School of English

M.Phil. in Creative Writing Handbook 2016-2017
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M.Phil. in Creative Writing Programme Overview

Contact Information

Course Director: Prof. Ian Sansom
Creative Writing Room, 2nd Floor, Trinity Oscar Wilde Centre
01 896 2897
Or Room 4021, School of English, Arts Building
01-896 1346

Course Executive Officer: Ms Sophia Ní Sheoin
Ground Floor, Trinity Oscar Wilde Centre
wilde@tcd.ie
01-896 2885

General 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 each of these
terms, students will take a combination of required courses and their choice of option
courses. In the third term, TRINITY EXAM TERM, students begin working 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.

Professors Ian Sansom and Deirdre Madden will share the teaching in workshops and
individual supervision in the Michaelmas and Hilary Term. In Michaelmas Term Dr Sean
Borodale, Visiting Writer will hold a series of 2-hour workshops. In Hilary Term, Ms
Colette Bryce, Irish Writer Fellow will offer a specialist workshop. Professor Carlo
Gébler teaches the course on Writing for a Living in the Michaelmas Term. In Hilary
Term, a number of invited guests as well as faculty speak on The Briena Staunton
Practice of Writing Seminar. The Irish Writer Fellow workshop in Hilary Term is also
available to selected students on the M.Phil. in Irish Writing.

Weighting of Credits

The total weighting for the European Credit Transfer and Accumulation System (ECTS)
is 90, broken down as follows:

Taught Elements: 60 ECTS
Portfolio: 30 ECTS
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)

EN7041 Portfolio = 25 ECTS
EN7000 Workshops in Creative Writing Michaelmas Term = 20 ECTS
EN7007 Workshops in Creative Writing Hilary Term = 20 ECTS
EN7019 Writer Fellow Specialist Workshop = 10 ECTS
EN*** Writing for a Living = 15 ECTS
M.Phil. in Creative Writing Timetable

Michaelmas Term 2016
(26 September –16 December 2016)

Monday  2 – 5  Workshops in Creative Writing (Group A - Ian Sansom)
*(31.10.16 Workshop is rescheduled to Wed. 02.11.16, 10-12pm)

Tuesday  2 – 4  Writing the Troubles (Optional)
4 – 6  Writing for a Living

Wednesday 2 – 4  Ireland on Stage (Optional)

Thursday  10 – 1  *Workshops in Creative Writing (Group B - Deirdre Madden)
* (27.10.16 Workshop is rescheduled to Mon. 17.10.16 2-5pm)

Friday  3 – 5  Visiting Writer Specialist Workshops in Creative Writing

Hilary Term 2017
(16 January – 7 April 2017)

Monday  2 – 5  Workshops in Creative Writing (Group B - Ian Sansom)
(17.04.17 Workshop is rescheduled to Tue. 18.04.17, 2-5pm)

Tuesday  12 – 1  The Briena Staunton Practice of Writing

Wednesday  10 – 12  Big House Literature (Optional)
2 – 4  Irish Poetry after Yeats (Optional)

Thursday  10 – 12  *Workshops in Creative Writing (Group A - Deirdre Madden)

Friday  10 – 12  Writer Fellow Specialist Workshop
(17.03.17 Workshop is rescheduled to Tue. 14.03.17, 2-5pm)

All classes take place in the seminar room on the first floor of the Trinity Oscar Wilde Centre unless otherwise stated.

*Class takes place in the Brendan Kennelly Room on the ground floor at the Trinity Oscar Wilde Centre.
Taught Elements

Mandatory Modules

**EN7000 Workshops in Creative Writing Michaelmas Term**  (20 ECTS)
These are weekly 3-hour workshops given by Prof. Ian Sansom (Group A) and Prof. Madden (Group B)

**EN7007 Workshops in Creative Writing Hilary Term**  (20 ECTS)
These are weekly 3-hour workshops given by Prof. Ian Sansom (Group B) and Prof. Madden (Group A)

**EN7014 The Briena Staunton Practice of Writing**  (Audit only)
This is a 1-hour talk by a number of invited guests as well as faculty

