Environments and Economies: wind, rain, soil; diet: cattle, grain, roots; regional ecologies, economies and cultures; growth and crisis; land, wages, prices, trade; demographic transitions: births, deaths, migrations; infrastructures; Famine and disease. Societies and Cultures: rural social structures: landownership, farming, labour; the cult of improvement; household; gender, sexuality and patriarchy; urban society: merchants, trades, mendicants; the languages of Ireland:

Anglicisation 1750-1891; belief and faith. Political and Civil Life: the constitution: king, lords and commons of Ireland; constituencies and franchises; parties, patriots and politics; 1798 rebellion and Union; the politics of Daniel O'Connell to Charles Stewart Parnell; agrarianism; unionism, nationalism and republicanism.

### **HI4158 CULTURE AND ANARCHY: IRELAND IN THE TWENTIETH CENTURY**

Origins of the modern physical force tradition; resistance to change; Sinn Féin and the Irish Volunteers; 1916 Rising and its aftermath; 1918 Election and the first Dáil; War of Independence, Partition and Civil War; Free State and Stormont; economic unrest; Ireland and the Second World War; Fianna Fáil and the constitution; the Republic, IRA and the Border Campaign; civil rights in Ireland.

### **HI4152 FROM KINGDOM TO REPUBLIC: IRISH HISTORY, 1660-1960**

Defining Ireland; economy, society and class; women and politics; the Three Kingdoms; the Boyne and the emergence of a protestant ascendancy; agrarian society in pre famine Ireland; the Famine: dealing with the catastrophe; patriots, nationalists, republicans, unionists, and others: politics and its followers; origins of independence; constitutional developments and the two states of Ireland; economic development; population and social change; education and language; the evolution of popular culture; the Irish diaspora.

## **ELECTIVE MODULES**

### **AUTUMN**

#### **HI4207 THE FIRST GLOBAL EMPIRE: THE SPANISH MONARCHY, EUROPE AND AMERICA, 1479-1598**

The dynastic union of Castile and Aragon; the inheritance of Charles V; strengths and weaknesses of a composite monarchy; conquest and colonisation of an empire in America; Francisco de Vitoria and the School of Salamanca; the Habsburg-Valois wars in Italy; the establishment of professional conciliar government; the emergence of Madrid as a capital city from 1561; El Greco and the urban decline of Toledo; the conflict against the Ottomans in the Mediterranean; development of an Atlantic economy based on Seville; Church, Inquisition and popular spirituality; construction of the Escorial; faction, court ceremony and the politics of access to the ruler; the religious wars of the later sixteenth century; Alonso Sánchez Coello and Spanish court portraiture; Philip II as Prudent King and secular right arm of the Counter-Reformation, 1559-98.

#### **HI4117 THE IRISH CONFLICT, 1948-98**

Anti-Partition League; Saor Uladh; Sinn Féin; Unionism and Loyalism; special powers and civil rights; Official and Provisional IRA; 'Bloody Sunday', counterinsurgency; Long Kesh and paramilitary imprisonment; Hunger Strikes; Ulsterization and The Long War, Section 31; and the origins of the Peace Process.

## **HI4168 THE COUNTRY HOUSE IN IRELAND: CLASS, GENDER AND CULTURE**

Realities and practicalities of country house life; notions about taste, fashion and luxury; consumption practices of women and men; female agency and the domestic realm; conspicuous consumption and display; self-fashioning, pedigree, and performance; the relationship between town and country; upstairs and downstairs, indoors and outdoors; social networks and geographies of supply.

## **HI4287 THE END OF THE COLD WAR**

The module will examine traditional and revisionist explanations of the Cold War, as well as the new archival findings that have emerged, to debate key themes and issues, including: the demise of détente; the Soviet invasion of Afghanistan; the U.S. and Soviet military buildups; the antinuclear movements in America and Western Europe; Reagan's Strategic Defense Initiative; the arrival of Gorbachev as Soviet leader; glasnost, perestroika, and the Eastern European revolutions of 1989.

## **SPRING**

### **HI4107 CONSERVATIVES, PATRIOTS AND RADICALS: POLITICS AND POLITICAL IDEOLOGY IN EIGHTEENTH-CENTURY BRITAIN AND IRELAND**

The 'Glorious Revolution'; Jacobitism and Hanoverianism; Whigs and Tories; the growth of political stability; 'the wealth of nations': war, economy and the emergence of empire; morals and the nation; voters, patrons and parties; Irish patriotism; the power of the press; political exclusion and the politically unconscious; the French and American revolutions; the fall and rise of Irish catholicism; radicalism and the conservative reaction; union and unionists.

### **HI4217 THE EARLY MODERN CITY**

Social stratification and power relations; occupation and identity; gender; communication and exchange; ritual and cultures of display; crime and punishment; piety and belief; urban experiences of conflict and crisis in times of war, social unrest, plague and famine; the impact of major historical phenomena such as the Reformation and Enlightenment on European cities and vice versa.

### **HI4277 ART NATION AND EMPIRE: 1750-1950**

This module explores the role of art and architecture in the construction of nations and empires between 1750-1950. The module will include an examination of visual art, sculpture and architecture. The syllabus will focus on case studies and examples from Ireland, the USA, and from across the British Empire. There will be an emphasis on understanding and exploring the role of art and architecture in creating visual representations of nation and empire, and the extent to which theories and critiques of nationalism and imperialism can provide valuable frameworks for art and architectural history. Issues of race, ethnicity and histories of slavery will also form part of this module. The module will explore the dynamics between centres and peripheries in relation to imperial culture, and the capacity for art to translate and resist imperial and national ideologies.

## **HI4227 GOLDEN AGE: POLITICS, CULTURE AND WELFARE IN THE SPANISH MONARCHY, 1598-1746**

This final-year undergraduate elective module will replace the old HI4062 module Court Politics and Culture in early modern Spain, 1561-1665. Its aim will be to give students a perception of how an early modern state was expected to be governed, and how it actually was governed. On completion, students will have gained an understanding of how personal and family relationships had an impact on high politics; and they will have further developed their skills in written expression, and selective analysis of information. It is also anticipated that students will have gained experience in the interpretation of a variety of new primary sources, including artistic and architectural evidence, as well as translations of journals, letters and notarial documents.

# TEACHING AND LEARNING

## LEARNING OUTCOMES

Whichever degree programme you are following, the modules you take are designed to enable you to acquire the range of knowledge and skills that characterise a History graduate. The outlines for individual modules will give details of the particular learning outcomes that you can be expected to achieve.

What follows is a broad outline of what you can expect to have learned – provided, of course, that you apply yourself – by the end of your degree programme. You should be knowledgeable, proactive, creative, responsible and articulate.

### Knowledge

1. Knowledge and understanding of significant themes in the history of Europe (including Ireland) since the later Middle Ages. Elective modules provide opportunities to acquire deeper knowledge and understanding of particular countries and regions in Europe, the Americas, Australia and Africa.
2. Awareness and understanding of a range of specialised approaches used within the historical discipline: social, cultural, political, economic, intellectual, religious, medical, gender and environmental history.
3. Knowledge and understanding of the development of history as an academic discipline, and its interaction with other disciplines in the humanities and social sciences.

### Skills

1. The critical analytical skills necessary to:
  - a. seek out, assemble and interpret evidence relevant to the analysis of particular historical problems;
  - b. evaluate interpretations offered by historians.  
This will include an appreciation of the complexity of most historical knowledge, the often fragmentary character of the sources from which it is derived, and the provisional and contested character of historical explanation.
2. The imagination, empathy and capacity to distance oneself from contemporary and local ‘common sense’ that is required to understand the workings of unfamiliar mentalities and social structures.
3. A self-reflexive approach to learning, and the intellectual maturity needed to move self-consciously between different approaches in seeking to grasp the complexity and diversity of human cultures.
4. As an integral part of your programme you will be encouraged to develop the following key skills:
  - time management and study skills,
  - research skills, including the capacity to make full use of information technology resources,
  - the ability to communicate effectively, both in writing and orally, and
  - the capacity to work as part of a group.

