MPCW: HANDBOOK 2015-16

Contents 1

Contact Information 2

Course Outline 3

Taught Elements 4-5

Required/Option Modules

Taught Element Timetables 6

Schedule and Deadlines 7

Assessment Information 8-9

General Information 10-13

Library/computer Access/General Regulations 10

Timetabling/Illness/Graduation/Residence 10-11

Students' Union and Graduate Students' Union/

Postgraduate Advisory Service/Books 11-12

House Rules for Oscar Wilde Centre 13

Course Descriptions 13-15

Required Modules:

Creative Writing Workshops 14

Author, the Book and the Marketplace 15

Irish Writer Fellow Creative Writing Workshop 15

The Briena Staunton Practice of Writing Seminar 15

Option Modules:

MT

Visiting Writer Workshop 16

Writing the Troubles 16-17

Ireland on Stage 18

HT

Big House Literature 19

Irish Poetry after Yeats 20-21

Information about The Oscar Wilde Centre 22
M.PHIL. IN CREATIVE WRITING

Teaching Staff:
    Professor Gerald Dawe
gdawe@tcd.ie
    Prof Deirdre Madden (on leave MT 2015)
dmadden@tcd.ie
    Prof Jonathan Williams
    Dr Carlo Gébler (MT 2015)
    Visiting Writer Fellow Katy Hayes (MT 2015)
    Irish Writer Fellow (HT 2016)

Course Administrator:
[tbc]

Director of The Oscar Wilde Centre: Dr Eve Patten (2015-2016)
Email: epatten@tcd.ie
Course Outline:

Teaching in this course takes place in two terms of twelve weeks duration. The first term is called the MICHAELMAS TERM, the second, the HILARY TERM. In the third term, TRINITY EXAM TERM, students work on their portfolios.

Students will be required to take workshops, courses of lectures, and take the specialist writing workshop while continuing to develop their own individual work throughout the year.

Gerald Dawe and Carlo Gébler will carry the main weight of the teaching in workshops and individual supervision in Michaelmas Term. In Hilary Term Gerald Dawe and Deirdre Madden will carry the main weight of the teaching in workshops and individual supervision. In Michaelmas Term Katy Hayes, Visiting Writer will hold a series of 2-hour workshops. In Hilary Term, The Irish Writer Fellow will offer a specialist workshop. Jonathan Williams teaches the course on *The Author, the Book and the Marketplace* in Michaelmas and Hilary Terms. In Hilary Term, a number of invited guests as well as faculty speak on The Briena Staunton Practice of Writing Seminar. The IrishWriter Fellow workshop in Hilary Term is also available to selected students on the M.Phil.in Irish Writing.
Taught Elements:

TERM 1: MICHAELMAS TERM

Required Modules:

Workshops (20 ECTS)
These are weekly 3-hour workshops given by Professor Gerald Dawe (A) and Dr Carlo Gébler (B)

The Author, the Book and the Marketplace (5 ECTS)
This is a weekly 1-hour seminar given by Professor Jonathan Williams

Option Modules:

Michaelmas Term:

N/B M.Phil in Irish Writing Options courses are available for M.Phil in Creative Writing students on a strictly audit basis only.

1. Writing the Troubles
   This is taught by Professor Terence Brown in a weekly 2-hour seminar

2. Ireland on Stage
   This is taught by Professor Julie Bates in a weekly 2-hour seminar

3. Visiting Writer specialist workshop
   A weekly 2-hour workshop given by Ms Katy Hayes

TERM 2: HILARY TERM

Required Modules

1. Workshops (20 ECTS)
   These are weekly 3-hour workshops given by Professor Deirdre Madden (A) and Professor Gerald Dawe (B)

2. The Author, the Book and the Marketplace (10 ECTS)
   This is a weekly 1-hour seminar given by Professor Jonathan Williams

3. Irish Writer Fellow Creative Writing Workshop (10 ECTS)
   This is taught by the Irish Writer Fellow in a weekly 2-hour workshop
The Briena Staunton Practice of Writing Seminar

This is a series of eight talks for the M.Phil. in Creative Writing during which writers will speak about their own experience of the practice of writing. This is open to students in the M.Phil. in Irish Writing and M.Phil. in Literary Translation as an audit option. This seminar is moderated by Professor Deirdre Madden and Professor Gerald Dawe.

