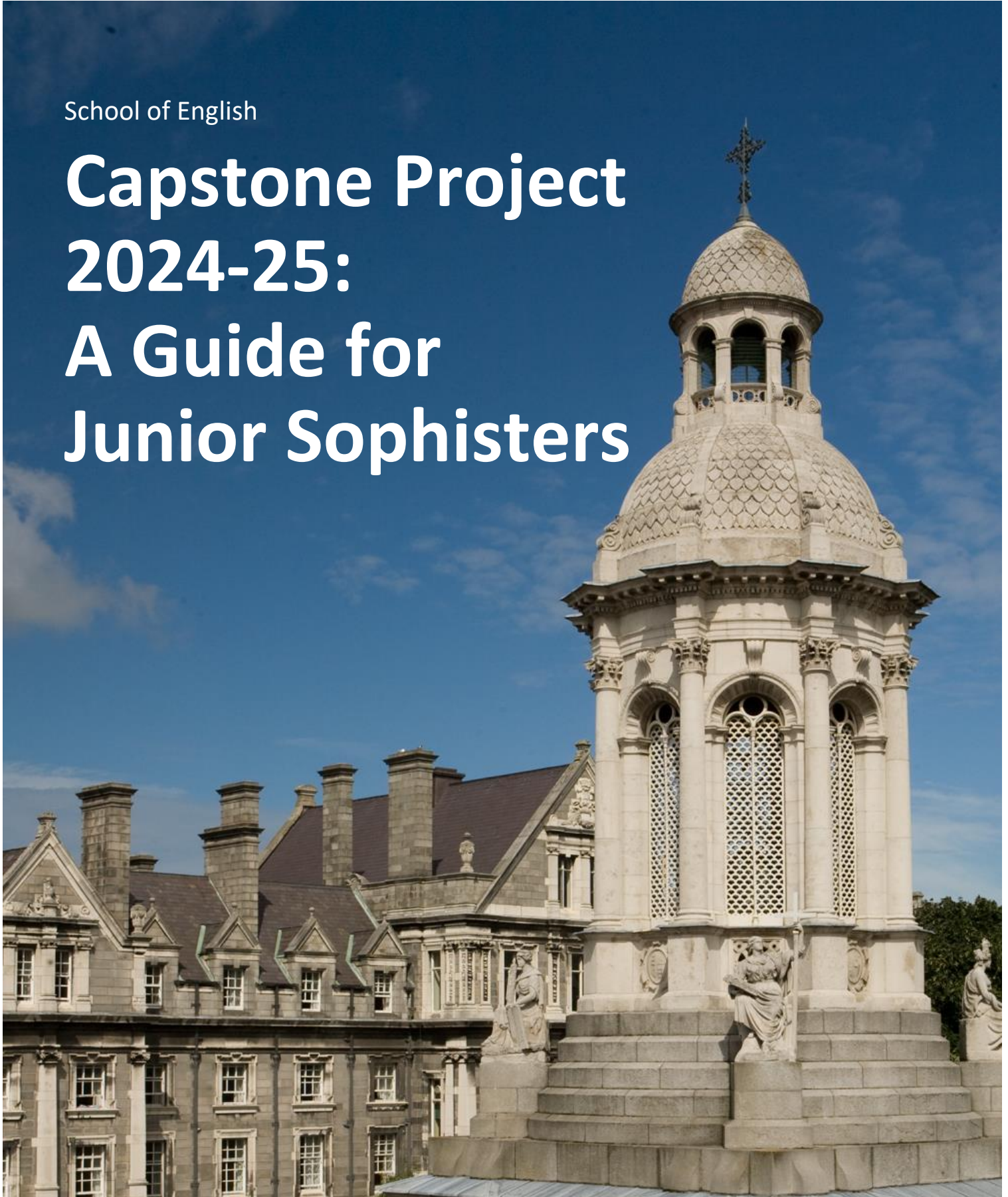**Trinity College Dublin**
Coláiste na Tríonóide, Baile Átha Cliath
The University of Dublin

School of English

Capstone Project 2024-25: A Guide for Junior Sophisters

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1. Compulsory SS Year (Capstone) Projects General Information 2024-25

From September 2017, *all* Senior Sophisters are required to take a 20-credit module of independent research, referred to in the Trinity Education Project's nomenclature as a *capstone project*. This constitutes one third of the final year's work; the remaining 40 credits will consist of Sophister options, as has traditionally been the case in the School.

According to the document presented to Council on 11 May 2016, TEP's definition of the capstone is a project 'that provides students with an opportunity to integrate the knowledge, skills and competencies which they have acquired during their undergraduate studies, and to demonstrate these in a form appropriate to the discipline'.

For 2024-25 the School of English will be offering three models for this 20-credit capstone to its Senior Sophister students. These models are the **dissertation model**, such as the School has traditionally provided; a **creative writing model**; and an **open collections model**, founded on a project based in College archives or special collections in conjunction with the Library.

The three models, outlined below, aim to provide a variety of approaches and assessments in the final year project.

The chosen capstone model must be clearly distinct from the other 40 credits being undertaken in your Senior Sophister year and from the modules you took in your Junior Sophister year. You must be careful not to repeat material. So, while you might propose a capstone in an area where you've already done some study in a Sophister option, you must make sure that you're working in a different way with texts, or working on different texts from ones that you worked with in your options. Additionally, due to very limited places in both, you won't be able to do the Creative Writing *option module* at the same time as you do a Creative Writing *capstone*. You can apply for both, but being accepted for one will rule you out of the other.

