

**CWL 421—Celtic Literature—“Anglo- and Celtic Irish Literature:
The ‘Big House’ Meets the Underground.”**

Dr. Jacqueline Fulmer

TTH 11:00-12:15

Website:

Office ph.:

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Description and Goals:

In this section of Celtic Literature, we will read works by some of the biggest names in Irish literature, as well as some of the lesser-known but no less enjoyable names in the field. The axis on which our reading spins, the “Big House vs. the Underground,” helps us compare works treating the Anglo Irish (those Irish whose families came from England along with the English occupancy) and the Celtic Irish (those Irish whose families came much longer before with the Celtic invasions). (Note that such grouping will not always fall along such a neat and tidy line!)

Simply put, the English who conquered then oversaw the reorganization of Ireland spoke English and often lived in the “big house,” while the (somewhat more) indigenous Celts spoke Irish and often lived in “cottages” (huts) on the property of the big house. Throughout the centuries, this juxtaposition created tensions—and some really gripping literature. Even when the Celtic invasion took place prior to recorded history, bards told of how the Celtic tribes themselves displaced the *Tuatha Dé Danann*, the “People of Dana,” the Irish goddess who presided over a people lost in the mists of lore. These people, in turn, became the “Little” or “Good People,” who retreated underground to “fairy forts,” as some of the folklore passed down tells it.

When, later on, the English took over, the “underground” aspects of fairy lore sometimes stood in for the tensions between the real life rivals for the land.

As we trace aspects of power, as represented by “big house” images, and aspects of hidden rebellion, as represented by “underground” or fairy lore images, the class will work together to sharpen its literary knowledge, analytical powers, and professional writing skills.

Celtic Literature satisfies the Segment III, Folklore Cluster, requirement.

COURSE REQUIREMENTS:

Attendance and participation are mandatory, as you will help each other throughout the semester. **Come prepared to write and talk** about what you have read for class. **Everyday—On time.**

I will be expecting the professional manners and work habits befitting upperclassmen such as yourselves. Therefore, I must enforce a no-lates policy for your presence and your papers. If for some reason, you cannot make it across campus by the beginning of class, please see me by the end of the second week, as you may need to take this course at another time. If an emergency prevents your turning in your work on time, I will need written documentation from medical personnel, the legal system, or a similar affidavit.

- **CWL 421 Course Reader. Copy Central Printing**, 2336 Market St., San Francisco, CA
Tel: 415-431-6725 (Available first week of classes.)

- **Edgeworth, Maria. Castle Rackrent**. Oxford: Oxford University Press, 1999. ISBN# 978-0192835635.

- **Hacker, Diana.** Use this version—**A Writer's Reference: FIFTH Edition**. Boston: Bedford/St.Martins, 2003. ISBN# 0-312-39767-4.
- **Joyce, James. Dubliners**. Clayton, Delaware: Prestwick House, 2006. ISBN#978-1580491655.
- **Stoker, Bram. Dracula**. Use this version—**Signet Classic, with intro. by Leonard Wolf**. ISBN-10#: 0-451-52337-7. OR Available free on: [<http://www.gutenberg.org/etext/345>]
- All e-mails and ILearn website announcements about changes in the course, once broadcast, become the responsibility of the student to maintain. (<http://ilearn.sfsu.edu>)

GRADE PERCENTAGES:

Class Participation	(20%) =	Quizzes + Sharing Insights & Q&As
Midterm I	(10%) =	Written, “Blue Book” Analysis of Texts, will be basis for Paper I.
Peer Edit Session I	(10%)	
Analytical Paper I	(20%) =	5-7 pg.s, typed double-spaced, including 2 outside critical sources
Peer Edit Session II a	(10%)	
Peer Edit Session II b	(5%)	
Analytical Paper II	(25%) =	5-7 pg.s, typed double-spaced, including 3 outside critical sources (This will represent your “Take Home” Final Exam.)

COURSE SCHEDULE:

WEEK 1

Thurs. (First Day of Class—Jan. 24) Introduction to Course
Start studying the Terms Lists in Reader & Use the Self-Quiz on Terms at iLearn.

WEEK 2

Tues. ***Please Turn in Your Signed Course Acknowledgement***
 Reader: “The Midwife Who Lost an Eye,” as retold by Conall O’Beirn, *The Field Day Anthology of Irish Writing, Volume IV*. pp. 1294-1296.
 Reader: “Midwife to the Fairies,” *Blood and Water*, Éilís Ní Dhuibhne. pp. 25-34.

