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M.Phil. in Irish Writing Programme Overview

Contact Information

Course Director: Prof. Paul Delaney
Room 4025, School of English, Arts Building
delanep@tcd.ie
01-896 3841

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 dissertations.

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
Dissertation: 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.
M.Phil. in Irish Writing Timetable

Michaelmas Term 2016
(26 September – 16 December 2016)

Tuesday 10 – 12 Perspectives in Irish Writing
2 – 4 Writing the Troubles (Optional)

Wednesday 2 – 4 Ireland on Stage (Optional)

Thursday 10 – 12 Single Author

Hilary Term 2017
(16 January – 7 April 2017)

Tuesday 10 – 12 Perspectives in Irish Writing
12 – 1 The Briena Staunton Practice of Writing Seminar (Audit Optional)

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

Thursday 10 – 12 Single Author
11-1 (Classes on: 01.12.16, 08.12.16, 15.12.16 take place at 11-1)

Friday 10 – 12 Writer Fellow Specialist Workshop (Optional)

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

Mandatory Modules

**EN7056 Perspectives in Irish Writing**  (20 ECTS)
This module is coordinated by Prof. Delaney. It comprises a weekly series of lectures and seminars (two hours per week) on the history and contexts of Irish Writing from the late sixteenth to the present day. This course is given by various lecturers from the School of English.

**EN7057 Single Authors**  (20 ECTS)
This module, taught in a weekly two-hour seminar, covers the work of four major individual authors from the Irish literary tradition. In Michaelmas term we study Swift and Yeats, and in Hilary term, Joyce and Beckett, as below:

**Michaelmas Term:**

Weeks 1 - 6   Swift (Prof. Aileen Douglas)
Week 7   Study Week
Weeks 8 - 12   Yeats (Prof. Tom Walker)

**Hilary Term:**

Weeks 1 - 6   Joyce (Prof. Samuel Slote)
Week 7   Study Week
Weeks 8 - 12   Beckett (Prof. Julie Bates)
Optional Modules

Students are required to 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: please note the earlier deadline if you wish to apply for the Creative Writing workshop. (Students are permitted to audit the options in which they have not enrolled with the exception of Option 5).

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

1. **EN7089 Writing the Troubles** (10 ECTS)
   This is taught by Prof. Terence Brown in a weekly 2-hour seminar

2. **EN7003 Ireland on Stage** (10 ECTS)
   This is taught by Prof. Nicholas Grene in a weekly 2-hour seminar

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

3. **EN7090 Big House Literature** (10 ECTS)
   This is taught by Prof. Paul Delaney in a weekly 2-hour seminar

4. **EN7098 Irish Poetry after Yeats** (10 ECTS)
   This is taught by Prof. Rosie Lavan in a weekly 2-hour seminar

5. **EN7019 Writer Fellow Specialist Workshop** (10 ECTS)
   This is taught by the Irish Writer Fellow in a weekly 2-hour workshop, open only to students selected upon presentation of a portfolio of recent creative work. Portfolios should be presented to the Course Executive Officer by Wednesday 30th November 2016.

**EN7014 The Briena Staunton Practice of Writing Seminar** (Audit Only)
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.
Module Descriptions

Mandatory Modules

EN7056 Perspectives in Irish Writing

ECTS allocation: 20
Module Coordinator: Prof. Paul Delaney
Teaching Faculty: Prof. Amy Prendergast, Prof. David O'Shaughnessy, Prof. Jarlath Killeen, Prof. Tom Walker, Prof. Rosie Lavan, Prof. Julie Bates, Prof. Paul Delaney
Contact: 1 x 2 hours/week in Michaelmas and Hilary terms

Summary
This course introduces students to the socio/cultural contexts in which Irish writing in English developed from the late sixteenth century through to the twenty-first century. It investigates key terms that students will encounter in the critical literature on Irish writing and culture: Anglo-Irish, Protestant Ascendancy, the Gaelic tradition, colonialism, the Big House, romantic and cultural nationalism, the Literary Revival. In addition to covering the significant authors of the tradition, it also addresses such issues as authorship, publishing history and reception as they bear on the emergence and development of a national literature in English and explores a number of theoretical issues.