Capstone Project Contacts:

Capstone Project	Name	Email
Dissertation	Dr Ema Vyroubalova (Capstone Co-ordinator)	**vyroubae@tcd.ie**
Creative Writing	Dr Kevin Power	**powerk9@tcd.ie**
Open Collections	Dr Ema Vyroubalova	**vyroubae@tcd.ie**
Sophister Administrator	Ms Elaine Maddock	**maddocke@tcd.ie**

General timeline for application and allocation of capstone projects 2024-25

(Please note: The School will communicate the following information by email to students who are studying abroad or off books in the Michaelmas and Hilary Term immediately preceding their Senior Sophister year.)

For students wishing to apply for the **Creative Writing Model**:

Week 3-4 MT 2023: virtual webinar/meeting to explain the Creative Writing Capstone model, how to write a proposal, the process of supervisor allocation and to answer questions. A list of sample topics/titles of past Creative Writing capstone projects will be available at this meeting.

Week 7 MT 2023: **Creative Writing proposals must be submitted to Elaine in the Sophister office by email by noon, on Friday of Week 7: maddocke@tcd.ie** .

"Creative Writing Capstone Project Proposal" as the subject line of your email.

The proposal should be around 500 words long and should give a clear idea of the subject and scope of the work planned.

Students are also required to submit a sample of recent creative writing of around 1,000 words and a short covering letter detailing their Creative Writing experience.

Forms for the proposals will be emailed to you and will also be available on School website: https://www.tcd.ie/English/. **Friday noon of MT Week 7 is the deadline for submission.**

Week 11 MT 2023: **students receive response/ allocation by email from the Sophister office**.

Week 13 HT 2024: students should contact their allocated supervisors to discuss their individual research plans. Over the summer you should begin to work on your project, as advised by your supervisor.

For students wishing to apply for the **Open Collections Model**:

Week 1 HT 2024: virtual webinar/meeting to explain the Open Collections model, how to write a proposal for it, the process of supervisor allocation and to answer questions. A list of sample archival/collections projects will be available at this meeting.

Week 2 HT 2024: Students considering applying for the **Open Collections** model should **email and/or meet with an appropriate member of staff** during an office hour to discuss their ideas and get feedback.

Week 3 HT 2024: **Open Collections proposals must be submitted to Elaine in the Sophister office by email by noon, Friday of Week 3: maddocke@tcd.ie** .

School of English Capstone Handbook 2024-25

Week 6 HT 2024: students receive response/ allocation from the capstone project committee/Sophister Office via email.

Week 13 HT 2024: students should contact their supervisors to initiate their individual research plans. Over the summer you should begin to work on your research materials, as advised by your supervisor.

Please use "Capstone Project Proposal" as the subject line of your email.

The proposal should be around 500 words long.

The proposal should provide a context for the work proposed and demonstrate critical engagement with appropriate material. It should include an indicative bibliography.

Forms for the proposals will be emailed to you and will also be available on School website: https://www.tcd.ie/English/. **Friday of Week 3 HT at 12 noon is the deadline for submission.**

Week 6 HT 2024: **students receive response/ allocation by email from the Sophister office**.

Week 13 HT 2024: students should contact their allocated supervisors to discuss their individual research plans. Over the summer you should begin to work on your research materials, as advised by your supervisor.

For students planning to do the **Dissertation Model**:

The entire application process for the Dissertation model occurs in HILARY TERM in the JS year.

The Dissertation model capstone is the most popular capstone model and the School has greatest supervisory capacity in the dissertation model. It is the also the default model in the sense that students whose applications for the Creative Writing and/or Open Collections models have been unsuccessful automatically have to apply for the Dissertation model.

Pease note you cannot choose or request your supervisor. Supervisors will be allocated with care--all staff are qualified to supervise UG dissertations and you may be allocated a supervisor who works outside of your dissertation topic.

2023-24

Week 4-5 HT 2024: Online meeting/webinar for JS students to explain the Dissertation model, how to choose a topic, how to write a proposal, and to answer questions

Weeks 5-6 HT 2024: **email and/or meet with an appropriate member of staff** during an office hour to discuss your proposal (i.e. if you want to write on Irish poetry, please contact a member of staff who specializes in that area)

Week 9 HT 2024: **The dissertation capstone project proposals submitted to Elaine in the Sophister office by email: maddocke@tcd.ie** .

Please use "Capstone Project Proposal" as the subject line.

The proposal for the dissertation model should be a paragraph or two (around 500 words in total). It should provide a context for the work proposed and demonstrate critical engagement with appropriate material. It should include an indicative bibliography.

Forms for the dissertation proposal will be emailed to you and will also be available on School website: https://www.tcd.ie/English/. Friday of HT Week 7 at 12 noon is the deadline for submission.

Week 12 HT 2024: **students receive response/ allocation by email from the Sophister Office**.

Week 13 HT 2024: students should contact their supervisors to discuss their individual research plans. Over the summer you should begin to work on your research materials, as advised by your supervisor.

ALL MODELS:

2024-25

Senior Sophister year MT 2024: you will begin submitting work on your dissertation. There will also be one COMPULSORY webinar on how to plan work for your dissertation and one webinar on using the Library resources.