Option Modules:

1. **Big House Literature**  
   This is taught by Prof Paul Delaney in a weekly 2-hour seminar

2. **Irish Poetry after Yeats**  
   This is taught by Prof Tom Walker in a weekly 2-hour seminar

3. **Visiting Writer Fellow Workshop**  
   This is taught by the Visiting Writer Fellow Katy Hayes in a weekly 2-hour seminar

Students take the specialist writing workshop led by the Irish Writer Fellow in Hilary Term and can audit the specialist subjects on offer for the M. Phil in Irish Writing in either Michaelmas or Hilary Terms. Admission to these special subjects depends upon the appropriateness of the course and the agreement of the lecturer. The special subjects currently offered are *Writing the Troubles*, *Ireland on Stage*, *Big House Literature* and *Irish Poetry after Yeats*. These are taught in two-hour seminars meeting weekly through each term.

TERM 3: TRINITY TERM

During Trinity Term, students work independently on their portfolios.  
Please note that supervisor sign-off is 1 August 2016 and submission date is 31st August 2016.
Taught Element Timetables:
TERM 1: MICHAELMAS TERM 2015

Monday:
2 – 5  Workshop A – Professor Gerald Dawe (Required)

Tuesday:
2 – 4  Writing the Troubles (Option)
5 – 6  The Author, the Book and the Marketplace (Required)

Wednesday:
10 – 12  Ireland on Stage (Option)
2 – 5  Workshop B – Dr Carlo Gébler (Required)

Friday:
11 – 1  Visiting Writer specialist workshop

TERM 2: HILARY TERM 2016

Monday:
2 – 5  Workshop B – Professor Gerald Dawe (Required)

Tuesday:
12 – 1  The Briena Staunton Practice of Writing Seminar (Required)
5 – 6  The Author, the Book and the Marketplace (Required)

Wednesday:
10 – 12  Big House Literature (Option)
2 – 4  Irish Poetry after Yeats, Professor Tom Walker (Option)

Thursday:
10 – 1  Workshop B – Professor Deirdre Madden (Required)

Friday:
10 – 12  Irish Writer Fellow Creative Writing Workshop (Required)

All classes take place in the seminar room on the first floor of the Oscar Wilde Centre unless otherwise stated.
Schedule and Deadline 2015-2016

ESSAY SUBMISSION

Michaelmas term (28 September –18 December 2015)

Hilary term (18 January – 8 April 2016)

7 March 2016  Indication and preliminary discussion of portfolio

Trinity Term

22 April 2016  Submission of work (5,000 words) on the course, The Author, the Book and the Marketplace: for assessment.

6 May 2016  Submission of work (5,000 words or equivalent) in relation to specialist writing workshop.

June-July 2016  Students consult with their supervisors on portfolios, on the basis of individual arrangement.

31 August 2016  Submission of two copies of portfolio (15,000 words).

N.B. Portfolios must be typed and bound in accordance with the University regulations, available from the Course Administrator.

Award of degree to successful candidates at Spring Commencements in February 2017.
Assessment Information:

There are three elements to the assessment for the award of the degree:

**Weighting of Assessed Elements:**

1) Substantial portfolio of creative work written during the year, which may take the form of a selection of short stories, a collection of poetry, play, script or novel = 60% (25 ECTS). The work in the portfolio should not be published prior to Examination Board Meeting.

2) Essay in The Author, the Book and the Marketplace = 20% (15 ECTS)

3) The IrishWriter Fellow specialist workshop taken in Hilary Term = 20% (10 ECTS)

The Master in Philosophy degree is awarded on a Distinction*/Pass/Fail basis.

*An M.Phil with Distinction may be awarded to students who achieve* a mark in their
1) Portfolio of 70% or higher, having satisfactorily completed all the other elements of the course and having achieved an average mark of at least 68% (without the benefit of rounding up) in the taught modules of the course
2) they cannot fail any course module

The weighting for European Credit Transfer and Accumulation System (ECTS) is 90.