## TUTORIALS, LECTURES AND SEMINARS

Lectures and tutorials are your most important regular commitment. Attendance and participation in tutorials are a requirement for each module. If you have to miss one for any reason always leave a note for your tutor or e-mail him or her explaining your absence. In most cases lecturers will require a medical certificate if absent for a substantial period.

Participation in tutorial or seminar is central to the process of learning. Testing your ideas about a subject together with your tutor and fellow students and, in the process, developing oral communication and group-work skills are likely to be as important as your writing skills in whatever you do when you leave the University. Potential employers are usually just as interested in how your tutors judge your participation in tutorials as they are in the grades you get for essays and examinations.

There are three basic rules for making the best use of tutorials and lectures:

Firstly, come prepared. Manage your time so that you have always done the required reading. Unless you prepare for tutorials you will not be able to participate effectively, or even to understand properly what is being discussed by others.

Secondly, participate. You should always come to tutorials with something to say. But do not feel that you have to be *certain* before you speak. Tutorials are about exchanging ideas and testing your understanding. Asking questions and articulating your own difficulties in understanding issues will help both you and other students, who may share the same difficulties.

Thirdly, do not try to dominate. Participation does not mean talking all the time! Tutorials are about the *exchange* of ideas, and it is just as important to learn to listen to what others are saying and to respond to their ideas as it is to present your own views. The skills you should be aiming to develop in tutorials are group-working skills. You should not push yourself forward, but should act as a member of a team.

In short, take some responsibility for the success of the tutorial as a group.

## ASSIGNMENT DEADLINES

Deadlines will differ from module to module. Make sure you know when assignments are due, and plan your work well ahead in order to avoid a last minute rush. If you are in danger of missing a deadline always speak to your tutor about the problem in advance.

## PLAGIARISM

When writing essays, you must always identify in your footnotes the sources for specific information and ideas. Direct copying from an article or printed book, or copying and pasting from the internet, are unacceptable practices, as is presenting a part, or all, of another student's essay as your own work.

It is equally wrong to reproduce and present as your own work a passage from another person's writing to which minor changes have been made, for example random alteration of words or

phrases, omission or rearrangement of occasional sentences within the passage. This remains plagiarism even if the source is acknowledged in footnotes. If you are uncertain about what constitutes plagiarism, please talk to your module tutor or lecturer.

**Unacknowledged quotation, disguised borrowing, or near-copying will be treated as plagiarism and will be penalised according to its extent and gravity.**

Plagiarism will normally lead to an 'F' grade for the entire module. Cases of suspected plagiarism are often referred to the University Student Discipline Committee. Where the Committee finds that a student has been guilty of plagiarism it can apply the penalty of suspension from the University for a substantial period.

## **ETHICS**

Where individuals participate in research (oral interviews, surveys, correspondence, etc.), students must obtain approval from the Faculty of Arts, Humanities and Social Sciences Research Ethics Committee. Students must not solicit participation or begin data collection until approval has been granted. See [www.ul.ie/researchethics](http://www.ul.ie/researchethics) for further details.

## **SUBMISSION OF ASSIGNMENTS**

Assignments must be typed and should be given directly to your tutor in tutorials and/or submitted electronically via SULIS. The module outline will provide submission details.

## **MODULE COSTS**

Students should be aware that there are usually some expenses, such as photocopying costs or book purchases, associated with modules.

## **FEEDBACK**

Assignments will be retained for inspection by University examiners and may not be returned: students should retain a copy for personal use. The module outline provides what form feedback will take. At a minimum, students will be supplied with a sheet, *Summary Essay Assessment*, giving details of performance and standard attained. Understanding and appreciating such feedback will help improve your analytical and critical skills.

## **GRADES AND APPEAL PROCESS**

All grades are provisional until the external examiner has reviewed and Academic Council has approved them. Grades are issued by the Registry following their adoption by the Academic Council. Results are made available online at [www.si.ul.ie](http://www.si.ul.ie). A student who is dissatisfied with an award may request a grade recheck by completing a form obtainable from the Registry.

## **REPEAT EXAMINATION**

Under University regulations a student with unsatisfactory performance may be given the opportunity to be re-examined. In such cases, assessment will normally consist of a written examination, the assessment of coursework and of appropriate tutorial requirements. Students should consult, in the first place, the module outline or contact the lecturer.

## ASSESSMENT OF EXCHANGE AND VISITING STUDENTS

Special or additional arrangements involving the use of dictionaries or reference books or the use of extra writing time will not be provided for students on the basis that their first language is other than the language of instruction.

### Brightspace

Brightspace is an electronic learning resource used by the Department of History. It provides students with access to discussion forums, module outlines, copies of primary and secondary sources made available by your lecturers and tutors, as well as other material. It is available at <https://www.ul.ie/brightspace>

Students should log-in using their UL network username (Id number) and password (as you would when logging-on to a University PC). If your password does not work email [itss@ul.ie](mailto:itss@ul.ie) for assistance. If on entering Brightspace you find that you are not registered for a module, contact your lecturer and request to be added.

## STAGES OF WRITING A HISTORY ESSAY

The first and most important stage is to analyse the question itself. This should be done so that the writer can establish what is required in the answer. Identify the keywords and check their meaning, if necessary. If in any doubt the tutor's advice should be sought. The keywords should determine the content and the structure of the essay. Some writers just address the general topic, instead of the specific question. Apart from words relating to the topic, an essay title (or examination question) will usually have words, which direct you to what you should do with that content. Examples of these process words include:

- Compare Look for similarities and differences.
- Contrast Set in opposition in order to bring out differences.
- Criticise Judge the merit of theories, opinions, or supposed facts.
- Discuss Examine by argument; debate; reasons for and against.
- Evaluate Make an appraisal of the worth of something.
- Explain Make plain; interpret and account for; give reasons.
- Interpret Make explicit a meaning, usually giving your judgement.

Having clarified the meaning of the question you should then decide on the relevant content. What are the essential elements? What are the limits of the topic? What are the assumptions that lie behind the question?

## Reading

Above all, an essay should present an argument made on the basis of reading. The writer will select relevant books and articles from supplied bibliographies and their own research in the library or archive. By analysing the question the writer will have a good chance of selecting the relevant material as the basis of writing a good essay. Notes should be made, as necessary, and this may simply mean noting useful passages or page numbers. Select and note relevant material to be included and record ideas as they come to mind, without worrying about the order. Note examples, definitions, quotations and references, as well as possible points of argument. In deciding what to include and what to discard, the keyword is *relevance*.

## Planning an answer

Organising the selected material to create a clear line of argument might be done under three headings:

### *I. Introduction*

Define keywords, clarify ambiguities; state how the issue will be dealt with.

### *II. Development*

Put forward the main arguments, always with supporting evidence or examples, in an appropriate order. Include 'signposts' to show where the argument is leading and indicate how one point follows from another by using phrases such as: 'Having looked at the features of the land system, it should now be possible to examine its economic weakness ...'. Relate all points back to the question to bring out their relevance, by adding phrases such as: 'One limitation of the system was its ...', or 'This evidence casts doubt on the conventional stereotype of the landlord'.

### *III. Conclusion*

Set out the essence of the case put forward in the body of the essay. Draw supporting arguments together and ensure the conclusion follows logically from the preceding argument.

*Do not confuse a summary with a conclusion.*

## **Final draft**

Ideally, writing involves completing various drafts, then amending and cutting, as necessary and writing a final version, including footnotes and bibliography. It is important to concentrate on clear expression and achieving a flow of argument. Writers should use their own words except when quoting and take care to distinguish between their own ideas and those of other authors. Acknowledge all quotes and give references in the specified format.

These guidelines can be adapted and modified. Writing skills develop with practice and guidance. Some writing should be attempted at the earliest stages, even if it seems that not enough research has been completed. It is through such attempts that the areas that require further research become apparent. Writing nearly always involves a rejection of initial draft.

Individual module outlines will provide details of this feedback. The Department uses the following form for providing feedback on essays.

# HISTORY WRITING STYLE GUIDE

Presentation matters. It is an essential part of the historian's craft, not an optional extra. Neglected or poorly executed, your style will irritate and distract readers, weakening the force of your arguments. An essay that is well written and properly laid out will, in contrast, gain your readers' confidence and convey your message to them as efficiently as possible.