Each student will agree with the supervisor a timeline for production of work.

This should include:

 (a) the drafting of a preliminary outline and a working bibliography of primary and secondary sources

(b) specific deadlines for the completion of individual sections/chapters over the course of Michaelmas and Hilary Terms.

(c) **The dissertation must be submitted by all students no later than noon on Friday of Week 9 of Hilary Term 2025 via Blackboard.**

2.   Creative Writing Model

The purpose of the creative project is to allow students to work on a long writing project, which can be a novel, a novella, or stories, or any other form of creative writing for which we can offer supervision in the School. The project will be an original portfolio of either

short fiction, or an excerpt from a longer work of fiction, or short stories, or a piece of narrative non-fiction. The project should be viewed as preparation for a first collection of stories, or as the foundation of a novel.

The portfolio may be:
1. **FICTION:** 10,000-12,000 words of fiction which can take the shape of several short stories, or an excerpt from a longer work-in-progress.
2. **NARRATIVE NON-FICTION:** 10,000-12,000 words such as memoir, life-writing.
3. **POETRY:** Students will be asked to write poetry capstones in one of the following two formats: *either* 280 lines of poetry accompanied by a 1500 word reflection on any aspect of poetic form; *or* 180 lines of poetry accompanied by a 2500 word reflection on any aspect of poetic form.
4. **A FULL-LENGTH PLAY FOR THE STAGE** WITH SUPPORTING MATERIALS (as agreed with the supervisor): 10,000 – 12,000 words. The work must be for the stage. Play scripts for radio, television and cinema will not be acceptable.

   Fiction and play assessment: 1 component:
   A Portfolio of creative writing, word counts as above: 100%; submit Friday week 9 HT 2025

   Poetry assessment: 2 components:
   Either:
   1. Poetry (280 lines): 70%; submit Friday in week 9 HT 2025.
   2. Reflection on any aspect of poetic form (1,500 words): 30%; submit Friday week 9 HT 2025.
   Or:
   1. Poetry (180 lines): 70%; submit Friday week 9 HT 2025.
   2. Reflection on any aspect of poetic form (2,500 words): 30%; submit Friday in week 9 HT 2025.

Each Creative Writing capstone project will be read, evaluated, and given an agreed mark by your supervisor and one other member of staff. All Capstones will also be made available for the External Examiners at the School Examination Board.

Timeline:
The creative project will be supervised in the same manner as the dissertation model (see above). Supervision will be offered by the Creative Writing staff of the Oscar Wilde Centre. Spaces are limited and you may not do a Creative Writing Capstone and a Creative Writing Sophister option due to limited places.

The timeline for applying in MT 2023 of your JS year is given above, on page 4

2024-25 Senior Sophister year MT: you will begin submitting work on your portfolio. There will also be one COMPULSORY taught preparation class for the Creative Writing model.

Each student will agree with the supervisor a timeline for production of the portfolio.

This should include:

(a) the drafting of a preliminary outline and a working bibliography of primary and secondary sources.

(b) specific deadlines for the completion of individual sections over the course of Michaelmas and Hilary Terms. The number of sections will vary from portfolio to portfolio.

(c) **The portfolio must be submitted by all students no later than noon on Friday of Week 9 of Hilary Term 2025 via Blackboard. Details will be provided nearer the date of submission.**

Aims:
The main purposes of this module are:
- to enable students to acquire a deep knowledge of their chosen art form and the work of its most notable practitioners
- to develop their practical and creative skills in a specific genre and to encourage them to take risks in their creative practice
- to enable students to undertake independent research relating to their project

Learning Outcomes:
By the end of their project students will be able to demonstrate a practical and critical knowledge of their chosen field in terms of subject, form, genre, language, narrative, appropriate research, synthesis of materials, and the management and delivery of a substantial, coherent and original piece of work.

3.   Open Collections Model and List of Potential Project Topics

The open collections model invites students to engage with College's archival and print collections. Lecturers in the School have identified materials in Early Printed Books (EPB) and the Manuscripts & Archive Research Library (M&ARL) on which they would like to work with students – details are below. This model of capstone project has a threefold approach, resulting in three assessed pieces: an analytical essay of c. 5,000 words, an account written by students reflecting on their learning process, and a public-facing digital element such as an online exhibition, podcast, blog, or mapping project.

Assessment components:

1. Analytical essay (5,000 words): students will be required to complete this aspect of the project first. It will take the form of an essay, in which students must articulate why this research project matters and apply appropriate theoretical readings. It is not necessary for the essay to include any consideration of digital humanities (DH). (40%; submit Friday in week 1 HT 2025)
2. Reflective account of process (no strict word count): students will keep a (physical or digital) project notebook, in which they reflect on their learning process, the technical and intellectual demands of the project, such as copyright or paleography,

and will identify the target user(s) of the public-facing digital element. Students will submit entries to their supervisor on 3 occasions (see Timeline below), and the journal will be given an overall mark at the end of the capstone process. (20%; submit by week 8 HT 2025)

3. Public-facing digital element that will translate the ideas and findings of the essay into a more accessible register and visual format such as online exhibitions; podcasts; blogs; mapping projects. (40%; submit in week 9 HT 2025)
    The capstone must be submitted by all students no later than noon on Friday of Week 9 of Hilary Term 2025, via Blackboard. Details will be provided nearer the date of submission.