Please note: students will be advised on set readings and background bibliography before and during the course. For classes marked ‘*’, photocopied texts will be distributed in advance. Selected course materials will also be posted on the Blackboard system.

Schedule: Michaelmas Term

Introduction to Irish Writing 1590-1800

Ideas of the Nation 1691-1800
2. Early Irish Fiction: Sarah Butler, Irish Tales (1716) [DO’S]
3. Oliver Goldsmith, ‘A Description of the Manners and Customs of the Native Irish’ (1759), ‘The Deserted Village’ (1770) [DO’S]
4. The 18thc Irish Theatrical Diaspora: Charles Macklin, The Man of the World (1781) [DO’S]
5. Edmund Burke, extracts from ‘Tracts on the Popery Laws’ (1765) and ‘Reflections on the Revolution in France’ (1790)*[AP]
6. Maria Edgeworth, Castle Rackrent (1800) [AP]
7. **Study Week**

**Introduction to Irish writing 1800-1900**
8. Reading Victorian Ireland: William Carleton’s ‘Wildgoose Lodge’ (1844) [PD]
9. James Clarence Mangan (selected poems) and *The Nation* newspaper [AP]
10. Publishing and print culture in nineteenth-century Ireland [RL]

**Towards the Revival**
11. Oscar Wilde, *Salome* [JK]

**Schedule: Hilary Term**

**Edwardian Ireland**
1. George Moore, *The Untilled Field* (1905) [PD]
2. John Millington Synge, *The Playboy of the Western World* (1907) [JB]

**Revolution, war and Irish Writing**
3. 1916 and Great War Poetry
   Selections from Gerald Dawe, ed. *Earth Voices Whispering: An Anthology of Irish War Poetry, 1914-1945* [tbc] *

**Nation and the International Crisis – 1930s to 1950s**
5. The Emergency at Home: *The Bell* (October 1940) [TW]*
6. The War Abroad: Elizabeth Bowen, *The Demon Lover and Other Stories* (1946) [TW]

7. **Study Week**

**Ireland, Modernity and Contemporary Writing**
8. Images of Ireland: selected texts by Fintan O’Toole and Anne Enright (1990s) [RL]
EN7057 Single Authors

ECTS allocation: 20

Teaching Faculty: Prof. Aileen Douglas, Prof. Tom Walker, Prof. Samuel Slote and Prof. Julie Bates

Contact: 1 x 2 hours/week in Michaelmas and Hilary terms

Schedule: Michaelmas Term

1. Jonathan Swift (1667-1745)
   Prof. Aileen Douglas

   This section of the course will consider a range of Swift’s writings in poetry and prose. Seminars will explore Swift’s works in relation to a number of opposed terms: Ireland/England; print/manuscript; private/public. Issues of gender, and questions of literary form, will also be foregrounded.

   Week 1
   Introduction (lecture and discussion)

   Week 2
   *The Story of the Injured Lady* (1707)
   'Verses said to be Written on the Union' (1707)
   'A Description of the Morning' (1709)
   'A Description of a City Shower' (1710)

   Week 3
   *A Proposal for the Universal Use of Irish Manufacture* (1720)
   'An Excellent New Song on a Seditious Pamphlet' (1720)
   *The Drapier’s Letters* I and IV (1724-5)
   'Horace, Book I, Ode xiv...paraphrased and inscribed to Ireland' (1724)

   Week 4
   *Gulliver’s Travels* (1726)

   Week 5
   'A Short View of the Present State of Ireland' (1728)
   *A Modest Proposal* (1729)
   'An Excellent New Ballad; or, The True English Dean to be Hanged for a Rape' (1731)
   'Impromptu: “Behold a proof of Irish sense”' (c. 1742)

   Week 6
   'Stella’s Birthday' (1727)
   'A Beautiful Young Nymph going to Bed' (1731)
   'On the Death of Mrs. Johnson' (1727)
   'Verses on the Death of Dr. Swift' (1731)
Primary texts

Suggested preliminary reading
On Swift and Ireland, O. W Ferguson’s *Jonathan Swift and Ireland* (1962) is still a valuable study. Carole Fabricant’s *Swift’s Landscape* (1982; repr. 1995), and Robert Mahony’s *Jonathan Swift: The Irish Identity* (1995), are also significant works. *The Cambridge Companion to Jonathan Swift* (2003), edited by Christopher Fox is a good place to orient oneself in relation to Swift criticism, as are the essays in *Locating Swift*, ed. Aileen Douglas, Patrick Kelly and Ian Campbell Ross (1998).