Many different conventions are used in scholarly publications, and this can be confusing. What we recommend here is drawn from the best current practice and should enable you to deal with most problems that arise. You should make consistent use of these rules and guidelines in all your written work.

Your approach to writing history is vital. In order to get a 'B' or 'A' grade, your approach needs to be analytical. Those who do well in history do so not necessarily because of the extent of their knowledge, but because of the way in which they use that knowledge as evidence in order to develop a better understanding of the past.

A history essay therefore consists of two substantive elements:

1. Argument and analysis.
2. Factual material, description, and narrative.

The skill in writing a good essay is to produce the right combination of these two elements. Too many essays are excessively descriptive, and although description, or narrative, can sometimes be important, it is no good if it is simply being presented for its own sake. Rather, factual material should be included in such a way as to constitute evidence that is necessary to back up your argument. The reader should be left in no doubt about why he or she is being presented with the information that you have chosen to include in your essay. You should therefore also make sure that you answer an essay question as you go along rather than just in the conclusion.

Writing an essay can be a long, hard struggle, and at the end of the process you may not wish to go over your text yet again. But that is exactly what you must do in order to weed out, typographical errors, awkward sentence structures and unclear arguments. Shortcomings in presentation may seem a trivial issue, but they are always irritating to examiners, and tend to undermine the reader's confidence in your work. Before printing the final version of your essay, use the computer spell-check. You will identify far more errors and infelicities if you set the essay aside for at least a few hours before your final reading and correction of it.

If you are unsure about any of these guidelines, please ask your tutor for clarification.

## Format

- a. Margins: You should leave wide margins at the sides, top and bottom of your essay. There should be a 2.5 cm – to maximum 3 cm margin at the left hand side of the page.
- b. Spacing: The text of your essay should be double-spaced. The footnotes should be single-spaced. Your bibliography may also be single-spaced, though it is helpful to double-space between individual entries.

- c. Indentation: Except for the very first paragraph of your essay introduction, the first line of every paragraph should be indented. You do not need to add extra spacing between each paragraph: the indentation alone tells the reader that you have begun a new paragraph.
- d. Pagination: Number each page of your essay and staple firmly together. The material should not be put in a plastic or other folder, or bound.
- e. Word-count: Provide a full word-count for your essay, on your cover-sheet. The word count includes footnotes and main text, but not the material in the title page and bibliography.

## Quotations from Primary Sources

- a. Whilst inclusion of quotations from primary sources is an integral aspect of writing history, it is very bad practice to make excessive and unconsidered use of quotations from secondary sources. Quoting from secondary sources creates an impression of laziness—that the author of the essay has not made the effort to rephrase a historian’s observation into his or her own words. The only occasion when it might be legitimate to include quotations from secondary sources is when engaging in historiographical discussion. For example, you might briefly quote a phrase or expression of a historian if you intend to disagree with what that historian has said.

- b. Ordinary quotations: Use single ‘ ’ (not double) quotation marks for ordinary quotations. Note that the final quotation mark is normally placed outside punctuation (comma, full-stop, etc). However, when the quotation forms a sentence or phrase in its own right, the quotation mark comes before the full stop. If the material you cite contains a quotation from source, you will indicate this quote-within-a-quote by using double quotation marks.

Examples: Evans argues convincingly that ‘the industrial revolution was a protracted process, not a single catastrophic event’.

According to Evans, ‘Recent research suggests that the industrial revolution was a protracted process, not a single catastrophic event.’

Chatterjee’s claim that ‘a group of propertied observers shouted “Hang all the convicted felons by the toes” as the procession passed by’ suggests the intensity of middle-class support for public executions.

- c. Inset or block quotations: When you quote four or more lines of text (or quote lines of poetry), use an inset quotation – that is, type the quotation as a separate block of single-spaced text consistently indented from the left margin (the right-hand margin of an inset quotation is not indented). Do not use quotation marks in inset quotations except to indicate a quote within the inset material: use double quotation marks to indicate this quote-within-the quote. Avoid over-using inset quotations, especially in short essays.
- d. Ellipses: Always use ellipses ... to indicate that you have omitted material within your quotation.  
Example: Evans argues that ‘the industrial revolution was ... not a single catastrophic event’.

## Numbers

Numbers up to one hundred, when they occur in normal prose, and are not statistical, should be written in words rather than numerals. When there are many figures, however, it is better to use words only for numbers up to nine. Avoid beginning a sentence with a numeral. Spell out 'per cent' rather than using the % in the text.

## Dates

These should be given as 2 September 1939; commas should not be used. Spell out centuries rather than using numerals; write 'the eighteenth century' not 'the 18<sup>th</sup> century'. Use hyphenation to indicate adjectival usage of centuries: 'In the eighteenth century, barbers commonly performed surgery, but unfortunately for patients not all eighteenth-century barbers were adept with knife and needle.'

## Kings' names, Roman numerals and other royal matters

Make sure you know how to write the names of kings and queens correctly, that is to say with Roman numerals and no definite article:

Henry the eighth = wrong	Henry VIII = correct
Henry 8th = wrong	
Henry viii = wrong	
Henry V111 = wrong	

Many people are confused by Roman numerals, which use capital letters to denote numbers (I=1, V=5, X=10). You should just remember that when a smaller denomination letter comes before a larger one, the smaller denomination is subtracted (IV = 5-1 = 4); when it comes after it is added on (VI = 5+1 = 6). Or otherwise, use this simple guide:

I = 1	VI = 6	XI = 11	XVI = 16
II = 2	VII = 7	XII = 12	XVII = 17
III = 3	VIII = 8	XIII = 13	XVIII = 18
IV = 4	IX = 9	XIV = 14	XIX = 19
V = 5	X = 10	XV = 15	XX = 20

The process by which rulers come to the throne is known as accession, not 'ascension'.

The word royal is an adjective, not a noun. Referring to kings, queens, princes, and archdukes as 'royals' is typical of contemporary journalism, but should not be used in history writing.

## Money

Simple sums of money should be given in words: 'A pint of beer cost two shillings.' Sums of money which are more complex may be written in figures: 'A shortage of grain raised the price of beer shockingly, to 2s. 6½d.' Irish currency was decimalised in February 1971 and abolished on the introduction of the euro in 2002. There is, however, no need to convert old currency into decimal or euro equivalents.

## Capitals and lower cases letters

Capitals should be used sparingly and not for ornamentation or emphasis, or as a sign of respect or of status; otherwise they tend to become so numerous as to be meaningless.

## FOOTNOTES

The secret of footnoting is good note-taking. Always keep a complete record of the source (author, title, date and place of publication, specific page numbers) as you take notes. Whenever you copy any passage or short phrase verbatim into your notes, be sure to use inverted commas to indicate that you have done so. This will help avoid accidental plagiarism. Remember that the essay is an exercise to test your skills in written communication, so keep direct quotations from secondary sources to an absolute minimum. General principles to follow include:

- a. Place your notes at the bottom of each page (footnotes). Most of your notes will be reference notes, identifying the books and other sources from which you have drawn your quotations, evidence or data. All quotations must be identified with a footnote. You do not need to reference general information widely available in the historical literature; for example, you do not need to provide a footnote to substantiate your claim that the French revolution began in 1789. However, if you note that peasants in France burned 112 chateaux, destroyed over 567 tons of seigneurial documentation and drank 892 bottles of their former seigneurs' wine, you need to indicate in a footnote the source of your information.
- b. Footnotes should give readers all the information they would need to trace your sources, but not more than is necessary. They should be clear and consistent in presentation. Normally, an essay will average three or four footnotes per page, but this number will vary according to the content of your text. Your tutors will help you to find the right balance between under- and over- referencing.
- c. Every footnote must refer to a source which you have actually examined. It is NEVER correct to cite a source that you have not personally examined without indicating this fact in your note. Thus, if you are citing a letter from F.D. Roosevelt quoted by the author William Leuchtenberg, your footnote should read: 'F.D. Roosevelt to Cordell Hull, 28 August 1940, cited in William Leuchtenberg, *Franklin Roosevelt and the New Deal*, p. 305.'
- d. Remember, that footnotes are checked by readers and examiners to identify how you have been using your source material. Each footnote must therefore refer to the exact page from which you have derived information or ideas (or series of no more than three pages). It is not enough just to refer vaguely to a chapter number or series of pages. Footnotes are included in word counts.