Platform for public-facing digital element:
The platform to be used for these projects is [WordPress](#). Each supervisor will direct the student toward helpful YouTube tutorials for designing WordPress sites and can flag a selection of excellent WordPress / blog sites that the student (and markers) can keep in mind as models. Here are some examples:

*   https://rylandscollections.wordpress.com/2016/09/08/mapping-the-friends-and-collaborators-of-jeff-nuttall/
*   https://www.bl.uk/20th-century-literature/articles/among-friends-little-magazines-friendship-and-networks
*   https://rylandscollections.wordpress.com/
*   http://blogs.bl.uk/digitisedmanuscripts/
*   https://readingmedievalbooks.wordpress.com/
*   Eighteenth-Century Ireland Society: https://www.ecis.ie/blog/
*   Irish Gothic Journal blog: https://irishgothichorror.wordpress.com/issues/
*   Horace Walpole at 300: https://campuspress.yale.edu/walpole300/

Assessment
Each Open Collections capstone project will be read, evaluated and given an agreed mark by your supervisor and one other member of staff. Capstones will also be made available for the External Examiners at the School Examination Board.

Grading scheme
The analytical essay and reflective journal will be marked following the marking guidelines in the Sophister handbook. We will also follow these guidelines for the public-facing digital element, with these additional considerations:

1. The student will be assessed on how successfully the digital element translates some of the scholarship, research and ideas of the analytical essay into a more accessible register and visual format
2. In the reflective journal, the student will indicate the target user(s) for the digital element – this will be taken into account by the markers

Copyright considerations
The digital element of all projects will be designed to be public-facing. However, we require that all WordPress sites are password-protected while they are works-in-progress, until they have been marked. Students will reflect on copyright issues as part of their projects, so all

projects will ideally become freely available once they are marked, but the password-protection may need to be retained if a finished WordPress site infringes copyright.

Images / Library

Students will identify any photographs or scans of material from EPB or M&ARL to be included in their WordPress sites in good time and will liaise with the library team to arrange for suitable images. Supervisors will encourage students to consider using images that have already been digitised by DRIS (Digital Resources and Imaging Services), and should also ensure that the student knows how to fill in a request form for photographs/scans and assist students as they liaise with the library team to arrange images, but it will be the student's responsibility to complete and submit any such requests.

Timeline

- Week 1 HT 2024: virtual webinar/meeting to explain the Open Collections model, how to write a proposal for it, the process of supervisor allocation and to answer questions. A list of sample archival/collections projects will be available at this meeting.
- Week 2 HT 2024: email/meet with an appropriate member of staff to discuss proposal.
- Week 3 HT 2024: students submit proposals to Sophister Office via email. The proposal should be around 500 words long. It should provide a context for the project proposed and demonstrate critical engagement with appropriate material. It should include an indicative bibliography.
- Week 6 HT 2024: students receive response/ allocation from the capstone project committee/Sophister Office via email.
- Week 13 HT 2024: students should contact their supervisors to initiate their individual research plans. Over the summer you should begin to work on your research materials, as advised by your supervisor.
- Students undertaking the Open Collections model will be required to complete the analytical essay first – they will commence work on this essay over the summer of 2024.
- Week 1 HT 2025: **students will be required to submit the 5,000-word analytical essay (40%) by Friday noon of Week 1 of HT 2025.**
- Week 8 HT 2025: students will complete the reflective project notebook in 3 phases and will show their supervisors each of the 3 parts during meetings throughout the year but **the notebook is also to be submitted as one final document for an overall mark (20%) by Friday noon of Week 8 of HT 2024.**
- Week 9 HT 2025: completion and submission of public-facing element (40%). **The public-facing element must be submitted by all students by Friday noon of Week 9 of HT 2025. Details will be provided nearer the date of submission.**

In addition to the supervisory involvement that each student will have from the lecturer who is overseeing work on a particular set of archival materials, there will be online and/or in-person events for the entire group of students undertaking the Open Collection model. Details will be provided in MT 2024.

Learning Outcomes

This module equips students to:

- Conduct original archival research
- Work both as independent scholars and in a collaborative research group
- Create public-facing digital outputs
- Engage in critical thinking
- Build on skills acquired in traditional assessment models throughout the degree
- Develop transferable archival and digital skills
- Communicate academic insights to the general public

<u>AREAS IN WHICH PROPOSALS FOR OPEN COLLECTIONS CAPSTONES WILL BE ACCEPTED IN HT 2025:</u>

<u>We have expert supervisory capacity and excellent archival/manuscript library resources in all the areas listed below**</u>**

3.1 Medieval and Early Modern

1. Beowulf Editions of Children
2. Early Printed Chaucer
3. Sixteenth-Century Bibles

1. **BEOWULF FOR CHILDREN AT THE END OF THE NINETEENTH CENTURY**

Trinity College's Early Printed Books collection contains a number of nineteenth- and early twentieth-century Beowulf translations and retellings, including at least two aimed at children: The Adventures of Beowulf, translated and adapted by Clara Thomson (London, 1899), and Zénaïde A. Ragozin, Siegfried, The Hero of the North, and Beowulf, the Hero of the Anglo-Saxons (New York, 1898). The proposed project would examine how the Old English poem was repackaged through the adaptation of the narrative but also through paratextual means including introductions and illustrations. It would contextualize these volumes in relation to what can be found out about other books issued by the same publishers, retellings of other medieval texts for children in the Pollard collection, and/or translations aimed at adults at a similar date. The public-facing output would be a website describing the two volumes and presenting appropriate comparanda from Early Printed Books.