**EN7019 Writer Fellow Specialist Workshop**  (10 ECTS)
This is a weekly 2-hour workshop given by Ms Colette Bryce, Irish Writer Fellow

**EN7048 Visiting Writer Specialist Workshops in Creative Writing**  (Audit only)
This is a weekly 2-hour workshop given by Dr Sean Borodale, Visiting Writer Fellow

**EN**** Writing for a Living**  (15 ECTS)
This is a weekly 2-hour seminar given by Prof. Carlo Gébler
Optional Modules

M.Phil. in Irish Writing Options courses are available for M.Phil. in Creative Writing students on a strictly audit basis only. Students may select one of the optional modules offered in Michaelmas Term and one of those offered in Hilary Term. Please inform the Course Executive Officer of your choice of Michaelmas Term optional module by the end of the second week, and your choice of the Hilary Term optional module two weeks before the end of Michaelmas Term.

Optional Module: Michaelmas Term
(Students may choose one of the following Michaelmas Term modules)

**EN7089 Writing the Troubles**  (Audit only)
This is taught by Prof. Terence Brown in a weekly 2-hour seminar

**EN7003 Ireland on Stage**  (Audit only)
This is taught by Prof. Nicholas Grene in a weekly 2-hour seminar

Optional Module: Hilary Term
(Students may choose one of the following Hilary Term modules)

**EN7090 Big House Literature**  (Audit only)
This is taught by Prof. Paul Delaney in a weekly 2-hour seminar

**EN7098 Irish Poetry after Yeats**  (Audit only)
This is taught by Prof. Rosie Lavan in a weekly 2-hour seminar
Module Descriptions

Mandatory Modules

**EN7000 Workshops in Creative Writing Michaelmas Term**

and

**EN7007 Workshops in Creative Writing Hilary Term**

**ECTS allocation:** 20 & 20

**Module Coordinator:** Prof. Ian Sansom

**Teaching Faculty:** Prof. Deirdre Madden

**Contact:** 1 x 3 hours/week in Michaelmas and Hilary Terms

The core of the students’ work takes the form of three hours of weekly workshops running through Michaelmas 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.

**Recommended Reading**

**Professor Ian Sansom’s Group:**


**Professor Deirdre Madden’s Group:**

- *Poetry In The Making* by Ted Hughes
- *An Introduction to English Poetry* by James Fenton
- *Complete Poems of Edward Thomas*
- *Now All Roads Lead To France: The Last Years of Edward Thomas* by Matthew Hollis
- *The Great Gatsby* by F. Scott Fitzgerald
- *Careless People: Murder, Mayhem and the Invention of The Great Gatsby* by Sarah Churchwell
- *Complete Stories* by Flannery O’Connor
- *Mystery and Manners* by Flannery O’Connor
- *The Habit of Being: Letters of Flannery O’Connor*
- *A Goat’s Song* by Dermot Healy
- *Housekeeping* by Marilynne Robinson
EN7014 The Briena Staunton Practice of Writing Seminar

ECTS allocation: Audit Only  
Teaching Faculty: Guest Writers  
Contact: 1 hour/week 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 Ian Sansom.

EN7019 Writer Fellow Specialist Workshop

ECTS allocation: 10  
Teaching Faculty: Ms Colette Bryce, Irish Writer Fellow  
Contact: 1 x 2 hours/week in Hilary term

This module is taught by the Irish Writer Fellow in a weekly 2-hour workshop. Part of the overall M.Phil. programme in Creative Writing the Irish Writer Fellow workshop is designed to open and foster the individual student’s self-knowledge as a writer. Under the direction of the Irish Writer Fellow students will be instructed in the variety of writing and the different forms of genre as well as the experience of reading. The aim of this module is to engage the student in imaginative and critical challenges other than the student’s particular field. The Irish Writer Fellow workshop is dedicated to an expert writer in the field of poetry, fiction, drama, creative non-fiction and life-writing. The individual writer addresses technical, stylistic and literary issues of his/her chosen specialism in a mix of workshop, lecture and reading.