Thurs. **TERMS—QUIZ #1—Bring a Zeus Test Service Answer Sheet.**
 Discussion of “Midwife” stories continued.
 Reader: “Legends of the Supernatural,” Angela Bourke & Patricia Lysaght. *The Field Day Anthology of Irish Writing, Volume IV*. pp. 1284-1286.

WEEK 3

Tues. Reader: “Digging Deeper into Ireland,” pp. 24-33; “Brief Timeline of Irish History.”
 Thurs. Reader: “Prologue: Irish Enough,” *Anglo-Irish: The Literary Imagination in a Hyphenated Culture*, Julian Moynahan, pp.4-11.

WEEK 4

Tues. Reader: “The Pillow Talk,” *The Tain*, translated by Thomas Kinsella. pp. 52-58.
 Thurs. Reader: Excerpts from “A View of the Present State of Ireland,” Edmund Spenser.
Discussion of MIDTERM I and PAPER I

WEEK 5

Tues.

Reader: "A Modest Proposal," Jonathan Swift.

Thurs.

Reader: "Lamenting the Dead," Angela Bourke; "The Lament for Art Ó Laoghaire," as originated by Eibhlín Dhubh Ní Chonail. *The Field Day Anthology of Irish Writing, Volume IV*. pp. 1365-1367, 1372, 1378-1384.**WEEK 6***Castle Rackrent*, Maria Edgeworth. Read up to the "Sir Connolly Rackrent" section. (Castle Rackrent is 174 pages, and though short, contains older English and dialect.)**OPTIONAL: Check Midterm I with Me Via Office Hours or E-mail.****WEEK 7**

Tues.

Castle Rackrent. Finish reading the second half.

Compare "Upstairs/Downstairs" relationships and folklore references with other works we've read thus far.

Thurs.

MIDTERM—Thurs., March 6. BRING:

- (1.) Blue Book(s) (*skip every other line*).
- (2.) A printout of your thesis statement.
- (3.) A printout (i.e., outline) of your subtopics.
- (4.) The textual examples you will use to illustrate 2 of those subtopics.
- (5.) 2-3 quotes (with Author name & Pg. #s) from 2 critical sources. (3 Required on Midterm/Paper II)
- (6.) **Goal: Demonstrating your thesis, subtopics, and the "proof" (textual and critical quotes) for a FEW of your subtopics, in order to show me an abbreviated "test run" of your paper. (Ok to not have the conclusion yet.)**

[Warning! Don't try to look up your quotes "on the fly" during the exam! You won't be able to finish the exam in time!]

WEEK 8*Dracula*, Bram Stoker (First Third of Book.)**OPTIONAL: Check Paper I. with Me Via Office Hours or E-mail.****WEEK 9***Dracula* (Second Third of Book.)Reader: Please review the Editing and Proofreading "Checklists" compiled from Hacker's *A Writer's Reference* and from *Write for College*. Review "Citing Electronic Sources" for guidelines regarding online sources.Also see the Sample Paper from *Write for College* that gives an example of an Extended Literary Analysis.-----**WEEK 10 = SPRING BREAK—MARCH 25-28**-----**WEEK 11**

Tues.

Dracula (Last Third of Book.)Reader: "Undead in the Nineties: Bram Stoker and *Dracula*," *Irish Classics*, Declan Kiberd. pp. 371-398.

Compare "Upstairs/Downstairs" relationships and folklore references with other works we've read thus far.

Thurs.

PEER EDITING SESSION I., Thurs., APRIL 3. ATTENDANCE REQUIRED.

WEEK 12

Tues. Reader: “When You Are Old,” “No Second Troy,” “Easter, 1916,” “Sailing to Byzantium,” William Butler Yeats. pp. 1-5.

Thurs. Yeats discussion, continued.
PAPER I. DUE Thurs., APRIL 10.

WEEK 13

Tues. “Notes” & “Reading Pointers” pp. 4-8; “Araby” pp. 25-29; “Clay” pp. 79-84; and “The Dead” pp. 135-168, *Dubliners*, James Joyce. Prestwick House edition. Please also refer to the Glossary and Vocabulary notes pertaining to these sections.
Reader: Please refer to pp. 211-215, 234-237, & 245-249 for excellent supplementary materials from the Norton Critical Edition of *Dubliners*.