The following conventions are used to footnote various types of sources. Make careful note of the kind and placement of punctuation, the use of italics, etc.

## Articles in scholarly journals

First citation. Use: Author's full name, 'Full Title of Article' in *Journal Name*, volume number (date), page number(s).

<sup>1</sup> Peter Bailey, 'Parasexuality and glamour: the Victorian barmaid as cultural prototype' in *Gender and History*, 2 (1990), pp 150-3.

Second and subsequent citations: use: Author's surname, 'Short Title', page number(s).

<sup>13</sup> Bailey, 'Parasexuality and glamour', p. 164.

## Books

First citation. Use: Author's full name, *Full title of book* (Place of publication, date of publication), page number(s).

<sup>1</sup> Eric Hobsbawm, *Age of extremes: the short twentieth century, 1914-1991* (London, 1994), p. 67.

Second and subsequent citation. Use: Surname, *Short title*, page number(s).

<sup>16</sup> Hobsbawm, *Age of extremes*, pp 352-4.

## Chapters in edited books in which each chapter is by a different author

First citation. Use: Author's Full Name, 'Full title of chapter', in Full Names of Editors, *Full title of book* (place of publication, date of publication), page number(s).

<sup>1</sup> Sarah Gaunt, 'Visual propaganda in the later Middle Ages' in B. Taithe and T. Thornton (eds), *Propaganda: political rhetoric and identity, 1300-2000* (Stroud, 1999), pp 27-40 (p. 32).

Second and subsequent citations. Use: surname, 'Short title', page number(s).

<sup>23</sup> Gaunt, 'Visual propaganda', p. 39.

## Chapters in collections of essays by the same author

First citation. Use: Author's Full Name, 'Full title of chapter', in Full Name of author, *Full title of book* (place of publication, date of publication), page number(s).

<sup>1</sup> Simon Adams, 'The Dudley Clientèle, 1553-63', in Simon Adams, *Leicester and the Court: Essays on Elizabethan Politics* (Manchester, 2002), pp. 151-75 (p. 164).

Second and subsequent citations. Use: surname, 'Short title', page number(s).

<sup>15</sup> Adams, 'The Dudley Clientèle', p. 170.

## Manuscript sources

A full reference to a manuscript should include the following information:

Its title or description (A)

Its date (B)

The repository in which it is stored (C)

The collection to which it belongs (D)

The volume of the collection and the page or folio where it may be located and other relevant details of its location (E) as in the following examples;

Cowley to Bellingham, 29 June 1549 (T.N.A., S.P. 61/1/49).  
(A) (B) (C) (D) (E)

Thomas Russell's journal, 5 Apr. 1793 (N.A.I., Rebellion papers, 620/20/33).

(A) (B) (C) (D) (E)

Note that only the initials of the repository are used. This would apply in the cases of national repositories (T.N.A. = The National Archives, London; N.A.I. = National Archives of Ireland; PRONI = Public Record Office of Northern Ireland; R.C.B. Library = Representative Church Body Library). In the case of less well-known archives, it is advisable to cite the full name of the repository. All of these details are necessary for a very practical reason. A manuscript, by definition, is a unique document. Only one of its kind exists in the world. It is therefore essential that a footnote reference be sufficiently clear as to enable a scholar from any part of the world to locate the particular manuscript.

Newspapers should be cited as follows:

*Freeman's Journal*, 13 Feb. 1867.

## Acts of parliament and statutory instruments

Where it is necessary to reference legislation from parliaments in different jurisdictions, you should follow the method recommended, in T. W. Moody, F. X. Martin and F. J. Byrne (eds), *A new history of Ireland, viii: A chronology of Irish history to 1976* (Oxford, 1982).

## Internet and digital sources

i. Articles that you have accessed via JSTOR or other UL Library databases, and which come from journals that exist in hard copy format should be cited as indicated above under 'books'. **Do not include a URL web address**, or state the name of the database.

ii. Books that you have accessed online (for example through googlebooks or [www.archive.org](http://www.archive.org)), but which exist in a print format should be cited as indicated above at Section B. **Do not include a URL web address**, or state the name of the database.

## Scholarly articles from e-journals

First citation. Use Author's full name, 'Title of page' Title of complete work if page is part of a group of documents, date page was created. Name of publisher/page creator, (URL), (date you assessed it). Include a Digital Object Identifier (DOI) if the journal lists one. A DOI is a permanent ID that, when appended to <http://dx.doi.org/> in the address bar of an Internet browser, will lead to the source. If no DOI is available, list a URL. Include an access date only if one is required by your publisher or discipline.

Georgi Kossinets and Duncan J. Watts, 'Origins of homophily in an evolving social network' *American Journal of Sociology*, 115 (2009), p. 411, accessed 28 February 2010, doi:10.1086/599247.

Second and subsequent citations: Use author's surname, 'short title'.

Kossinets and Watts, 'Origins of homophily', p. 417.

## Online primary sources

Primary sources which are only available through online databases can be referenced as follows: title of source, date (database owner, database name, date accessed, doi)

Deposition of Stephen Lowe, 3 Feb. 1644 (TCD, 1641 depositions project, accessed 8 Aug. 2019, doi: 828124r183).

Primary sources that were once published as pamphlets or books and are now accessible through an online database, should be cited like other publications above. Do not refer to the database or url.

## Photographs and illustrations

Some images cannot be used without the permission of the copyright holder. Where you have received permission to use an image, or if copyright does not apply, use a credit line to indicate your source. The credit line should be placed immediately below the illustration and should include a descriptive title for the illustration plus full bibliographical information on the source from which it derives.

The bibliographical information will adhere to the same style as a footnote – except that it will not begin with a footnote number.

Examples:

Illustration 1: Photograph of a man-eating tiger in Bihar, 1872. From Harold Jameson, *The tiger in modern history* (London, 1989), pp 322-3.

Illustration 2: Oil painting of a man eating a tiger in Bengal, 1754. From Jane Lewis, 'Eating tigers in historical perspective' in *History Today*, 11, 3 (June 1999), pp 67-75.

## READING STRATEGY

Please be judicious in your selection of reading matter, and keep in mind the following criteria:

- a. Unless you know that a particular secondary source is a classic text, you should confine your reading of secondary material to what has been published within the last fifty years.
- b. When using JSTOR or other databases that are available from the UL Library website, you should make sure that you stick to HISTORY\_journals—and not journals from other disciplines (unless they have been recommended to you by your History lecturer). Again, you should make sure that you restrict yourself to what has been published within the last fifty years, and no earlier.
- c. Remember that we expect you to demonstrate extensive use of authorised material from the module bibliography in your essay, as well as in your footnote referencing. At first- and second-year level, this means demonstration of extensive use of at least four books and/or articles from your module reading list. At third- or fourth-year level you will need to demonstrate extensive use of at least five books and/or articles from the module reading list.

- d. No credit is given for the use of encyclopaedias, or encyclopaedia-type websites (Wikipedia etc.)!

If in doubt, you should confine yourself to authorised sources from the module bibliography.

## **BIBLIOGRAPHY**

The format of your essay should always end with a bibliography of all primary and secondary sources referenced in your text. Note that bibliography form departs in a number of respects from footnote style; you will need to reformat your footnotes to make your bibliography. In particular, note the following:

- a. Material in your bibliography should be organised alphabetically by the author's surname.
- b. Primary sources should be listed separately from secondary sources.
- c. You should NOT include chapter or page references with books in your bibliography—that's what the footnotes are for. However, when referencing articles or chapters in edited volumes, you should cite the full page run of the article or chapter.
- d. You should only cite in your bibliography those books and articles which you have already referenced in your footnotes. Otherwise we simply won't believe that you have really looked at the books and articles that you say you have!
- e. Again, you should be judicious in your selection of reading matter. No special credit will be given to huge bibliographies, unless you can demonstrate to the reader's satisfaction that you have indeed made proper and extensive use of the works that you have listed. Remember that selection of items for researching an essay is not a name-checking exercise. A bibliography of six or seven well-chosen items for a third- or fourth-year assignment indicates a conscientious approach. A bibliography of over a dozen items for an undergraduate essay raises questions about how carefully each of these sources has actually been used.
- f. Unless a particular secondary source that you have found is on your Module Outline's bibliography, or has been recommended to you by your lecturer, you should confine your secondary-source research to what has been published relatively recently – within the last thirty years.