EN7048 Visiting Writer Fellow Specialist Creative Writing Workshop

ECTS allocation: Audit only  
Teaching Faculty: Dr Sean Borodale, Visiting Writer Fellow  
Contact: 1 x 2 hours/week in Michaelmas term

This module is taught by the Visiting Writer Fellow in a weekly 2-hour workshop. These workshops are intended to encourage practical and theoretical approaches to writing across a range of genres.
**EN**** Writing for a Living**  
(15 ECTS)

**ECTS allocation:** 15  
**Teaching Faculty:** Prof. Carlo Gébler  
**Contact:** 1 x 2 hours/week in Michaelmas term & individual consultations as necessary.

In order to make a living, creative writers (poets, novelists, playwrights) usually have to do all sorts of other kinds of writing in parallel with their preferred one in order to make a living. These other kinds of writing include (and the list is far from exhaustive) literary reviews, reports (for publishers or cultural institutions), treatments (usually for film or television or radio), features (for print media), catalogue copy (usually though not necessarily for fine artists), introductions, references, manifestos, invectives, polemics and travelogues.

Those currently studying for the M.Phil. in Creative Writing at the Oscar Wilde Centre for Irish Writing will, very likely, on gradation, when they enter the field, find themselves being required to produce some of the kinds of text described above and this course, Writing for a Living will prepare them, it is hoped, for this eventuality and it will do that in the following ways. One, it will immerse the student in these various forms and genres, and two, it will oblige the student to try his or her hand at writing some of them.

**Structure**  
The course will be delivered through a series of two hour workshops that will run for eleven weeks in Michaelmas term. Assessment will be on the basis of contribution to the seminar and a 5000 word essay or project, the form of which will be decided in discussion with Professor Gébler.

**Recommended reading**

- The Rise and Fall of the Man of Letters, Aspects of English Literary Life since 1800, John Gross
- The Intellectuals and the Masses, Pride and Prejudice among the Literary Intelligentsia 1880 – 1939, John Carey
- The Prose Factory, Literary Life in England Since 1918, D.J. Taylor
- The Collected Essays, Journalism and Letters of George Orwell, (Vols 1 – 4), edited by Sonia Orwell and Ian Angus
- New Grub Street, George Gissing
- Truth & Beauty, A friendship, Ann Patchett
Optional Module: Michaelmas Term

(Students may choose one of the following Michaelmas Term modules)

EN7089 Writing the Troubles

**ECTS allocation:** Audit only

**Teaching Faculty:** Prof. 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 lidentity, will be seen as salient to such projects. A final class will consider how one journalist dealt directly with the reportage of violence.

1. Seamus Heaney, 'The Tollund Man', 'Punishment'
2. Seamus Heaney, 'Funeral Rites', 'The Strand at Lough Beg', 'Station Island'
3. Michael Longley, 'Wounds', 'Wreaths'. Derek Mahon, 'Afterlives'.
4. Paul Muldoon, 'Aisling', 'The More a Man Has the More a Man Wants'.
7. Study Week
12. Selected *Irish Times* articles by Mary Holland

**Suggested background works**

EN7003 Ireland on Stage

ECTS allocation: Audit only
Teaching Faculty: Prof. Nicholas Grene
Contact: 1 x 2 hours/week in Michaelmas Term

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 aim of this option course, taught through seminars and assessed by submitted essay, is to explore some of the major plays and playwrights who have sought to represent Ireland on stage in the modern period.