The essay collection Beowulf as Children's Literature, ed. Bruce Gilchrist and Britt Mize (Toronto, forthcoming December 2021) will be of use for the project, especially as it will contain a bibliography of versions of Beowulf aimed at children which may help identify further relevant items in Trinity's collections.

2. **EARLY PRINTED CHAUCER**

The TCD Library holds several important early editions of Chaucer, including major examples of the folio editions of his *Works*. Over the summer, students choosing this option would study the development of the "Great Tradition" of editing Chaucer, from Caxton through the folio editions and the beginnings of the modern editorial tradition. They would then begin an overview of early printed editions of Chaucer in the TCD collection, situating the collection within the larger tradition. The public-facing element would be an online exhibition of the major volumes, featuring images of the major works, together with descriptions of the volumes (including publication details, ownership marks, and marginal annotations where relevant).

3. SIXTEENTH-CENTURY BIBLES

A project focused on College's extensive collection of 16th century Bibles. It would involve working with the catalogue to identify and describe the editions that we have of Matthews/Coverdale/Bishops/Great Bible.

3.2 18th and 19th Centuries

4. John Kells Ingram / Maria Edgeworth
5. Victorian Materials in Early Printed Books
6. Bram Stoker
7. The Pollard Collection (19TH Century)

4. ILLUSTRATIONS OF WORKS OF OLIVER GOLDSMITH

Goldsmith's *The Deserted Village* and *The Vicar of Wakefield* have attracted many outstanding illustrators including Thomas Rowlandson and Arthur Rackham. The library holds an extensive collection of illustrated editions of Goldsmith which could form the basis for several projects: shifting interpretations of Goldsmith's works; relationships between word and image; other aspects of book history.

5. JOHN KELLS INGRAM / MARIA EDGEWORTH

TCD MS 10259 Notebooks of John Kells Ingram (Professor of Oratory, TCD 1852-1866)

– Contains lecture on Oliver Goldsmith (evening lecture or talk). Ingram was very involved in the erection of the Foley statue of Goldsmith in front of College. The project would involve transcription and consideration of the nature of Goldsmith's 19th century reputation.

Maria Edgeworth

- EPB (especially through the Pollard collection) holds many volumes of Maria Edgeworth's writings for children from the 1790s though to the 1820s (and in reprinted form through the nineteenth century). Many projects are possible here: the relationship between the fiction and Edgeworth's educational writing; Edgeworth's use of the sequel; the relationship of Edgeworth's fiction to other contemporary works for children.

6. VICTORIAN MATERIALS IN EARLY PRINTED BOOKS

A student-led online exhibition or blog series using Victorian EPB materials.

- The project(s) will draw upon 19th Century materials from the EPB, and/or possibly from the Pollard Collection, alongside digital 19th century materials from databases of newspapers and periodicals (ProQuest British Periodicals; Wellesley Index to Victorian Periodicals; Nineteenth-Century British Library Newspapers; ProQuest Historical Newspapers; The Times Digital Archive).
- The project will focus upon 19th century periodicals and popular fiction housed in the EPB collection. The student(s) may choose to focus on a particular 19th c author of popular fiction, a particular 19th c popular genre, or a particular 19th c periodical, or a combination of all three: e.g. L.T. Meade, detective fiction, The Strand Magazine.

7. BRAM STOKER

Students are free to identify projects based on the Bram Stoker material in M&ARL. Students can work individually on 2 or 3 projects, and the public facing output will be a blog.

8. THE POLLARD COLLECTION (19th CENTURY)

The following projects are based on the Pollard Collection held in Early Printed Books:

- Object biographies and It-Narratives 1860-1880 in the Pollard Collection of Children's Books
- Pop-ups and moveable books in the Pollard Collection of Children's Books
- Illustrations in books from the Pollard Collection of Children's Books
- Toy narratives in the Pollard Collection of Children's Books

Public facing element

The public-facing element of each of these projects will be the creation of several 500-word abstracts of significant texts identified during the research project that will be uploaded to the National Collection of Children's Books database.

2.3 Modern and Contemporary

8. The Pollard Collection (19th-20th Centuries)
9. The essayist Hubert Butler / *Icarus* magazine
10. Dolmen Press / Michael Freyer
11. John Banville Collection

9. POLLARD COLLECTION (19th-20th Centuries)

Three small projects on which students will work individually. Each project will draw on material from Early Printed Books. Each project will focus on the Pollard Collection of Children's Books.

a) *Ireland and Irish Children's Literature in the Pollard Collection of Children's Books, 1890-1914.*

This project offers an opportunity to investigate a range of texts for children published during the cultural revival and the period leading up to independence, including myths and legends, big house narratives, folktales, histories, and adventure stories. It is envisaged there will be a number of outputs. As the project develops, student and supervisor will decide together on the most appropriate form of public facing output(s). One output will be the creation of several 500-word abstracts of significant texts identified during the research project that will be uploaded to the National Collection of Children's Books database.