**THE EUROPEAN CREDIT TRANSFER AND ACCUMULATION SYSTEM (ECTS)**

The European Credit Transfer and Accumulation System (ECTS) is an academic credit system based on the estimated student workload required to achieve the objectives of a module or programme of study. It is designed to enable academic recognition for periods of study, to facilitate student mobility and credit accumulation and transfer. The ECTS is the recommended credit system for higher education in Ireland and across the European Higher Education Area.

The ECTS weighting for a module is a measure of the student input or workload required for that module, based on factors such as the number of contact hours, the number and length of written or verbally presented assessment exercises, class preparation and private study time, laboratory classes, examinations, clinical attendance, professional training placements, and so on as appropriate. There is no intrinsic relationship between the credit volume of a module and its level of difficulty.

The European norm for full-time study over one academic year is 60 credits. The Trinity academic year is 40 weeks from the start of Michaelmas Term to the end of the annual examination period 1 ECTS credit represents 20-25 hours estimated student input, so a 10-credit module will be designed to require 200-250 hours of student input including class contact time and assessments.

ECTS credits are awarded to a student only upon successful completion of the course year. Progression from one year to the next is determined by the course regulations. Students who fail a year of their course will not obtain credit for that year even if they have passed certain
component courses. Exceptions to this rule are one-year and part-year visiting students, who are awarded credit for individual modules successfully completed.

### European Credit Transfer System (ECTS)

<table>
<thead>
<tr>
<th>Course</th>
<th>ECTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Portfolio</td>
<td>25</td>
</tr>
<tr>
<td>Workshop GD</td>
<td>20</td>
</tr>
<tr>
<td>Workshop DM</td>
<td>20</td>
</tr>
<tr>
<td>The Author, the Book and the Marketplace</td>
<td>15</td>
</tr>
<tr>
<td>Writer Fellow Workshop</td>
<td>10</td>
</tr>
</tbody>
</table>

Presentation of Portfolios 2 copies should be presented. The following declaration, signed and dated, must be included in each copy:

“I declare that this thesis has not been submitted as an exercise for a degree at this or any other university and that it is entirely my own work. I agree that the Library may lend or copy this thesis upon request”.
**General Information:**

**Library:**

The course is structured to allow students to spend a good deal of time in the library. It is conceived as very much a reading course which directs students in various aspects of the field. Reading lists should not be treated as simply lists of set texts but as guides to the individual subject areas.

There are two departments of the University library with significant holdings for literary students:

The Ussher Library (Level1). This holds a useful collection of basic literary texts that may be borrowed.

The Department of Early Printed Books. In addition to early printed books, this includes many works by contemporary Irish writers, which must be consulted in this reading room, and may not be borrowed.

Many volumes, not included in the Ussher Library, are stored in stacks elsewhere which will need to be requested. These may mostly be found in the library’s online catalogue and in many cases may be ordered online.

It is important to get to know the various catalogues and computer files. Library tours are arranged in the first week of Michaelmas Term.

**Borrowing:** Students on this course have postgraduate borrowing rights (10 books at a time). Check the exact entitlements with the Library.

**Computer Access:**

Students may use any of the public-access computers throughout College, as well as the specially provided facilities in the Oscar Wilde Centre. For full details, consult Information Systems Services, Áras an Phiarsaigh, College: [http://isservices.tcd.ie/](http://isservices.tcd.ie/)

**General Regulations:**

**Photograph**

All students must supply (by Friday, 9 October 2015) to the Course Administrator a recent photograph and current address, email address and Dublin telephone number.

**Noticeboard**

It is the individual student's responsibility to note announcements relating to the course that are posted on the noticeboard in the Oscar Wilde Centre.

**Timetabling**

The course timetable is posted on the noticeboard in the Oscar Wilde Centre. Any changes to the schedule will be posted there.
Illness
Please inform the Course Administrator of absence due to illness. The College Health Centre is beside the Samuel Beckett Theatre. Students unable to attend Jonathan William’s seminars can telephone him at 01-2803482.