1 Introductory lecture: Bernard Shaw, John Bull’s Other Island
2 W.B. Yeats and Lady Gregory, Cathleen ni Houlihan, J.M. Synge, Riders to the Sea
4 W.B. Yeats, The Dreaming of the Bones, Purgatory
5 Sean O’Casey, The Shadow of a Gunman, Juno and the Paycock
6 Sean O’Casey, The Plough and the Stars, Brendan Behan, The Hostage
7 Study Week
8 Brian Friel, Philadelphia Here I Come!, Dancing at Lughnasa
9 Tom Murphy, Conversations on a Homecoming, Bailegangaire
10 Martin McDonagh, The Beauty Queen of Leenane, Conor McPherson, The Weir
11 Thomas Kilroy, Talbot’s Box, Elizabeth Kuti, The Sugar Wife
12 Stacey Gregg, Shibboleth, David Ireland, Cypress Avenue

Primary texts
[N.B. There may well be cheaper alternatives to the texts listed below – second-hand copies, Kindle texts – and if so you are welcome to acquire them. What is crucially important is that you are able to bring texts of the plays to the classes for discussion.]

- Brendan Behan, Complete Plays (London: Methuen, 2001)
- David Ireland, Cypress Avenue (London: Bloomsbury, 2016)
- Thomas Kilroy, Talbot’s Box (Dublin: Gallery Press, 1979)
Preliminary reading
Among the books you might want to read in advance for this course are the following:


A fuller bibliography will be supplied at the start of the course.

Optional Module: Hilary Term

(Student choose one of the following Hilary Term modules)

EN7090 Big House Literature

ECTS allocation  Audit only
Teaching Faculty  Prof. Paul Delaney
Contact  1 x 2 hours/week in Hilary Term

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
2  William Trevor, *The Story of Lucy Gault*
3  Lennox Robinson, *The Big House*;  W.B. Yeats, *Purgatory*
4  Seán O'Faoláin, selected short stories*
5  Elizabeth Bowen, selected non-fiction*
6  Aidan Higgins, *Langrishe, Go Down*
7  Study Week
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)

Texts marked with an asterisk (*) will be made available by pdf in advance of class. Students taking this Option 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 module.

EN7089 Irish Poetry after Yeats

ECTS allocation Audit only
Teaching Faculty Prof. Rosie Lavan
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 Study 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.

Useful anthologies of Irish verse you might wish to consult in preparation include:  

**Secondary reading**

Schedule and Deadlines

Essay Submission Deadlines

Michaelmas Term
(26 September – 16 December 2016)

Students may be required to submit ONE essay for the Writing the Troubles module OR the Ireland on Stage module.

**EN7089 Writing the Troubles / EN7003 Ireland on Stage module Essay: (Due Friday 3 February 2017)**
Students are required to submit ONE essay relating to their chosen option in this term. This essay is 4000 words with submission by the Friday of week 3 of Hilary term.

Hilary Term
(16 January – 7 April 2017)

Students are required to submit ONE essay relating to the Writer Fellow Specialist Workshop module, and ONE essay for the Writing for a Living module, and may be required to submit ONE essay for the Students optional module.

**EN**** Writing for a Living: (Due Friday 7 April 2017)**
The Writing for a Living essay is 5000 words, due by Friday of week 12 of Hilary Term.

**EN7090 Big House Literature / EN7098 Irish Poetry After Yeats /EN7019 Writer Fellow Specialist Workshop (Due Friday 5 May 2017)**
Students are required to submit ONE essay relating to their chosen option in this term. This essay is 4000 words with submission by the Friday of week 4 of Trinity Exam Term.
**Important Dates and Deadlines**

**Hilary Term Optional module choice (Due Friday 30 November 2016)**
Deadline for submission of Hilary term optional module choice

**Indication and preliminary discussion of portfolio topics: (Week beginning 3 April 2017)**
Indication and preliminary discussion of portfolio topics in week 12 of Hilary term.

**Portfolio Consultations: (From May-August 2017)**
Consultations between students and supervisors on portfolios on the basis of individual arrangement.

**Supervisor signoff Portfolio (From May-August 2017)**
During Trinity Term, students work independently on their portfolios. Please note that supervisor sign-off is 1 August 2017.

**Submission of Portfolio (Due 31 August 2017)**
(15,000 words). Portfolios must be typed and bound in accordance with the University regulations, available from the Course Executive Officer.