Thurs. *Dubliners*, continued.
OPTIONAL: Check your Paper II Thesis & Sources with me.

WEEK 14

Tues. Reader: “Séamus who was called ‘Pléasc,’” excerpt from *Peig: The Autobiography of Peig Sayers of the Great Blasket Island*, Peig Sayers. pp. 118-126.
Reader: “Life Stories,” Angela Bourke & “Peig Sayers,” *Field Day Anthology of Irish Writing, Vol. IV*, pp. 1198-1200.

Thurs. *The Bray House*, excerpts, Éilís Ní Dhuibhne. pp. 5-13, 62-71, 157-179, 211-255.

WEEK 15

Tues. **PEER EDIT SESSION II a.,—Tues, April 29. (ATTENDANCE REQUIRED)**

(Bring FULL 5 pages + Works Cited pg.)

Thurs. *The Bray House*, excerpts, continued.

WEEK 16

Tues. Semester Review

Thurs. **PEER EDITING SESSION II b., Thurs., May 8. ATTENDANCE REQ'D.**
(Bring FULL 6 pages + Works Cited pg. with 3 Critical Sources [non-fiction, essay format])

WEEK 17

Tues. **PAPER II. DUE Tues., May 13. (=TAKE HOME FINAL)**

Thurs. Semester Review—I hope to hand back your Final Papers by the last day of class.

Attendance:

- A. You are responsible for all material, syllabus changes, procedures, or assignments explained in class or e-mailed to you from the instructor or from ILEARN. (<http://ilearn.sfsu.edu>)
- B. In-class writing assignments and homework often include questions on material presented only in class, so your attendance reflects your performance in these areas.
- C. Participation in class activities will make up a significant portion of your grade.
- D. The rule of thumb is that anything beyond three absences will result in one whole grade drop for the semester, especially if you have absences on peer editing workshop days, which incur extra losses of points. Further absences result in further grade drops.

I.e., more than three unexcused absences over the semester will result in the lowering of your **overall** grade by **one level per absence** (lowering an A- to a B+, for example).

- E. There will be no excused late papers for computer-related failures such as printer problems, crashed hard drives, power outages causing media corruption, etc. Back up your work regularly.

Each day late will result in the lowering of your **paper** grade by **one level per day late** (lowering an A- to a B+, for example).

- F. **Three lates** will equal **one absence**. Someone with a "perfect" attendance—but habitually late—could still receive a whole grade drop for the semester.
- G. The class (and I) will not want to lose time from a speaker having lost place due to interruption.
- H. Nor will I want to inform habitual latecomers of what they had missed in the beginning of class. For these reasons, I have to enforce a strict NO Lates policy.

[Note on Disability-Related Accommodations: If you need disability-related accommodations in this class, if you have emergency medical information you wish to share with me, or if you need special arrangements in case the building must be evacuated, please inform me immediately. Please see me privately after class or at my office. Students who need academic accommodations (for example, a note taker), should request them from the Disabled Resource Center, (415) 338-2472 (voice or TTY). DRC is the campus office responsible for documenting disability-related needs for academic accommodations, assessing those needs, and planning accommodations in cooperation with students and instructors as necessary and consistent with course requirements. If you do not know whether or not you qualify for these services, please contact DRC, and they will help you find out.]

Paper and Assignment Protocol

I. Paper I & II Assignment Overview:

A. Thesis Development:

1. **Find a pattern** in the story (or stories you are comparing): Trace **how** and **why** a **specific element** in this story repeats in this story.
2. ***Suggested thesis topic:*** Try looking for a **pattern of evidence in the relationships** between characters of **tension between** a dominant (or “conquering”) group & a subordinate (or “conquered”) group: What kind of tension is occurring? How does the reader know this is happening? What results from the tension? What does this reveal?
3. **Prove the pattern exists:** Cite and explain examples of the pattern’s occurrence from the story. **Select a few brief quotes from the story to help explain the pattern you see.**
4. ***Do not summarize the story!***
5. **Explain why this pattern is important in understanding the story or stories.**