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.

2. **W.B. Yeats (1865-1939)**
   Prof. Tom Walker

   The course will examine a range of Yeats’s poetry, drama and prose. Structured loosely around different phases of his career, seminars will emphasise key historical and cultural contexts, as well as attending to questions of poetics and ideology.

   **Week 8: Folklore and Symbolism**

   **Week 9: Controversy and Conflict**
   Plays: *Cathleen ni Houlihan. The Dreaming of the Bones*
   Prose: sections from *Per Amica Silentia Lunae*

   **Week 10: A Modernist Aesthetic?**
   Prose: *A Vision* – book 5*
Week 11: Race, Class and Blood  
Plays: Purgatory

Week 12: Turning in on the Self  
Prose: from ‘A General Introduction for my Work’ *

Primary texts  
The texts marked with an asterisk above are not in this edition; copies of them will be provided in advance of each relevant session. Members of the seminar are strongly encouraged to begin their reading of primary texts in advance of the first class meeting.

Selected criticism  
Getting some biographical hold on Yeats is important. His life is consciously integrated into his work and he was a publically prominent writer through most of his career. The best two accounts are: R. F. Foster, W. B. Yeats: A Life, 2 vols (1997 and 2002); and Terence Brown’s The Life of W.B. Yeats (2001). Also still very illuminating and entertaining is Richard Ellmann’s classic Yeats: the Man and the Masks (2nd ed. 1973). David Pierce, Yeats’s Worlds: Ireland, England and the Poetic Imagination (1995) is also informative and very well illustrated.


Detailed bibliography will be distributed at the beginning of each seminar.

Schedule: Hilary Term

3. James Joyce (1882-1941)  
Prof. Sam Slote

This course will examine Ulysses from a variety of perspectives: Joyce as an ‘Irish writer’; Joyce as an ‘English writer’; Joyce as a ‘European writer’; the poetics of style and form; the politics of style and form; modes of ideology (race, religion, gender, and nation); framing a literary tradition; the production and reception of Modernism; etc.
We will begin with *A Portrait of the Artist as a Young Man* and discuss that novel insofar as it leads towards *Ulysses* thematically and stylistically. We will also discuss the composition of *Ulysses* as is indicated on the NLI *Ulysses* drafts.

**Week 1**  
*A Portrait* and *Ulysses*: ‘Telemachus’ – ‘Nestor’

**Week 2**  
*Ulysses*: ‘Proteus’ – ‘Hades’

**Week 3**  
*Ulysses*: ‘Æolus’ – ‘Wandering Rocks’

**Week 4**  
*Ulysses*: ‘Sirens’ – ‘Oxen of the Sun’

**Week 5**  
*Ulysses*: ‘Circe’ – ‘Eumæus’

**Week 6**  
*Ulysses*: ‘Ithaca’ – ‘Penelope’

Please read *A Portrait* and the first two episodes of *Ulysses* (‘Telemachus’ and ‘Nestor’) for the first class.

**Primary texts**  
I strongly recommend the Gabler edition.  

**Preliminary reading**  
Among the books you might want to read in advance for this course are the following:


The Killeen book is especially recommended as a guidebook for first-time readers.