### Sample Bibliography:

Bailey, Peter, 'Parasexuality and glamour: the Victorian barmaid as cultural prototype' in *Gender and History*, 2 (1990), pp 1471-80.

Finney, Patrick, 'The romance of decline: the historiography of appeasement and British national identity' June 2000, *Electronic Journal of International History* (<http://www.history.ac.uk/ejournal/list.html>) (15 August 2006).

Gaunt, Sarah, 'Visual propaganda in the late middle ages' in B. Taithe and T. Thornton (eds.), *Propaganda: Political rhetoric and identity, 1300-2000* (Stroud, 1999) pp 27-40.

Hobsbawm, Eric, *Age of extremes: the short twentieth century, 1914-1991* (London, 1994).

## GRAMMAR AND PUNCTUATION

### Apostrophes

You should pay particular attention to the correct use of the apostrophe with possessive nouns:

- i. Remember: 'The dog's dinner' (one dog); 'The dogs' dinner' (more than one dog).
- ii. You do not need to have an apostrophe on non-possessive plurals: 'the dogs are eating their dinner' (no apostrophe), but: 'the cats are eating the dogs' dinner'.
- iii. When the names of people end in an 's', you can choose between two options:
  - Louis' army of the Rhine.
  - Louis's army of the Rhine.
- iv. When the names of kings have a Roman numeral, apostrophe + s must follow the Roman numeral: Louis XIV's army of the Rhine.
- v. The most common exceptions to this rule are the plural forms of men, women and children: men's, women's and children's.
- vi. 'Its' does not take an apostrophe even when it indicates possession. There is only ever an apostrophe on 'its' when 'it's' is a contraction of 'it is'.

### Commas

Use commas to help the reader negotiate a complex sentence, but do not use them to string together a succession of linked sentences or to link a seemingly endless succession of main clauses. In general, you need a comma where you would naturally pause if reading the passage out loud.

If you are using a comma to separate out part of a sentence as a minor digression, remember to put commas both at the beginning and the end of the phrase in question: 'Decolonisation in the Far East, Japanese occupation policies notwithstanding, was primarily an anti-western impulse'.

### Colons and semi-colons

Use a colon within a sentence as a bridge, either introducing an illustration of a point made at the beginning of the sentence or to introduce a list. 'Thus, 'Nationalism is often a virulent force: tens of thousands have died in conflicts over nationality in Eastern Europe'. Similarly, 'Vichy collaboration can be ascribed to many forces: self-interest, defeatism and Gestapo entrapment.'

Use a semi-colon to link two thematically related but grammatically independent sentences. For example, 'The erection of the Berlin wall marked a new phase in the divisive cold War; the subsequent reunification of the two German states arguably signalled a dramatic new development in European unification.' Semi-colons may also be used as super-commas, where the complexity of sentence structure renders a comma alone insufficient.

For example, 'Imperial developments precipitated large-scale migration: migrants moved from the colonies to Europe; within the different colonies of a single nation, as illustrated by Asian migration to South and East Africa; and also from Europe itself, particularly the Celtic fringe, to colonised territories.

## STYLE AND EXPRESSION

Everybody has their own particular style, but certain rules need to be followed:

- i. Where possible, avoid the passive voice, choosing instead sentence structures in which it is clear who is doing what to whom. Passive voice constructions include phrases such as: 'the monarchy was abolished', and 'racist ideologies were widely disseminated'. In these passive constructions, it is unclear where agency and causality reside. Attempts to assess and assign agency and causality form the very heart of historical analysis, and use of the passive voice detracts from that essential task. Use active voice constructions wherever possible. For example, the passive constructions above might be rewritten as follows: 'The monarchy was abolished by a small group of disaffected financiers determined to seize power for themselves'. 'Newspaper proprietors, eager to increase circulation of their journals, were at the forefront of efforts to disseminate racist ideologies at the turn of the century'.
- ii. Avoid using contractions. Contractions are instances where an apostrophe is used to abbreviate a negative ('doesn't' for 'does not', 'won't' for 'will not') or a declension of the verb 'to be' ('I'm' for 'I am', 'they're', for 'they are'). Always make sure to use the full non-abbreviated form.
- iii. Avoid using the first person. It is very bad practice to use expressions like 'in my opinion', 'I think that', 'it is my understanding that', etc. Instead you need to cultivate a more objective style through the use of impersonal and passive constructions. Eg. 'it seems clear from the evidence presented that...?'
- iv. Avoid clogging up your text with the names of historians. Keep historians' names in the footnotes; the only occasion when it might be legitimate to place historians' names in your main text is if you are engaging in historiographical discussion—for example in the Introduction to your FYP.
- v. Avoid slang expressions, like 'the sticky problem of the serfs', or 'Catherine the Great was not a fan of slavery'.
- vi. Avoid slipping into the present tense. History happened in the past, so, in your enthusiasm to recount the reasons why Calvinism was so dangerous to the secular rulers of Europe, make sure you keep your tenses consistent!
- vii. Avoid listing themes by enumeration or bullet points.
- viii. Please make sure that you put all foreign words (except for the names of people and places) into *italics*.
- ix. Avoid abbreviations like 'eg', 'ie' in your main text.

- x. Remember that it is not a good idea to make contemporary analogies about the past, so you should avoid comparing Louis XIV to George W. Bush; or the discovery of America by Columbus to the first moon landing; and no references to Harry Potter in your essays on witchcraft, please.
- xi. Avoid breaking your essay up into sections with headings, because this will make it look like a schools project. A formal essay at university level should consist of a developed argument expressed through a series of elegantly structured paragraphs.

## **LAST THINGS TO DO BEFORE SUBMISSION**

Before submitting your essay, please make sure that:

- i. the essay has page numbers.
- ii. the essay has a bibliography at the end.
- iii. you have read through your work to ensure that what you say makes sense.
- iv. the essay's footnotes follow the conventions stipulated in this booklet. Remember that 'ibid.' can be used for a series of continuous references to the same text.
- v. a spell check is completed.
- vi. the essay's word count meets the required length.

# COVER SHEET

The following cover sheet must be used when submitting coursework assignments.

**Department of History / Roinn na Staire**

## ASSIGNMENT COVER SHEET

*Prescribed cover page for all History Department assignments.  
Type in the details and copy-and-paste into the first page of your assignment*

**SURNAME** (in capitals), **First Name**:

**Student Number**:

**Module code**:

**Module title**:

**Module lecturer**:

**Tutor**:

**Date submitted**:

**Word count** including footnotes,  
excluding bibliography:

**Assignment title** (in full):

**I have read and accept the University's policy on plagiarism. I confirm that this is entirely my own work and that it has not been submitted for assessment as part of any other programme.**

**Signed**:

**Date**:

## **STANDARDS AND CRITERIA IN ESSAYS AND EXAMINATIONS**

Lectures introduce the principal concepts and arguments that historians put forward in relation to specific questions about the past. They direct the student to secondary sources and where appropriate, to primary sources. Consequently a good examination answer or essay will show evidence of independent study of those sources used to a greater or lesser extent to examine an historical problem, to form an understanding of its dimensions and the ability to present the results of the study in a coherent form.