B. Organizing the Body of the Paper:

1. **Structure your essay with a thesis statement (include in that paragraph a forecast of what subtopics you will cover in your paper), topic sentences (with transitions between paragraphs), and a conclusion.**
2. **Format quotes and textual citations according to MLA style.** (See examples in Hacker Ref. book’s MLA section.)
3. **Use MLA format at the end of the paper for the Works Cited page.** (See Hacker.) (Also note that all publisher information is xeroxed for you in the reader in front of each selection.) **Center the phrase “Works Cited” in the middle of the page after the end of the essay.**
4. **Use parenthetical citation format (see Hacker) after a quote:** “end of sentence” (Dundes 6). Or: . . .When the mermaid leaves . . . Ní Dhuibhne writes, “The mermaid said, ‘Bye-bye, you big ninny!’” (Ní Dhuibhne 169). The period goes at the end of the sentence, not before the (). Note, too, the use of single quote marks within double quote marks for a quote-within-a-quote.

C. Revision & Final Copy Checklist:

__ (1.) 5-7 Typed Pages.

__ (2.) Thesis Statement—with clear subtopics that correspond to paragraphs—in the order that they appear in the essay.

__ (3.) Transitions between paragraphs. See the *Write for College* pg. 108 for quick reference.

__ (4.) Critical Quotes—with parenthetical citation: According to the storyteller, the Midwife says, “. . .I’ve missed my porridge tonight” (O’Beirn 32). (Note that quotation marks come before parentheses and that the sentence’s period comes after the parentheses.) Limit indented quotes, however! See me on this.

__ (5.) Explanation of why each quote supports your point. Use a prefacing phrase, too, so the quote isn’t just “dropped” into your paragraph. An example of prefacing and explaining a critical quote may look like this: . . .As for the reason why the (character) does not tell (another character) how she actually feels, Angela Bourke

gives one possible reason. Bourke notes, "Characters who evade answering may signal to the reader . . ." (Bourke 87).

__(5.) Works Cited at end of paper, with that phrase centered, and both the fictional and critical work(s) used appearing there in MLA style. See MLA Section of Diana Hacker's *A Writer's Reference*.

__(6.) PAGE NUMBER & NAME on EACH PAGE, and STAPLE the pages.

D. Final Points to Remember When Analyzing Fiction & Folklore:

1. **Ní Dhuibhne's short stories are fiction, *not* folklore**; they are written, not passed down orally, unlike the story told by the unknown storyteller: Conall O'Beirn is a storyteller, whose version of the "Midwife to the Fairies" tale has been recorded and transcribed. His version was passed down to him orally; therefore, this story *is* folklore.
2. **The protagonist of a fictional work NEVER "equals" the author.**
3. **If you have not sketched an outline in a while, look at this page and the following one for samples.** Also, see me for a quick shortcut to outlining called "clustering." I or the LAC advisers can help you get started with "brainstorming" a cluster that will give you a solid thesis and subtopic combination. BUT SEE LAC or ME EARLY! We'll save you time!
4. **--IF you have ANY questions about how to do these steps, SEE ME! I'LL HELP!! Also, contact the Learning Assistance Center, HSS 348, <http://www.sfsu.edu/~lac/tutoring.htm>.)**

II. Formatting of Papers I & II:

- A. **PLACE ALL Midterms and Papers together.** Please use either folder with a pocket OR covers & a strong vise clip. (I cannot carry 40-55 ring binders, but I MUST see your Midterms & Papers together in order to account for improvements in your grades.)
- B. **TYPING:** On ordinary 8 1/2" by 11" paper, **double-spaced, with 1" margins** on all sides.
- C. **FORMAT:**
 1. Name and date on **first page**, top right corner.
 2. MUST be **stapled** when turned in. (Will take points off! I've had students lose pages!)
 3. MUST have **page numbers**. (See #2.)
 4. Formatted using a standard **12-point Times-style font** or in a **10-point Helvetica-style font**. Decorative, tiny, widely spaced, or larger point sizes will not be accepted.
- D. **PROOFREAD:**
 1. **Check for typos**, spelling, usage, grammar, capitalization, title formats, citation formats, punctuation, and sentence structure. Use dictionary in addition to spellchecker and read about usage quirks and homonyms in the handbook.
 2. **Cut extra words, esp. modifiers such as "very," "truly," etc. Limit adverbs & adjectives.**
 3. **Limit Passive Voice ("be" verbs).** These are: "be," "is," "am," "are," "was," "were," "been," and "being."
USE MOSTLY ACTIVE VERBS.
 4. Check the paper again with the instructions. Did you cover each part of them?
 5. **Read the paper aloud to catch awkward phrases, missing words, verbs & pronouns** that do not match their nouns, or anything that doesn't sound good to your ear.
 6. Read it out loud to yourself at least once more & also have someone else read your paper.
 7. *Errors that do not reflect professional writing:*
 - a. **Mixing "it's" for "its,"**
 - b. **Apostrophe/Possessive Errors,**
 - c. **Spelling & Usage Errors,**
 - d. **Verb/Noun (or Pronoun) Disagreement.**
 - e. **Too much passive voice creates clunky and unclear sentences.**