4. **Samuel Beckett (1906-1989)**  
Prof. Julie Bates

Beckett’s legacy is formidable in both fiction and drama, having left both literary forms profoundly altered, and his creative praxis was evidently enriched by moving from one
form to another. This series of lectures and seminars will map Beckett’s distinct authorial procedure by exploring five formal and thematic features of his writing in both fiction and drama, tracing the ways in which Beckett was engaged in an ongoing attempt to give shape to certain recurring themes – a creative project that lasted more than half a century and found expression in ceaseless formal experimentation. In order to do justice to Beckett’s prolific creativity, the course will examine a wide range of his works. Those works in bold will be central to the lecture and subsequent discussion each week:

**Week 8: Characters**

**Week 9: Environments**

**Week 10: Heads**

**Week 11: Childlessness**

**Week 12: Ethics**

**Note on dates**
I’ve noted the dates of publication of each work to give a sense of how each week’s lecture and discussion will span several decades of Beckett’s work. Where two dates are given, the first indicates the work’s initial publication in French, and the second its subsequent publication in English, because we need to be attentive to the role and impact of self-translation in Beckett’s evolving creative practice.

**Suggested reading and preparation for course**
I will distribute shorter works at the beginning of the course, but students are encouraged to acquire copies of Beckett’s collected plays and trilogy of novels, and read these works in advance of the course. Here are two good editions:

Students are also advised to look at the adaptations of Beckett’s plays in the *Beckett on Film* collection (Blue Angel films, 2001), copies of which are held in the library. In addition to reading and watching the fiction and drama, students should familiarise themselves with some biographical context for Beckett. James Knowlson’s *Damned to Fame* (Bloomsbury, 1996) is considered definitive, but Anthony Cronin’s *The Last Modernist* (Flamingo: 1996) is generally better on the Irish side of things. In terms of secondary reading, good starting points are *The Grove Companion to Samuel Beckett*, ed. C.J. Ackerley and S.E. Gontarski (Grove: 2004), the two *Cambridge Companions to Beckett*, eds. John Pilling (2006) and Dirk van Hulle (2015) and *Samuel Beckett in Context*, ed. Anthony Uhlmann (Cambridge University Press, 2013). I will recommend suitable secondary and critical resources to support our discussions throughout the course.

**Optional Module: Michaelmas Term**

(Student's choose one of the following Michaelmas Term modules)

**EN7089 Writing the Troubles**

ECTS allocation: 10  
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.

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
8 Stewart Parker, Pentecost in Plays: 2 (London: Methuen Drama, 2000)
11 Deirdre Madden, One by One in the Darkness (London: Faber, 2003)
12 Selected Irish Times articles by Mary Holland*

Suggested background works

- Nicholas Grene, The Politics of Irish Drama: Plays from Boucicault to Friel (1999)
- David McKittrick and David McVea, Making Sense of the Troubles: a History of the Northern Ireland Conflict (2nd 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.

EN7003 Ireland on Stage

ECTS allocation: 10
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
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)
- Martin McDonagh, *The Beauty Queen of Leenane* (London: Methuen, 1996)
- Tom Murphy, *Plays: 2* (London: Methuen, 1993)
- W.B. Yeats, *The Major Works* (prescribed for the Single Authors Yeats seminars)

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

(Students choose one of the following Hilary Term modules)

**EN7090 Big House Literature**

ECTS allocation  10  
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*  
5  Seán O’Faoláin, selected short stories*  
5  Elizabeth Bowen, selected non-fiction*  
6  Aidan Higgins, *Langrishe, Go Down*  
7  Study Week  
8  J.G. Farrell, *Troubles*  
9  Jennifer Johnston, *How Many Miles to Babylon?*  
10  Molly Keane, *Good Behaviour*  
11  Brian Friel, *Aristocrats*  
12  John Banville, *Birchwood*

**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 10
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 Chuileannáin, 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 Chuileannáin
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 Chuileannáin, *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

**EN7019 Writer Fellow Specialist Workshop**

**ECTS allocation:** 10  
**Teaching Faculty:** Irish Writer Fellow  
**Contact:** 1 x 2 hours/week in Hilary term

This is taught by the Irish Writer Fellow in a weekly 2-hour workshop, open only to students selected upon presentation of a portfolio of recent creative work. Portfolios should be presented to the Course Executive Officer by Wednesday 30th November 2016.