b) *Boyhood and the Pollard Collection of Children's Books, 1880-1900.*

This project offers an opportunity to explore a wide range of texts published for children toward the end of the nineteenth century, often regarded as part of the Golden Age of children's literature. From Empire adventure stories to sports stories to periodicals for boys, there is a wealth of material for an enthusiastic researcher to examine. It is envisaged there will be a number of outputs from this project. As the project develops, student and supervisor will decide together on the most appropriate form of public facing output(s). One output will be the creation of several 500-word abstracts of significant texts identified during the research project that will be uploaded to the National Collection of Children's Books database.

c) *Representations of Land and Home in Irish Children's Literature in The Pollard Collection of Children's Books, 1870-1903.*

This project offers an opportunity to explore a range of texts for children that engage directly or indirectly with the Land Wars in Ireland. It is envisaged there will be a number of outputs from this project. As the project develops, student and supervisor will decide together on the most appropriate form of public facing output(s). One output will be the creation of several 500-word abstracts of significant texts identified during the research project that will be uploaded to the National Collection of Children's Books database.

10. THE ESSAYIST HUBERT BUTLER / *ICARUS* MAGAZINE

The Butler papers (M&ARL - MS 10304) contain a wealth of information and could generate any number of different projects.

- I would encourage any students working on this project to first look at the published writings of the Irish essayist Hubert Butler, then consult the detailed catalogue of the Butler papers in the library, after which we would have a meeting and decide the approach to be followed. I propose that one of the following three approaches would be particularly fruitful, but am happy to revise this proposal according to the interests of the students who undertake the project:

a) <u>Butler and Yugoslavia</u>: students would consult his diaries, articles, speeches, notes, and letters to and from him on this topic – and would identify ways in which this material offers a new perspective on the works published in *Balkan Essays* (Irish Pages, 2016)

b) <u>Butler and Refugees</u>: students would focus on Butler's work in Vienna in 1938-39, helping to save Jewish refugees, arranging for their travel to Ireland, and onward from Ireland, since they were not welcome. Butler's activities were illegal at the time. He described this period as 'one of the happiest times of my life'. Students might compare his attitude to that of the Irish government at the time, and to the current Irish and European attitudes to the contemporary refugee crisis.

c) <u>Butler on the Local and International</u>: students would consult a wide range of the different types of materials in the Butler papers, in order to construct an argument about the ways in which he developed his theory about the historical, ethical and intellectual relationships between the local and international.

- Based on which project students choose, a number of different public outputs are possible. Given the diversity and variety of Butler's interests, and of the materials on which students will be drawing, a mapping project might work well (something along the following line: https://rylandscollections.wordpress.com/2016/09/08/mapping-the-friends-and-collaborators-of-jeff-nuttall/). Alternatively, an online exhibition, series of blog posts focusing on particular materials, or podcast (perhaps featuring interviews with those who knew Butler – this would be a valuable record in and of itself) would all make great.

Icarus **magazine** (EPB) was founded in 1950 by Alec Reid and has been published three times a year since. It will produce its 200th issue in 2018, so the public output for this project should engage with this legacy and present an overview of the magazine, to be used in promoting its anniversary.

- I would encourage any students undertaking this project to consult the back catalogue of the magazine in EPB, then to do some research on digital research projects on comparable magazines, such as this British Library blog on little magazines: https://www.bl.uk/20th-century-literature/articles/among-friends-little-magazines-friendship-and-networks
- The public outputs might take the form of a blog, podcast or online exhibition on the back catalogue of the magazine. I would encourage students to reflect on the different elements of the magazine: the writing in different genres, the visual art throughout, the cover images, the changes and consistencies in presentation over the decades: any and all of these elements will reward study and analysis.

11. DOLMEN PRESS / MICHAEL FREYER

These projects will be of interest students who are particularly engaged by twentieth-century Irish poetry and cultural history and book history, publishing, and design. There is considerable overlap in the holdings in the Dolmen and Michael Freyer collections in Early Printed Books, so projects (a) and (b) below have been designed for students to work across the collections. These projects would demand close attention to the design ambitions and achievements of the Dolmen Press in terms of typography, illustration, and layout. The third project is concerned with assessing the Michael Freyer collection on its own, and would require in addition significant research in newspapers, periodicals, and other publications held in EPB.

a)   **Revival Legacies:** Liam Miller's professed personal obsession with W. B. Yeats was one of the driving forces behind the Press's commitment to publishing titles about or commemorating the poet and other key figures in the Revival, including J. M. Synge. Moreover, the Dun Emer and Cuala Presses were important precursors to and influences on Miller's Dolmen. This project could investigate the reception and construction of these Revival legacies in Dolmen's output; there would also be the potential to examine links with items in the Cuala Press Archive, which Trinity also holds. It would also encourage reflection on Yeats's legacies for those generations who followed him into poetry, given Dolmen's founding commitment to championing contemporary Irish poets.

Public-facing output: illustrated blog series, perhaps borrowing the model/idea of Dolmen's 'Illustrated Bibliography'

b)   **Early Ireland and the Dolmen Press:** Miller's commitment to making old and middle Irish texts accessible to a contemporary readership led him to encourage a number of writers to undertake translation projects – most notably, of course, Thomas Kinsella, whose celebrated version of the *Táin* was published by Dolmen in 1969, with illustrations by Louis Le Brocquy. Alongside Kinsella's work (*Longes Mac Unsnig*; *Thirty-Three Triads*; *The Breastplate of St Patrick* and others) it would consider Dolmen editions of the Book of Leinster, the Book of Kells, *A Treasury of Irish Saints*, and *The Gaelic Alphabet*.