Graduation
It is the individual student's responsibility to contact the Proctor's Office about the process of graduation. Address: Academic Registry. Watts Building, College; phone: 896 1218. E-mail: graduation@tcd.ie

Residence
The College Accommodation Office is in West Chapel, Front Square. There is some College accommodation available in Trinity Hall: for details of how to apply see the website: http://www.tcd.ie/Accommodation/student.htm. The Students' Union also provides information about accommodation in Dublin. Please inform the Course Administrator of any change of address and phone number.

Students' Union and Graduate Students' Union
The Students' Union represents all students in College, having five full-time officers (President, Publicity, Education, Welfare, Entertainments). It has two shops on campus. Located on the second floor of House Six, the Graduate Students' Union is an independent body within College that represents postgraduate students throughout College. Upon registration, all postgraduates are automatically members. It is run by two full-time sabbatical officers; for 2015-16 they are the President, Katie Crowther, and the Vice-President, Dr Gianna Hegarty. As the head and public face of the Union, Ms Katie Crowther is responsible for strategy and policy formulation, whilst sitting on a wide range of committees. Dr Hegarty is the Union's Education and Welfare Officer and advises students on matters such as academic appeals and supervisor relationships. He is also available to help on more personal matters, such as financial concerns, illness and bereavement. Any discussions about such concerns are treated with the strictest confidentiality. Contact: president@gsu.tcd.ie, or vicepresident@gsu.tcd.ie.

Postgraduate students may use the Graduate Common Room in House 7, Front Square. Keys are distributed by the GSU at the beginning of the year.

Postgraduate Advisory Service
The Postgraduate Advisory Service is a unique and confidential service available to all registered postgraduate students in Trinity College. It offers a comprehensive range of academic, pastoral and professional supports dedicated to enhancing your student experience.

Who?
The Postgraduate Advisory Service is led by the Postgraduate Support Officer who provides frontline support for all Postgraduate students in Trinity. The Postgrad Support Officer will act as your first point of contact and a source of support and guidance regardless of what stage of your Postgrad you’re at. In addition each Faculty
has three members of Academic staff appointed as Postgraduate Advisors who you can be referred to by the Postgrad Support Officer for extra assistance if needed.

Contact details of the Postgrad Support Officer and the Advisory Panel are available on our website: http://www.tcd.ie/Senior_Tutor/postgraduate/

**Where?**  
The PAS is located on the second floor of House 27. We’re open from 8.30 – 4.30, Monday to Friday. Appointments are available from 9am to 4pm.  
Phone: 8961417  
Email: pgsupp@tcd.ie

**What?**  
The PAS exists to ensure that all Postgrad students have a contact point who they can turn to for support and information on college services and academic issues arising. Representation assistance to Postgrad students is offered in the area of discipline and/or academic appeals arising out of examinations or thesis submissions, supervisory issues, general information on Postgrad student life and many others. If in doubt, get in touch! All queries will be treated with confidentiality. For more information on what we offer see our website.  

If you have any queries regarding your experiences as a Postgraduate Student in Trinity don't hesitate to get in touch with us.  
https://www.tcd.ie/Senior_Tutor/postgraduateadvisory/

**Books**  
Hodges Figgis, Dawson St. has been informed of the contents of the course reading lists. For books you wish to buy, please look first in Hodges Figgis.

**Accessibility and Oscar Wilde Centre**  
Please consult Trinity Accessible Information Policy at  
http://www.tcd.ie/about/policies/accessible-infopolicy.php#events
House Rules for Oscar Wilde Centre

Entrance to the building is via the back door. For security reasons please do not use the front door under any circumstances. All external doors on upper floors are fire doors and are for use ONLY in emergency.

Paper is a limited resource; please only use it for class purposes.

Conserve electricity; last person out switches lights off.

Keep the House tidy; place rubbish in the bins provided, wash and tidy away cups and saucers etc. in the Common Room.

Ensure entrance doors are closed at all times.

Please note: the Centre closes at 9.00pm and must be vacated at that time.

Please respect individual privacy when studying/reading/working on computers

If you have any problems with equipment – computers or printers – please inform the OWC Administrator and ring the computer helpdesk at extension 2000.

Mobile phones should not be used in the Centre.