**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.
Schedule and Deadlines

Essay Submission Deadlines

Michaelmas Term
(26 September – 16 December 2016)

Students are required to submit ONE essay relating to the Perspectives in Irish Writing module, ONE essay for the Single Authors module on EITHER Swift OR Yeats, and ONE essay for the Writing the Troubles module OR the Ireland on Stage module.

EN7056 Perspective in Irish Writing Essay: (Due Friday 16 December 2016)
The Perspectives in Irish Writing essay is 4000 words, due by Friday of week 12 of Michaelmas Term.

EN7057 Single Authors Essay: (Due Friday 20 January 2017)
The essay on EITHER Swift OR Yeats is 4000 words and is due by the Friday of week 1 of Hilary term.

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 Perspectives in Irish Writing module, ONE essay for the Single Authors module on EITHER Joyce OR Beckett, and ONE essay the Students optional module.

EN7056 Perspective in Irish Writing Essay: (Due Friday 7 April 2017)
The Perspectives in Irish Writing essay is 4000 words, due by Friday of week 12 of Hilary Term.

EN7057 Single Authors Essay: (Due Friday 21 April 2017)
The essay on EITHER Joyce OR Beckett is 4000 words and is due by the Friday of week 2 of Trinity Exam Term).

EN7090 Big House Literature / EN7098 Irish Poetry After Yeats /EN7019 Writer Fellow Specialist  (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**

**Application for Writer Fellow Specialist Workshop: (Due Friday 30 November 2016)**
Submission of portfolios for students wishing to apply for EN7019 Writer Fellow Specialist Workshop optional module in Hilary term 2017.

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

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

**Dissertation titles and outlines submission: (Due 1 June 2017)**
Dissertation titles and outlines to be presented to supervisor for approval by Course Director.

**Dissertation Consultations: (Between May-August 2017)**
Consultations between students and supervisors on dissertations on the basis of individual arrangement.

**Submission of Dissertation (Due 31 August 2017)**

**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.

Word Count
Essays and dissertations must not exceed the designated word count. Work exceeding the word count may be penalised. Presented papers are kept on file by the School of English. PLEASE KEEP A DIGITAL COPY OF ALL PRESENTED WORK

Request for an Extension
Requests for extensions should be directed to Prof. Delaney, 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
Grade Descriptors
Although the MPhil degree is awarded on a Distinction/Pass/Fail basis, individual assignments within the MPhil courses are marked according to the following standards:

1st  80–100  A paper of outstanding merit; publishable quality.

1st  70–79  A very strong and original paper: work displaying analytical and argumentative power with good command of the facts and/or arguments relevant to the questions and evidence of ability to organise them with clarity, insight and efficiency.

Upper 2nd  60–69  Work displaying analytical power and argumentation of the quality associated with a First, but with less comprehensive and thorough command of evidence. Or work showing considerable thoroughness but less analytical skill or less clarity in organisation.

Lower 2nd  50–59  Competent work with no major defects, but giving an incomplete account of the question, or marred by inaccuracies. Or work which demonstrates lapses in (but does not lack) analytical and argumentative skills.

3rd  40–49  Work that is generally weak with muddled argumentation, but containing some evidence of knowledge of facts and analytical skill. These marks are also used for work that, while competent and knowledgeable in itself, does not address the question asked.

Fail  0–39  Very poor quality work, not meeting the standards of information, understanding and analysis required for graduate level.

Weighting of Assessed Elements

Dissertation = 34%
Perspectives in Irish Writing Essay (x2) + Single Major Authors Essays (x2) = 33%
Option Essays (x2) or Option Essay + Writer Fellow Specialist Workshop Option = 33%

Presentation of Dissertations

Dissertation (30 ECTS)

The dissertation must be between 12,000 and 15,000 words, on a topic chosen in consultation with the MPhil course directors and supervised during the summer by a member of the teaching staff. Dissertations must be bound in accordance with the University regulations and guidelines, available from the Course Executive Officer. A word count should be included at the end of the dissertation. Three copies should be presented. The dissertation 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”.

Please note that students who are required to make minor revisions to their dissertations must complete them within two months from the date of the Court of Examiners meeting. Where major revisions are requested, the student must re-register for a six-month period and pay the appropriate fee.

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/

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
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.