Public-facing output: An illustrated blog series (copyright permitting); or illustrated timelines of the originals alongside the contemporary versions.

c)   **Dublin's cultural life in print:** the Freyer Collection includes a wealth of printed ephemera gathered by Michael Freyer – theatre programmes, show cards, exhibition catalogues etc – dating especially from the 1960s. Considering these together would offer an engaging portrait of one man's experience of and engagement with Dublin's cultural life in the mid-20th century; contextualising them, at the same time, with research around those involved in the events and their host institutions, would offer new vantage points on key figures in literature, theatre, the visual arts, and publishing at this time.

Public-facing output: An online and/or physical exhibition, or a more creative representation of the institutions and venues involved, matched with mini biographies of key figures, reproductions of photographs and exhibited images, etc. (all copyright permitting).

12. JOHN BANVILLE COLLECTION

Trinity's holdings in the John Banville collection are extensive and unique. Banville has had a prolific career going back to the mid-1960s, during which he has developed a distinctive way of working. His novels published under his own name are meticulously written by hand in small notebooks; however, the crime novels that he has written since 2006 are written directly on computer. In addition, Banville was for many years a working editor, and he has written plays and screenplays as well as fiction. Projects could range from tracing the genetic development of a single novel (or trilogy of novels) to an outward-facing project that considers an aspect or period of Banville's work more widely.

4. Dissertation Model

The Senior Sophister dissertation is **an extended piece of writing of 10,000-12,000 words (split into a number of smaller chapters), based on supervised research**. It will normally involve the critical analysis of primary texts, the evaluation of critical or historical context, the application of a critical or theoretical methodology, a literature review or account of sources, and the presentation of a research bibliography. In order to prepare the dissertation, you will work on your own, under the supervision of a member of staff, from the end of your JS year to the submission date in Hilary Term of your Senior Sophister year.

Students choosing the dissertation model meet their supervisor regularly, based on the timeline agreed with the supervisor, building up to **submission of the completed dissertation in Week 9 of Hilary Term in the Senior Sophister year**. They will also maintain e-mail contact, as directed by the supervisor. The dissertation option has no taught element, but students choosing this model are required to attend a training session in the Michaelmas term of their Senior Sophister year, the date for which will be announced in Michaelmas term.

The nature of the dissertation and allocation of supervisors:

The dissertation is your own piece of work. The role of the supervisor is to advise on research skills, help refine your ideas, and give feedback on drafts, but the supervisor does not teach you the topic.

All lecturing staff in the School are qualified to give dissertation supervision and you may be assigned a supervisor who is not a specialist on the topic you have chosen.

Assessment
Each dissertation will be read, evaluated and given an agreed mark by your supervisor and one other member of staff. Senior Sophister dissertations will also be made

available for the External Examiners at the School Examination Board. The dissertation option is worth 20 ECTS.

Timeline

Week 4-5 HT 2024: virtual webinar/meeting to explain the options, the process of application, allocation and to answer questions. A list of sample dissertation topics will be available at this meeting.

Weeks 5-6 HT 2024: **email and/or meet with an appropriate member of staff** during an office hour to discuss your proposal.

Week 9 HT 2024: **The dissertation capstone project proposals submitted to Elaine in the Sophister office by email: maddocke@tcd.ie** . Please use "Capstone Project Proposal" as the subject line. You should have already sought advice from a member of the academic staff about your proposal.
The proposal for the dissertation model should be around 500 words long. It should provide a context for the work proposed and demonstrate critical engagement with appropriate material. It should include an indicative bibliography.

Forms for the dissertation proposal will be emailed to you and will also be available on School website: https://www.tcd.ie/English/. **Friday of Week 9 at 12 noon is the deadline for submission.**

Week 12 HT 2024: **students receive response/ allocation of supervisor via email through the Sophister office**.

Week 13 HT 2024: students should contact their supervisors to initiate their individual research plans. Over the summer you should begin to work on your research materials, as advised by your supervisor.

2024-25

Senior Sophister year MT: you will begin submitting work on your dissertation.

Week 3 and/or 4 MT 2024: There will also be one COMPULSORY online preparation class for the dissertation model and one COMPULSORY online library session on using the library e-resources for dissertations.

MT and HT 2024-25: Students will agree with their supervisors a timeline for production of the dissertation.

This should include:

(a) the drafting of a preliminary outline and a working bibliography of primary and secondary sources early in Michaelmas Term of the Senior Sophister year, as well as an agreed -upon critical approach or methodology for the dissertation.

(b) specific deadlines for the completion of individual sections or chapters in the dissertation over the course of Michaelmas and Hilary Terms. The number of chapters or sections will vary from dissertation to dissertation.

Each student should arrange to meet with the supervisor at least twice per term. However, it is likely that more frequent meetings will be necessary.