Covering these areas (listed above and below) thoroughly ensures that readers will understand your points.—If you do not recall these details from your lower unit composition courses, come see me! We'll review it together.

Easy Steps for Writing an Essay in Just About Any Situation!

I. Prewriting Stage

- ◆ Review your reading notes
- ◆ Do you see a pattern?
- ◆ If not, try freewriting/brainstorming
- ◆ Circle “like” items
- ◆ Draw ties between linked items
- ◆ Jot an outline

II. Rough Thesis Stage

- ◆ Thesis should have:
 - ◇ A concrete point to prove about the story
 - ◇ No vague terms: “important,” “beautiful”
 - ◇ A “preview” of each subtopic in the essay
 - ◇ Expect to rewrite the thesis AFTER the draft

III. Rough Draft Stage

- ◆ Every paragraph = New topic
- ◆ Transition between paragraphs
- ◆ Use quotes from text as “proof”
- ◆ Preface or “signal” before a quote
- ◆ Explain the significance of quotes
- ◆ Conclusion “reviews” main points
- ◆ No new information in the conclusion

IV. Re-Organization Stage

- ◆ Look back at thesis cluster:
 - ◇ Are essay topics reflected, in order?
- ◆ Check by “labeling” each paragraph:
 - ◇ Jot 1 or 2 words in margin for each paragraph topic
- ◆ Re-write thesis
- Or:
- ◆ Rearrange order of paragraphs

V. Rewriting Stage

- ◆ Rewrite sentences for grammar, punctuation and style
- ◆ Eliminate modifiers to 2-4 per page
- ◆ Eliminate “be” verbs to 2-4 per page
- ◆ Add connecting phrase and introductory clauses for internal transitions between ideas

"What does this grade mean?" . . . Grade Criteria:

A = All assignments turned in on time---Typed. **Mostly Active Verbs (Aim for only a few "be" verbs per page), Limited Use of Modifiers, Verb/Noun Agreement, Great Punctuation.**

Thoughtful, polite, fully engaged classroom participation. Attention paid to material and careful, independent analysis. Essays show depth, individualized response, organized and easy to follow structure with good transitions, clear, *professional writing style*, and **NO MECHANICAL ERRORS. "Outstanding"** level of writing.

A- = All assignments turned in on time---Typed. **More Active than Passive Verbs, Limited Use of Modifiers, Verb/Noun Agreement, Good Punctuation.**

Thoughtful, polite, fully engaged classroom participation. Attention paid to material and careful, independent analysis. Papers show depth, good organization, and clean writing. Ideas carried out almost as well and show almost as much original thought as an A paper. **"Excellent" writing.**

B+ to B = All assignments turned in on time---Typed. **Half Active Voice/Half Passive Voice, Limited Use of Modifiers, Verb/Noun Agreement, Okay Punctuation.**

Polite, fully engaged classroom participation. Attention paid to material and careful analysis. Papers show promise, clean organization and writing, but ideas not as fully carried out, or show as much original thought, as in an A or A- paper. Style and organization may have mild problems. **"Very Good" writing.**

A paper may be "perfect" but may still receive a B sometimes. No writing instructor at a good college can avoid this. The department requires instructors to reserve A grades for "outstanding" papers.

B- = All assignments turned in on time---Typed. **More passive verbs showing, which leaves the sentences sometimes unclear and "lumpy." A few grammar and punctuation problems; unclear sentence structure. "Awk." appears next to paragraphs, due to teacher's difficulty in following the argument.**

Thoughtful, fully engaged classroom participation. Attention paid to material, with some independent observations. Papers show okay-to-good ideas, reasonably functional organization, and mostly clean writing. Style and organization have mild-to-medium problems. Seeking writing assistance at **Learning Assistance Center** on a regular basis will probably improve performance.