In the event of an emergency the following extension numbers can be dialled using the telephone in the student computer room:

1317 – General Security
1999 – Emergency

When using a mobile telephone these numbers change to:
01-8961317 or 01-8961999

OSCAR WILDE CENTRE TELEPHONE NUMBER: 01-8963434 (incoming calls only).
REQUIRED MODULES:

Creative Writing Workshops
The core of the students' work takes the form of three hours of weekly workshops running through Michaelmas and Hilary Terms. The students are divided into two workshop groups, meeting in Michaelmas Term, the other in Hilary Term. Drama, poetry and fiction are all represented in the workshops. One-to-one meetings between the students, Course Coordinators and teaching staff supplement the workshops.

ECTS Allocation: 20
Course Coordinator: Professor Gerald Dawe
Teaching Faculty: Professor Gerald Dawe
Contact: 1 x 3 hours per week in Michaelmas Term and Hilary Term

Recommended Reading:
Ted Hughes, Poetry in the Making (London: Faber & Faber, 1967)

ECTS Allocation: 20
Course Coordinator: Dr Carlo Gébler (Michaelmas Term)
Teaching Faculty: Dr Carlo Gébler
Contact: 1 x 3 hours per week in Michaelmas and Hilary Term

Recommended Reading:
Katherine Mansfield: The Garden Party & Other Stories
Anton Chekhov: Selected Stories
John McGahern: The Dark
Jay McInerney: Bright Lights, Big City
Brian Moore: The Lonely Passion of Judith Hearne
Eoin McNamee: Resurrection Man

ECTS Allocation: 20
Course Coordinator: Professor Deirdre Madden (Hilary Term)
Teaching Faculty: Professor Deirdre Madden
Contact: 1 x 3 hours per week in Hilary Term

Recommended Reading:
Flannery O'Connor, Mystery and Manners (Farrar, Straus and Giroux, 1970)
Ted Hughes, Poetry in the Making (London: Faber & Faber, 1967)
Matthew Hollis, Now All Roads Lead to France (Faber and Faber 2012)
John McGahern, Love of the World (Faber & Faber 2009)
James Wood, How Fiction Works (Picador 2009)
ECTS Allocation: 15
The Author, the Book and the Marketplace
Teaching Faculty: Professor Jonathan Williams
Contact: 1 x 1 hour per week in Michaelmas Term and Hilary Terms

Three modest assignments will be given during the Michaelmas Term. To enable students to grasp the kind of paper that is required, they can consult essays from previous years. The programme of seminar topics for the Hilary Term will be posted before the end of November, but will include seminars on editing, proofreading, book jackets, and the marketing and promotion of books. There will be a visit to a printing plant and to two publishers’ offices during the Hilary Term.

Reading:

Judith Butcher, *Copy-editing* (Cambridge University Press)
Anthony Blond, *The Publishing Game* (Cape)
Students should familiarise themselves with three periodicals: *Books Ireland* (monthly), *The Bookseller* and *Publishers Weekly* (both weeklies)

Irish Writer Fellow Workshop
ECTS Allocation: 10
Teaching Faculty: [tbc]
Contact: 1 x 2 hour per week in Hilary Term

The Briena Staunton Practice of Writing Seminar

Course Coordinators: Professor Deirdre Madden/Professor Gerald Dawe
Teaching Faculty: Various
Contact: 1 x 1 hour for eight weeks in Hilary Term

This is a series of eight talks for the M.Phil. in Creative Writing during which writers will speak about their own experience of the practice of writing. This is open to students in the M.Phil. in Irish Writing and M.Phil. in Literary Translation as an audit option. This seminar is moderated by Professor Deirdre Madden and Professor Gerald Dawe.
OPTION MODULES:

*Michaelmas Term*

**Visiting Writer Workshop**

*Course Coordinator: Katy Hayes*

*Teaching Faculty:* Katy Hayes

*Contact:* 1 x 2 hour per week in (Michaelmas Term)

**Course Outline:**

Workshop on Voice

The Butcher Boy by Patrick McCabe; We Need to Talk About Kevin by Lionel Shriver; Room by Emma Donoghue. These novels have two things in common: they represent a major breakthrough in terms of success for their mid-career authors and they are all written in a strong voice.