### **Honours**

To attain first class honours (A1, A2) the student will have constructed a sound argument, made a convincing case, or resolved a problem by the reconstruction of knowledge as against the reproduction of knowledge. To do so will entail the application, synthesis and evaluation of knowledge obtained from independent study of sources referred to in lectures and in bibliographies. A question will be addressed in its entirety and all of the material used in the answer will be relevant to the question. The answer will have a deliberately fashioned structure which itself will be a direct response to the structure of the question. The language used will be precise and clear; the text will adhere fully to the appropriate conventions and will be largely free from error in spelling and grammar. A student answering at the higher level of first class honours (A1) may, in addition to the above, give evidence of an ability to relate the answer to other components of the degree programme or of having integrated relevant material not derived from bibliographies. An answer below the first class honours standard (B1, B2, B3, C1) will display the characteristics required for that standard but not as comprehensively or as effectively. Such answers will display less ability to present a coherent argument, less ability to synthesise material and, in some instances, might also overlook a minor element in the question.

### **Third class honours**

In contrast with a first or second class honours answer, that at a third class answer (C2, C3) will display a clear tendency to recall relevant evidence in order to structure an essay, rather than to support an argument. Consequently it may indicate that appropriate material was read but its full significance was not grasped. The format of references is in all cases complete, the conventions for presentation are adhered to and the text will be relatively free from spelling and grammatical error. In addition to these characteristics, an essay or an answer at the minimum level (C3) may indicate that more than a minor element in the question was overlooked or that the language used was imprecise and unclear.

### **Fail**

A student who falls short of performing at the level required for a third class honour will be deemed to have failed but that result may be compensated for (D1, D2) if there is evidence that the essay or answer is the result of an imprudent use of time, or of overlooking some (though not the majority) of key concepts in the question.

In general, the above will be applied equally in the assessment of essays and examination answers. However, the time available for writing an essay and the freedom to consult material suggests that it is reasonable to expect that an essay should have the highest standards of presentation and that its arguments will be presented with greater ease, assurance and clarity.

## Grade Descriptors for essay-type assignments, examinations and final-year projects

Grade	Award level	QPV	Description
A1	First class honours	4.0	<ul style="list-style-type: none"> <li>• Outstanding in every respect</li> <li>• In-depth knowledge and understanding of principles and concepts related to the topic. Integrates information into a wider context</li> <li>• Excellent analysis and interpretation</li> <li>• Evidence of a significant amount of outside reading</li> <li>• A logically structured and clear approach</li> <li>• Answer is original and reflective</li> </ul>
A2	First class honours	3.6	<ul style="list-style-type: none"> <li>• Excellent overall, but not exceptional</li> <li>• A comprehensive knowledge and understanding of principles and concepts</li> <li>• Excellent analysis and interpretation</li> <li>• Evidence of a significant amount of outside reading</li> <li>• Answer may have neglected to deal with one or two minor aspects of the issues involved</li> <li>• A logically structured and clear approach</li> </ul>
B1	Second class, Grade 1	3.2	<ul style="list-style-type: none"> <li>• Very good overall</li> <li>• A substantial but not totally comprehensive knowledge and understanding of principles and concepts</li> <li>• Shows a very good competence in the subject without being outstanding</li> <li>• Very good analysis and interpretation</li> <li>• Some gaps in knowledge. Student can argue the key issues in an intellectually organised manner</li> <li>• A logically structured and clear approach</li> </ul>
B2	Second class, Grade 1	3.0	<ul style="list-style-type: none"> <li>• Good overall</li> <li>• A competent and organised approach to the subject matter</li> <li>• A reasonable knowledge and understanding of principles and concepts</li> <li>• Very good analysis and interpretation</li> <li>• Student is very familiar with the material covered in lecture notes, but may show limited evidence of wider reading</li> <li>• Answers may be organised rather than inspired</li> </ul>
B3	Second class, Grade 2	2.8	<ul style="list-style-type: none"> <li>• Competent overall</li> <li>• Shows evidence of having put significant work into studying the subject.</li> <li>• A reasonable level of knowledge</li> <li>• Good analysis and interpretation.</li> <li>• Some gaps/oversights in either knowledge, or approach taken</li> <li>• Limited evidence of wider reading</li> <li>• Reasonable analytical and interpretative skills</li> <li>• The work is still of sufficient standard to merit an honours award</li> </ul>

<b>C1</b>	<b>Third class honours</b>	<b>2.6</b>	<ul style="list-style-type: none"> <li>• Satisfactory overall</li> <li>• Shows a familiarity with the subject material covered in the question</li> <li>• The approach taken to answering the question is rather limited</li> <li>• Focuses on material covered in lecture notes. Little or no evidence of wider reading</li> <li>• A basic knowledge of key principles and concepts only</li> <li>• Limited analytical and interpretative skills</li> </ul>
<b>C2</b>	<b>Third class honours</b>	<b>2.4</b>	<ul style="list-style-type: none"> <li>• Acceptable overall</li> <li>• Conversant with the subject area covered in the question</li> <li>• An average answer which does not stray beyond the basics</li> <li>• Some significant gaps in knowledge; not free of irrelevance</li> <li>• A basic knowledge of key principles and concepts only</li> <li>• Limited analytical and interpretative skills</li> </ul>
<b>C3</b>	<b>Third class honours</b>	<b>2.0</b>	<ul style="list-style-type: none"> <li>• Minimally acceptable, a basic pass overall</li> <li>• Shows a basic knowledge of key principles and concepts only</li> <li>• Significant gaps in knowledge or understanding</li> <li>• May have omitted to answer part of the question</li> <li>• Answer is basic and factual with some errors</li> <li>• The standard of the work is sufficient to obtain a passing grade</li> <li>• Limited analytical and interpretative skills</li> </ul>
<b>D1</b>	<b>Compensating fail</b>	<b>1.6</b>	<ul style="list-style-type: none"> <li>• Weak overall, compensating fail</li> <li>• A poor answer, unsatisfactory in some significant ways</li> <li>• Student is unable to correctly recall important material related to the question at hand</li> <li>• Little evidence of analytical and interpretative skills</li> <li>• Answer is disorganised and lacks intellectual depth</li> </ul>
<b>D2</b>	<b>Compensating fail</b>	<b>1.2</b>	<ul style="list-style-type: none"> <li>• Poor overall, compensating fail</li> <li>• Very poor answer. Little relevant information and/or question not addressed</li> <li>• The student either has very little knowledge of the subject area, or lacks the ability to express their knowledge in an organised fashion</li> <li>• Little evidence of analytical and interpretative skills</li> </ul>
<b>F</b>	<b>Non-compensating fail</b>	<b>0.0</b>	<ul style="list-style-type: none"> <li>• An outright fail, no compensation allowed</li> <li>• The work is completely unsatisfactory and shows very little evidence of effort</li> <li>• Severely incomplete or plagiarised</li> <li>• Little or no evidence of knowledge of key principles and concepts</li> <li>• No evidence of analytical or interpretative skills</li> </ul>

For essay-type assignments completed over a greater period of time than examinations, markers assessing the work may also give due regard to the following criteria:

- Originality
- Adoption of a critical perspective
- Fulfilment of the initial brief
- Referencing
- Relevance to the topic
- Factual accuracy
- Grammar and spelling
- Presentation

## FEEDBACK SHEET FOR ESSAY-TYPE ASSIGNMENTS

<b>STUDENT</b> (SURNAME, First name):							<b>Module code and title:</b>	
<b>STUDENT NUMBER:</b>							<b>Marker:</b>	
<b>Assignment Title:</b>								
<b>Date submitted:</b>				<b>Word count:</b> (including footnotes, excluding bibliography)				
<b>*Grade:</b>		<b>VERY POOR</b>	<b>POOR</b>	<b>SATISFACTORY</b>	<b>GOOD</b>	<b>EXCELLENT</b>		
<b>APPEARANCE</b>							formatted	
careless typographical errors and word omissions							few typographical errors	
<b>CONTENT</b>							introduction	
conclusion							conclusion	
failure to understand and address concepts							all concepts understood and addressed	
little relevant source-based information							provides compelling, source-based evidence	
<b>ANALYSIS</b>							answers question	
does not answer question							clear argument, well-articulated	
no attempt made to articulate an argument							structured	
structured							properly analytical	
excessively descriptive							methodology and sense of direction	
methodology and sense of direction							considers alternative interpretations	
no acknowledgement of counter-evidence							researched	
<b>SOURCES</b>							researched	
referenced: footnotes							referenced: footnotes	
bibliography does not adhere to conventions							bibliography set out appropriately	
<b>WRITING STYLE</b>							clear, unambiguous expression	
unclear							fluently written	
awkward expression							punctuation	
punctuation							sentence structure and syntax	
sentence structure and syntax							choice of vocabulary	
choice of vocabulary							spelling	
spelling								
<p><b>Your essay would have received a better grade if you had adhered to the Style Guide that is included in the Department of History Handbook at sections:</b></p>								
<p><b>Comments:</b></p> <p><i>*Please note that all grades are provisional pending external examination. Ratings for individual aspects of your essays are included in order to give you rough guidance for future improvement. They do not form part of a precise calculation towards your final grade, which will also take into account the more detailed comments that are included on this sheet.</i></p>								