C+ to C = All assignments turned in on time*---Typed*. More passive voice than necessary. At least some classroom participation. Attention paid to material. Papers show okay-to-good ideas, reasonably functional organization. Writing in general, style, thesis development, and/or organization have mild-to-medium problems. *Informal language (slang) used.* Seeking writing assistance at **Learning Assistance Center** strongly recommended, in order to ensure a passing grade.

C- = All assignments turned in on time*---Typed*. More passive voice than necessary. Less classroom participation. Some attention paid to material. Papers show okay-to-good ideas, functional organization. Writing in general, style, thesis development, and/or organization have medium-to-serious problems, including writing entirely in passive voice. *Informal language (slang) used.* Seeking writing assistance at **Learning Assistance Center** necessary.

(*However, an A or B range paper will often receive a C- range grade as the result of lateness and/or sloppy execution.)

D = Assignments NOT turned in on time*---Or, NOT Typed (untyped work will not be accepted). * Habitually **late** to class, and/or more than three absences, and even less or impolite classroom participation. Little attention paid to material. Papers not fully thought out, less functional

organization. Writing in general, style, thesis development, and/or organization have medium-to-serious problems even beyond passive voice use. *Informal language (slang) used*. Seeking writing assistance at **Learning Assistance Center** required.

F = Late papers, habitually late to class, sloppy work, poor attendance and participation. Also, **any plagiarized**** assignment (material from other writers **not cited**, passages lifted with a few alterations, text closely resembling someone else's work) brings an automatic F for the semester.

****San Francisco State University
Department of Political Science
Plagiarism Policy**

--"Plagiarism, defined broadly, is the **presentation of another's words and/or ideas as one's own without attributing the proper source**. It is grounds not only for failure of a given piece of work, which could result in failure for the entire course, it could also result in being reported to the administrative body responsible for student conduct violations and being subject to disciplinary action by that body. The same holds true for other forms of academic dishonesty or "inappropriate conduct."

[Academic dishonesty includes allowing another person to write or substantially alter your work for you, then submitting it as your own work. This category also includes copying answers from someone else's exam, with or without that person's knowledge.]

--"**Plagiarism includes** copying material from books, journals, newspapers and magazines as well as taking material from websites and through the internet."

--"**Plagiarism includes** privately purchasing or obtaining papers from any sources which one then presents as one's own."

--"**Plagiarism can be intentional or unintentional**. It is part of each student's responsibility to familiarize themselves with the rules regarding questions of plagiarism."

--The administration recommends " that students **footnote any reference or similarity—whether copied directly, or paraphrased, or partly paraphrased and partly copied—to a source that they consult**."

--Consulting other sources and making use of ideas presented therein is acceptable and even desirable scholarly conduct, but academic honesty entails that the student makes the reader fully aware of that, and to what degree they have used other sources to craft their own text. **Any conceptual material taken from another source, no matter how trivial, must be cited**.

--"**Any material taken word-for-word from another source must be placed in quotation marks and footnoted**. Some handbooks say that **beginning with three words in a row copied from another source** the writer must use quotation marks. . .

--"Remember that **even one word, if it is the intellectual property** of another person (i.e. Foucault's concept of "governmentality") need not be placed in quotation marks, **but [it] does have to be cited**."

--"Students can use the ideas and information from other authors without directly quoting from them, but this **use must be acknowledged**."

--**It is not acceptable to submit an assignment which is simply a paraphrasing of extracts from other authors**: the work submitted must include some intellectual contribution of the student's own.

--**And paraphrasing, while acceptable in limited amounts must be cited as well (and better yet openly attributed in the text)**."

--"**Re-submission of previously graded work** — the submission of the same piece of work for assessment in two different courses by the student author — is not acceptable practice if it is not acknowledged and explicitly approved by the instructor(s)."

--"**The following are not excuses for plagiarism**: 'I didn't realize it was plagiarism,' 'It was readily available on the web,' 'I didn't mean to,' 'I've been under pressure,' 'I didn't know how to cite my sources properly' or 'I have serious (emotional, physical, mental) problems which excuse my acts of plagiarism.'"