We will be looking at the technical aspects of creating a compelling narrator’s voice. There is no advance reading for the course. We will look at a number of short extracts which effectively use voice to convey character, plot, mood and create a distinctive world. These materials will be distributed in photocopy form and will include work by Patrick McCabe, Lionel Shriver, Emma Donoghue, Ian McEwan and Eimear McBride.

Students will be expected to produce a new short piece of work (2,000 – 3,000wds) written in a character’s voice during the workshop – this can be intended as fiction or drama or monologue. Students should have developed at least one strong idea for their voice workshop piece in advance of the course.

**Reading**

There will be no advance reading for Ms Katy Hayes, the Visiting Writer Fellow's workshop. All reading materials will be distributed during the workshops.

**Writing the Troubles**

*Teaching Faculty:* Professor Terence Brown

*Contact:* 1 x 2 hours/week in Michaelmas term

The outbreak of the Troubles in Northern Ireland in 1968 took place at the same time as the emergence of a group of poets who would go on to achieve international reputations. For these poets, a response to the crisis in Northern Ireland and especially to the violence there presented a moral and aesthetic challenge. The first part of this course, therefore, will allow students to study some of their key poems in the context of the conflict.
Dramatists and novelists also took up the tasks of representing the Troubles and of seeking to understand their psychological, cultural and social causes. A second part of the course will allow study of selected plays and works of fiction that appeared during the Troubles, which dealt directly with the Troubles themselves or sought to comprehend them in broader contexts. Issues of family, gender and sexuality, as well as politics and confessiona l identity, will be seen as salient to such projects. A final class will consider how one journalist dealt directly with the reportage of violence.

The course will comprise a series of 11 seminars on the following topics:

2. Seamus Heaney, ‘Funeral Rites’, ‘The Strand at Lough Beg’, ‘Station Island’ Section VIII.*
6. Frank McGuinness, Observe the Sons of Ulster Marching Towards the Somme (London: Faber, 1986)
7. Study Week
11. Deirdre Madden, One by One in the Darkness (London: Faber, 2003)
12. Selected Irish Times articles by Mary Holland.*

Suggested background works:

David McKittrick and David McVea, Making Sense of the Troubles: a History of the Northern Ireland Conflict (2 nd ed. 2012)

*Photocopies of asterisked texts will be provided in class. Relevant critical articles and books will be identified during the course of the seminars.
W.B. Yeats, Lady Gregory and Edward Martyn, in their 1897 manifesto for the Irish Literary Theatre, stated that their aim was "to bring upon the stage the deeper thoughts and emotions of Ireland." In the national theatre movement that evolved subsequently and in the century since, that aim has been pursued more or less self-consciously in a wide variety of forms. The continuing importance of the Abbey Theatre as a platform for the most pressing developments in evolving Irish identity was evident in January 2014 when the performer and gay activist Panti Bliss took to the stage to denounce the homophobia that had informed, to that point, debates about gay marriage: a speech that gained international recognition and initiated the popular movement that culminated, in May 2015, with an overwhelming vote in favour of constitutional reform to enable gay marriage in Ireland. The aim of these seminars is to assess the relevance of Irish theatre to society by exploring some of the major plays and playwrights who have sought to represent Ireland on stage in the modern period.

Selected texts:

Preliminary reading:

A complete bibliography will be supplied at the start of the course and material will be uploaded to Blackboard during the course.
This course traces the continuation and development of ‘Big House literature’ in post-independence Irish writing. The course begins with an introductory class which outlines theories of the genre and contextualises some of the readings for the course. A central question of the course is whether the survival of Big House literature in the twentieth and early twenty-first centuries is illustrative of the ‘generative power’ of the genre, as Vera Kreilkamp has suggested, or whether it demonstrates the ‘comparative poverty’ of the Irish literary tradition, in the words of Seamus Deane.