# STANDARDS AND CRITERIA IN FINAL-YEAR PROJECTS

## Honours

To attain first class honours (A1, A2), a final-year project will make a convincing case, or resolve a problem by the reconstruction of knowledge as against the reproduction of knowledge. It will present the application, synthesis and evaluation of knowledge obtained from independent research in a wide variety of appropriate sources, whether primary or secondary. A central research question, indicated by the project title, will be addressed in its entirety and all of the source material cited will be relevant. The structure of the project will develop in a logical sequence (either thematically or chronologically) from the central question, or issue, as expressed in the title and introductory chapter. The student should form and then refine the research question (through reviewing what other writers have written about the issue) in the introductory chapter. If the student fails to formulate the question fully, then inevitably the project will be rambling and incoherent. The language will be precise and clear and will reflect the writer's skill without any significant intervention by the supervisor. A candidate answering at the higher level of first class honours may, in addition, give evidence of having taken the research in a valid direction not indicated by the supervisor. A project below the first class honours standard (B1, B2, C1) will display the characteristics required for that standard, but not as comprehensively or as effectively. Such projects will put forward a less-coherent argument, show less ability to synthesise material and in some instances, may also overlook a minor element in the initial research question.

## Third class honours

In contrast with a first or second class honours project, a third class project (C2, C3) will show a tendency to use evidence or data in order to structure the text, rather than to support an argument. Consequently, it may indicate that relevant material was read but that its significance may not have been grasped. The exposition and development of the issue will be unclear. This may be due to the use of repetitive phrases, awkward syntax, inappropriate comparisons, flights of fancy, overblown language, or poor sentence structure. Lack of clarity in exposition might betray a lack of proper initial definition. In addition to the above, a project at the minimum level of third class honours may indicate that more than a minor element in the research question was overlooked.

## Fail

A student who falls short of performing at the third class level will be deemed to have failed but that may be compensated for if there is evidence that the project may have resulted from an imprudent use of time, or as a result of overlooking a number (though not the majority) of key concepts. Evidence of plagiarism, that is the unacknowledged taking of the ideas, data or terminology of another writer, will automatically result in a low fail grade.

## CENTRE FOR EARLY MODERN STUDIES

The Centre for Early Modern Studies brings together scholars from across the disciplines in the University of Limerick and Mary Immaculate College (MIC) to stimulate engagement and enhance the environment for intellectual exchange between its members. The Centre runs a programme of research seminars, lectures, and workshops. These provide a setting for debate and discussion of research in progress as well as opportunities for specialist training for undergraduate and postgraduate students. The Centre also seeks to maximise engagement by faculty and students with the Bolton Collection of early printed books and other institutional collections.

Website: <https://emslimerick.wordpress.com/>

Email: [earlymodernstudies@ul.ie](mailto:earlymodernstudies@ul.ie)

### Members

**Director:** Dr Alistair Malcolm (History, UL)

Mr Ken Bergin (Glucksman Library, UL)

Dr Liam Chambers (History, MIC)

Dr Aengus Finnegan (Irish, UL)

Dr David Fleming (History, UL)

Dr Eleanor Giraud (IWAMD, UL)

Prof. Pierce Grace (GEMS, UL)

Dr Carrie Griffin (English, UL)

Prof. Michael J. Griffin (English, UL)

Dr Richard Kirwan (History, UL)

Dr Christina Morin (English, UL)

Dr Karol Mullaney-Dignam (History, UL)

Dr Breandán Ó Cróinín (Irish, MIC)

Dr Ruán O'Donnell (History, UL)

Prof. Philip O'Regan (Kemmy Business School, UL)

Dr Gordon Ó Riain (Irish, UL)

Dr Catherine Porter (Geography, UL)

Dr Darach Sanfey (French, MIC)

Prof. Geraldine Sheridan (Emeritus Professor in French, UL)

Dr Clodagh Tait (History, MIC)

Centre for  
**Early Modern Studies**  
Limerick

## CEMS Dissertation Prize

The Centre awards an annual prize for the best Final-Year Project dealing with an early modern topic to a student in the University or at Mary Immaculate College.

### Recipients

2019	Shaunagh O'Reilly (UL)	'Shakespeare: an inspiring playwright'.
2020	Keith Ó Riain (MIC)	'Fílí na Máighe: a case study of Gaelic Irish <i>mentalité</i> in the mid eighteenth century'.
2021	Gemma Critchley (UL)	'Reuse and recycle: a discussion on similarities in the beliefs of Pre-Reformation and Reformation reformers'.
2022	Cian Rowan (UL)	'Courtiers, conquistadores, and administrators: imperial expansion and domestic unrest during the early years of the Spanish empire'.
2022	Abaigéal Drummy (UL)	'Léiriú na mban: an chaoi a ndéantar tubaiste mar thoradh ar iompar na bhfear i leith na mban agus a gcuma fhisiceach; Staidéar inscne ar stádas na mban i litríocht na Gaeilge'.
2023	Aaron Keane (UL)	'The philosopher king: wisdom, eternal knowledge and epistemology in King Alfred's religious texts'.

# UNIVERSITY OF LIMERICK/MARY IMMACULATE COLLEGE HISTORY RESEARCH SEMINAR

The seminar series (posted on the Department of History web site at the start of each semester) provides a focal point for each postgraduate student in the Department, particularly those engaged in full-time research leading to the doctoral degree. For the academic year 2023-24, seminars are organised by Mary Immaculate College. For further information contact [liam.chambers@mic.ul.ie](mailto:liam.chambers@mic.ul.ie)

## Autumn Semester

26 September 2023 – 5.30 p.m. Room G08 (Foundation Building)

Dr Róisín Healy (University of Galway), 'British and Prussian rule on the periphery: the Fenian and Polish conspiracies of the mid-1860s compared'.

17 October 2023 – 5.30 p.m. Online (MS Teams)

Professor Sarah Covington (City University of New York), 'Oliver Cromwell's mad proconsul: Daniel Axtell in Kilkenny'.

<https://www.eventbrite.ie/e/prof-sarah-covington-limerick-history-research-seminar-tickets-713804557647>

7 November 2023 – 5.30 p.m. – Room G08 (Foundation Building)

Dr Paul O'Brien (Mary Immaculate College), 'From cathedral to castle: R. D. O'Brien, land agent, 1844–1917'

Dr Helene Bradley Davies, (Mary Immaculate College), 'Limerick Blue Coats: managing an urban charity school, 1724-1881'.

21 November 2023 – 5.30 p.m. – Room G08 (Foundation Building) & Online (MS Teams)

Professor Roger Stalley (Trinity College Dublin), 'Heroic monuments of the medieval past: Irish sculptors and the making of the high crosses'

This seminar will take place in-person but will also be available online. Register in advance here: <https://www.eventbrite.ie/e/prof-roger-stalley-limerick-history-research-seminar-tickets-713827536377>

*Organised in conjunction with the MCHRI (Material and Cultural Heritages of Religion in Ireland research network)*

28 November 2021 – 5.30 p.m. – Room G08 (Foundation Building)

Dr Huw Bennett (Cardiff University), 'Uncivil war: the British army and the Troubles, 1966-1975'.

Everyone is very welcome.