**Commencements (Spring 2018)**
Award of degree to successful candidates at Spring Commencements in 2018.
Assessment Information

The course is assessed by means of presented papers and a dissertation. Students must submit essays relating to their compulsory courses and to their chosen options. In the case of the EN7019 Writer Fellow Specialist Workshop, students present a portfolio of work.

Please note in the Schedule above the dates by which papers should be presented in relation to specific courses. Topics for these papers will be posted on the notice board in the Oscar Wilde Centre.

Submission of Papers
Papers are to be submitted to the wooden post box in the hall, inside the door of the Trinity Oscar Wilde Centre, any time or day before the 12 noon deadline on the Friday the work is due in.

PLEASE KEEP A DIGITAL COPY OF ALL PRESENTED WORK

Request for an Extension
Requests for extensions should be directed to Prof. Sansom, and will only be granted in exceptional circumstances. In the case of extensions requested on medical grounds, documentation may be required.

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

In order to be awarded a distinction, a student must satisfy all of the following four criteria:

1. they must achieve a mark of 70% in the dissertation element of the course (the dissertation amounts to 30 ECTS)
2. they must achieve an average mark of at least 68% (without the benefit of rounding up) in the taught modules of the course (these total 60 ECTS)
3. they must achieve a mark of at least 70% in at least half of the taught modules (ie modules amounting to an aggregate of 30 ECTS)
4. they cannot fail any course module

Weighting of Assessed Elements

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

EN7041 Portfolio = 60%
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. The work in the portfolio should not be published prior to Examination Board Meeting.

EN**** Writing for a Living Essay = 20%

EN7019 Writer Fellow Specialist Workshop Essay = 20%
Presentation of Portfolio

**Portfolio (25 ECTS)**

The portfolio must be 15,000 words, on a topic chosen in consultation with the MPhil Course Director and supervised during the summer by a member of the teaching staff. Portfolios must be bound in accordance with the University regulations and guidelines, available from the Course Executive Officer. Two copies should be presented. The portfolios must not exceed the designated word count. Work exceeding the word count may be penalised.

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”.

Complete guidelines are available from the Course Executive Officer.
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/

Blackboard

Blackboard is TCD’s online learning environment. Some courses in the M.Phil. use Blackboard to provide additional learning materials, links to relevant websites, or simply to post notices. Check with your module co-ordinator as to whether or not a given module will be using Blackboard. Access to Blackboard is through https://mytcd.ie
General Regulations

Photograph
All students must supply (by Monday, 26 September 2016) to the Course Executive Officer 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 Trinity Oscar Wilde Centre.

Timetabling
The course timetable is posted on the noticeboard in the Trinity Oscar Wilde Centre. Any changes to the schedule will be posted there.

Illness
Please inform the Course Executive Officer of absence due to illness. The College Health Centre is beside the Samuel Beckett Theatre.

Graduation
It is the individual student’s responsibility to contact the Proctor’s Office about the process of graduation. The address is: Academic Registry, Watts Building, College; phone: 896 1218. Email: 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 Executive Officer 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. The President is the head and public face of the Union, and is responsible for strategy and policy formulation, whilst sitting on a wide range of committees. The Vice-President is the Union's Education and Welfare Officer and advises students on matters such as academic appeals and supervisor relationships. The Vice-President 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/](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.

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](http://www.tcd.ie/about/policies/accessible-infopolicy.php#events)
House Rules for Trinity 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 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 Trinity Oscar Wilde Centre tidy. Place rubbish in the bins provided, wash and tidy away cups and saucers etc. in the Common Room/kitchen. This is a shared space, so leave it the way you would wish to find it!

- Students are asked to use the recycling facilities in the Centre.

- Ensure entrance doors are closed at all times.

- The Centre is a working space and is not open to visits from friends and relations.

- Students are not permitted to drink alcohol on the premises.

- The Centre closes at 9.00 p.m. and must be vacated at that time.

- If you have any problems with equipment – computers or printers – please inform the Course Executive Officer 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

TELEPHONE NUMBER AT OSCAR WILDE CENTRE: 01-8963434
(incoming calls only)
The house comprised 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.