1  Introduction
3  Lennox Robinson, The Big House in Selected Plays (Gerrards Cross: Colin Smythe, 1982); W.B. Yeats, Purgatory in The Major Works (prescribed for Single Authors Yeats seminars)
4  Seán O’Faoláin, selected short stories,
5  Elizabeth Bowen, selected non-fiction
6  Aidan Higgins, Langrishe, Go Down (Dublin: New Island, 2010)
7  Reading Week
10 Molly Keane, Good Behaviour (London: Virago, 2006)
11 Brian Friel, Aristocrats (Oldcastle: Gallery, 1983)

Suggested Preliminary reading

Vera Kreilkamp’s The Anglo-Irish Novel and the Big House (Syracuse UP, 1998) is probably the best place to start, as it combines a thoughtful analysis of many of the texts on the course with good contextual overviews. Kreilkamp’s essay ‘The novel of the big house’, in John Wilson Foster’s The Cambridge Companion to the Irish Novel (Cambridge UP, 2006), provides a succinct summary of much of this argument. Perceptive essays can also be found in two edited collections: Jacqueline Genet, ed. The Big House in Ireland: Reality and Representation (Brandon, 1991); and Otto Rauchbauer, ed. Ancestral Voices: The Big House in Irish Literature (Lilliput Press, 1992). Seamus Deane’s essay ‘The Literary Myths of the Revival’ offers combative views on the subject, and retains critical value; it can be found in his early study, Celtic Revivals: Essays in Modern Irish Literature, 1880-1980 (Faber, 1985) Members of the seminar are encouraged to begin their reading of primary texts in advance of the first class meeting. A detailed bibliography will be distributed at the beginning of the course.
Irish Poetry after Yeats

Teaching Faculty: Prof Tom Walker

Contact: 1 x 2 hours/week in Hilary term

The course will consider various directions taken by Irish poetry after W.B. Yeats. Poets discussed will include Austin Clarke, Thomas MacGreevy, Louis MacNeice, Patrick Kavanagh, Blanaid Salkeld, Thomas Kinsella, Richard Murphy, Eiléan Ní Chuilleanáin, Derek Mahon and Ciaran Carson. Seminars will emphasise key historical and cultural contexts, as well as attending to questions of poetics and ideology.

1. Introduction
2. Austin Clarke
3. The Irish Modernists
4. Louis MacNeice
5. Patrick Kavanagh
6. Women Poets at Mid-Century
7. Reading Week
8. Thomas Kinsella
9. Richard Murphy
10. Eiléan Ní Chuilleanáin
11. Derek Mahon
12. Ciaran Carson

Primary Texts
Louis MacNeice, *Collected Poems*, ed. Peter McDonald (Faber), or *Selected Poems*, ed. Michael Longley (Faber).
Patrick Kavanagh, *Collected Poems* or *Selected Poems*, both ed. Antoinette Quinn (Penguin)
Thomas Kinsella, *Collected Poems* or *Selected Poems* (both Carcanet). Due to complex textual issues a pdf will also be provided of the original printings of the key poems to be discussed.
Richard Murphy, *Collected Poems* (Gallery) or *The Pleasure Ground: Poems 1952-2012* (Bloodaxe/Lilliput)
Eiléan Ní Chuilleanáin, *Selected Poems* (Gallery/Faber)
Derek Mahon, *Selected Poems* (Penguin), *Collected Poems* or *New Collected Poems* (both Gallery). Due to complex textual issues a pdf will also be provided of the original printings of the key poems to be discussed.
Ciaran Carson, *Collected Poems* (Gallery Press)

Other primary material will be distributed via pdfs through the term.

Secondary Reading
The house comprises a basement with four floors above. The kitchen was in the basement. The ground floor reception room was William Wilde’s surgery, and the dining room was behind this. The front room on the first floor was the Wildes’ drawing room and the back room the family sitting-room. The bedrooms were on the upper two floors.

‘Do rugadh sa teach seo’: ‘born in this house’.

This plaque, designed by Michéal MacLiammóir, was unveiled on 16 October 1954, the centenary of Wilde’s birth, by the playwright Lennox Robinson at the same time as the plaque in the Tite Street was unveiled by Sir Compton MacKenzie. The veil that was removed in Dublin was a plain curtain. The one in Tite Street was a Union Jack.