A possible schedule of work might be as follows (note that this is only an example and not intended to be prescriptive):

MT Week 1 - meet supervisor, discuss work done over summer, agree structure
MT Week 4 - submit initial piece of writing (introduction, detailed plan or other work, as agreed)
MT Week 11 - submit draft of first full chapter (*c.* 4,000 words)
HT Week 1 - submit draft of a second piece of work/chapter for discussion in Week 2 or 3
HT Week 5 - submit redraft/work for discussion in week 6
HT Week 7 - submit full draft of dissertation*
HT Weeks 7-9 – revise and redraft final version
HT week 9 – submit final dissertation

* Please be aware that most staff have multiple students to supervise and will not be able to read drafts from all of them in the weeks immediately before the deadline. **The latest you should expect to submit writing for feedback is Week 7 of Hilary Term.**

Learning Outcomes
This module equips students to:

- Complete a substantial dissertation based on independent, largely self - directed research
- Work effectively under the guidance of a research supervisor
- Determine the scope and structure of a research project and establish a viable research plan
- Define and articulate their research questions
- Identify and engage with the relevant primary evidence
- Demonstrate independence of thought in evaluating and engaging with secondary literature
- Construct an appropriate and coherent argument
- Present the results of their research in a cogent, scholarly manner.

5.   Previous Capstone Titles

Open Collections model:

Dublin's BESS papers
The Dublin Review
Illustrations in the Swiss Family Robinson (Pollard Collection) https://illustratingtheswissfamilyrobinson.wordpress.com/
'Nes-Bits: Narration and Narrative Voices in the Short Stories of E. Nesbit' https://amynesbitt854147904.wordpress.com/what-is-the-open-collections-project/
Creative Writing:
'Corolla'
'Another Sunday "Till Spring'
'The Book of Evidence'
'After a Brief Eternity: Notes from the Commute'
Dissertation model:
'Literature and Medicine: Exploring Narrative Medicine Through Anton Chekhov's Short Stories'
'"Unlimited Power is the Ideal Thing" - The Abuse of Power within A Connecticut Yankee in King Aruthur's Court'
'Homeless in Language: An Exploration of Exile and Identity in Contemporaneous Texts by Samuel Beckett and Elizabeth Bowen'
'A "Pre-natal Hold": Elizabeth Bowen, Myths and Mothers'
Kingship and the Space of the Court in Malory's Morte Darthur'
'The Quantum Mechanics of Gravity's Rainbow: Utilizing Heisenberg's Uncertainty Principle to Depict Linguistic Signification'
'An Assessment of 9/11 Literature and its Depiction of Destruction and Creation of Identity'
'A Vroom of One's Own: An Intersectional Appraisal of Women's Road Novels in the United States'
'"A Strange and Different Country": Frank Stanford's The Battlefield Where the Moon Says I Love You and the Poetics of Exhaustion'
'"Hammer your Thoughts into Unity": A Comparative Study of the Philosophy of W.B. Yeats and Louis MacNeice, and the Poetic Depictions of Space it Engenders'
'Is it a Bird? Is it a Plane? No, it's a reboot: Analysing the Maintenance of Narrative Continuity in DC Comic Books'
'Writing the Interminable: Unfinishability in David Foster Wallace's The Pale King'
'Black Magic: The Betrayal of Place in World Oil Narratives'
'"Always Crashing in the Same Car": The Evolution of Enda Walsh's Dramaturgy'
'The Influence of Bebop Music and Culture on Poetry of the Beat Generation and its Performative Aspects'
'And Yet We Hold the Road: The Absurd in the Later Works of Louis MacNeice'
'Spaces of Growth: An Examination of Ecosocialist Imagery in a Selection of Texts from the Caribbean'
'Katherine Philips: Coterie Poet and Royalist Icon'
'The House, The city and Places Elsewhere: Urban Space in its Varying Intimacies in the Northern Irish Memoir'

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'Nachleben of the Goths and the Exorcism of the Past'
'"Utterly Empty, Utterly a Source" Death and Morality in the Poetry of Seamus Heaney'
'Rebels Across Form: Mapping Verbal and Visual Connections in Kerouac and Burroughs'
'Turn On, Tune In, Drop Out: Shifting Attitudes Towards Drug Use in American Cult Literature, 1968-1996'
'"Poet of Building-Glass": Frank O'Hara's Topopoetics of Space and Place'
'Voices in Kathryn Stockett's The Help'
'"Reality is not Always Probable, or likely": Fantasy and Reality in Borges's Ficiones'
'The Limits of Justice: The Subversion of Absolute Rule in The Spanish Tragedy, Book of The Faerie Queene and The Tempest'
'Rap, Performance and Ginsberg: The Value of Lyricism in the Literary World'
'Happily Never After: Rereading Fairy Tales in Wuthering Heights'
Feminist/fairytale retellings of du Maurier's Rebecca
The Lives and Writing of Irish Women in the Empire, 1880-1910
Symbolism in William Blake's poetry and illustration
Jacqueline Wilson's neo-Victorian children's fiction
Portrayal of women in romance fan fiction
The language of totalitarianism in Animal Farm
Prison artefacts/Bobby Sands' letters
Comedy and masculine identity in Patrick McCabe's fiction
Sally Rooney and the Celtic Tiger
Shirley Jackson and claustrophobia
Feminine agency in Sir Gawain and the Green Knight
Christian theology and Canterbury Tales
Kurt Vonnegut and unreliable narration
Mordred and femininity in Arthurian literature
TS Eliot and clothing
Witchcraft in early modern literature
Robert McFarlane and birds/ecology
Langston Hughes' poetry and the Harlem Renaissance
Home and exile in Beckett and Mahon poetry