For online seminars, **registration in advance at the links above is essential.**



## FACULTY PROFESSIONAL ACTIVITIES

History faculty participate actively as members of local, national and international historical organisations. These include the Irish Association for Australian Studies, the Irish Historical Society, the Irish Labour History Society, the Eighteenth-Century Ireland Society, the Society for the Study of Nineteenth-Century Ireland, the Irish Association for European Studies, the Group for the Study of Irish Historic Settlement, the Irish Georgian Society, the Irish Economic and Social History Society, the German History Society, Der Verein für Reformationsgeschichte, the Renaissance Society of America. Faculty continue to deliver papers to these societies and to participate in their conferences.

Dr Ruán O'Donnell is secretary of the Irish Centre for Australian Studies. Dr David Fleming is a former Secretary and member of the Committee of the Eighteenth-Century Ireland Society, treasurer of the Group for the Study of Irish Historic Settlement and a former chairman of the Irish Georgian Foundation. Dr Ciara Breathnach is an Irish Research Council Laureate Awardee 2018-2023. She currently sits on the Board of the National Library and is a member of the National Archives Advisory Council and the Irish Manuscripts Commission, and a member of the Association of Medical Humanities Council. She is a former member of Heritage Council, and a former secretary and president of the Society for the Study of Nineteenth-Century Ireland. Dr Richard Kirwan is a member of the Royal Irish Academy's Historical Studies Committee. Dr Karol Mullaney-Dignam is a member of the international [Sound Heritage](#) network – leading the Irish Research Council-funded [Sound Heritage Ireland](#) project – an inter-sectoral forum for communication and collaboration on issues concerning the 'sounding' of historic properties. She has previously worked on public history research and heritage interpretation projects with the Office of Public Works.

## STUDENT REPRESENTATION AND VIEWS

### Direct Student Feedback

In order to ensure that students can make a direct impact on the ways in which they learn, a lecturer or tutor may ask students to complete a questionnaire at the end of each module. Alternatively, your views on a module or a lecturer may be ascertained by way of a survey administered by the Centre for Teaching and Learning.

Very occasionally, students may feel that a tutor is unresponsive to their articulated concerns. If this happens there are a number of steps that can be taken. You can talk to your lecturer about the problem, and ask him or her to intervene either with the tutor concerned or with the Head of Department. Alternatively, you can ask one of the class representatives to take the issue up privately with the staff member responsible.

Most problems can be sorted out by discussing them directly with the tutor concerned. If this does not work you should not hesitate to take the problem to a third party in one of the ways outlined above. It is in the interests of everyone involved that any such problems are known and dealt with as soon as possible. Making use of these procedures, when appropriate, is both your right and your duty.

### Students' Forum and Undergraduate Teaching Board

Student opinion and experience is greatly valued both in accessing the quality of what is being taught by history faculty and how modules and programmes can be developed. The Department has two formal methods of obtaining student opinion, through the Students' forum and the Undergraduate Teaching Board.

Student representatives meet the head of Department in a *Student Forum* once every year, where any issue relating to teaching and the student experience may be discussed.

The *Undergraduate Teaching Board* reviews and develops history modules and programmes and advises the Department on strategic and long-term issues relating to undergraduate teaching and assessment. Two student representatives are appointed to sit on the Board to provide advice and information on student experience.

## **HISTORY SOCIETY**

Founded in 1997, the University of Limerick History Society is a large, friendly and thriving student organisation that aims to provide a wide range of activities for its members.

History faculty assist in and support the activities of the Society which all students interested in history – and not just those taking modules in history – are encouraged to join. During the academic year, the society organises lectures and field.

## **HISTORY STUDIES**

*History Studies* is a peer-reviewed publication of postgraduate students at the University of Limerick. First published by the University's History Society in 1999, it continues to be published on an annual basis, and is the only student-managed and published journal in Ireland.

For more information on the journal as well as submission details see:

<https://www.ul.ie/artsoc/history/history-studies>

Editors: Rachel Beck and Lisa McGeeney

## **IRISH HISTORY STUDENTS' ASSOCIATION**

The Irish History Students' Association (IHSA) was established in 1950 to provide a means for history students to meet and present their research in a friendly and social environment. Its committee has members from each of Ireland's history societies, who are responsible for organising an annual conference. Staff and students from the Department have a long and distinguished engagement with the IHSA. Students and especially postgraduates are encouraged to present papers at the conference, details of which will be posted. For more details visit: <https://ccsihsa.jimdo.com/>.

## RESOURCES

### GLUCKSMAN UNIVERSITY LIBRARY

The Library is one of the most important resources you will use as an undergraduate. The Library staff will always react constructively to your questions. Never be afraid to ask them for help if you are unsure how to find the book or periodical that you need.

The Humanities librarian is Pattie Punch, phone: 061-202185, [pattie.punch@ul.ie](mailto:pattie.punch@ul.ie)

The Library website: <https://www.ul.ie/library>

### Advanced library use

As your programme progresses you will be expected to develop skills in finding and handling information more independently and critically than before. Good information-finding skills will enable you to easily locate alternative sources than those on your reading lists.

As the first stage in finding materials beyond your reading lists, try the 'keyword'-search facility on the online library catalogue.

For periodicals, you should use the library catalogue to identify journals in the stacks and JSTOR and Swetswise, which are electronic-journal resources that contain many of the best history journals. These resources will allow you to carry out searches for the authors and subjects that interest you, as well as print the articles you require. An online bibliography of Irish periodicals and articles can be found at [www.irishhistoryonline.ie](http://www.irishhistoryonline.ie)

Useful electronic databases that are available from the Library can be found on the Library Homepage.

### SPECIAL COLLECTIONS AND ARCHIVES

The Special Collections and Archives department contains the University of Limerick's rare books and manuscripts. The Collections' holdings include: over 20,000 volumes including maps; several manuscript collections; postcard collections numbering some 12,000 items; prints and engravings. The Library also contains the Bolton Library and the Leonard and Norton collections.

The Special Collections librarian is Mr Ken Bergin, phone: 061-213158, e-mail [ken.bergin@ul.ie](mailto:ken.bergin@ul.ie)

### DEPARTMENT WEBSITE, FACEBOOK AND TWITTER

The Department of History website <https://www.ul.ie/ULH/> contains a good deal of relevant information, including staff office hours and details of staff publications, module outlines and other teaching materials.

Stay in touch with the Department via its Facebook page. You might *Like* it! Or, follow @HistoryUL to keep posted on all events and news happening within the Department.

## POSTGRADUATE PROGRAMMES

The Department of History offers the following taught postgraduate programmes:

### **M.A. History**

*A one year, full-time programme of five taught modules and a dissertation of 15,000-21,000 words on an approved topic.*

Course Director: Dr Niamh NicGhabhann

### **M.A. Local History**

*A part-time, evening degree over two academic years in association with the Departments of History and Geography, Mary Immaculate College, and the Department of Culture and Communication, UL. Students attend a total of seven modules and complete a dissertation of 15,000-21,000 words embodying the results of original research into an approved topic.*

Course Director: Dr David Fleming

### **M.A. History of the Family**

*A one year, full-time degree programme of five taught modules, and a dissertation of 15,000-21,000 words on an approved topic. Alternatively, this degree may be taken part-time over two years, or online.*

Course Director: Dr Ciara Breathnach or contact Dr Rachel A Murphy

### **M.A. Public History and Cultural Heritage (online)**

*The Public History and Cultural Heritage MA programme is offered as a one-year full-time or two-year part-time online/ blended postgraduate degree programme.*

Course Director: Dr Karol Mullaney-Dignam

## RESEARCH DEGREES

Having studied history as an undergraduate or as part of a taught postgraduate programme, a student may wish to undertake advanced research leading to a Research Masters (M.A.) or a Doctor of Philosophy (Ph.D.) degree. Members of the history faculty supervise research in areas of their particular expertise and applications are welcome from highly motivated graduates wishing to undertake full-time research. For a preliminary informal discussion on research proposals please contact any member of the history faculty listed in this booklet.

Information on application procedure, fees, grants, University awards and scholarships, and financial assistance may be obtained from the office of Assistant Dean Research, Faculty of Arts, Humanities and Social Sciences or from the office of the Dean of Graduate Studies.



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