

School of Languages, Literatures and Cultural Studies

# M. Phil in Comparative Literature



## **Course Handbook**

# **2009/2010**



**Trinity College Dublin**

## Contents

<b>Welcome</b>	<b>4</b>
<b>Contacts</b>	<b>5</b>
Course Director	
Executive officer	
Director of PG Teaching and Learning	
Notice Board	
Web page	
Staff teaching on the programme	
<b>Course management</b>	<b>6</b>
Coordinating Committee	
Student representation	
<b>Calendar</b>	<b>7-8</b>
Term dates	
Schedule of submission deadlines	
Other important dates	
Regular slots	
<b>Teaching</b>	<b>9-11</b>
Course Structure	
Course outlines	
Core courses	
Options	<b>11</b>
<b>Assessment</b>	<b>27</b>
Submission of work	
Protocol for marking essays	
Essays	

Marking Criteria

Dissertation

Plagiarism

**Summary of assessment requirements,  
weighting of marks and ECTS I 7** **35**

**Resources in TCD** **36**

Library

CLCS

Computers

Language classes

PGSU

**Staff contributing to this MPhil programme** **38**

**RECORD SHEET** **39**

**ASSIGNMENT SUBMISSION – COVER SHEET** **40**

## **Welcome**

The School of Languages, Literatures and Cultural Studies extends a warm welcome to all students on the M.Phil in Comparative Literature. This course was launched in 2006-07 as a joint initiative by staff in the School of Languages, Literatures and Cultural Studies and colleagues with complementary research and teaching interests from the School of English, the School of Drama, Film and Music, the School of Histories and the School of Social Sciences and Philosophy.

What have you signed up to? There is no single agreed definition of Comparative Literature, and degree programmes in Comparative Literature are offered throughout the world and take many forms. The School of Languages, Literatures and Cultural Studies at TCD offers a wide range of expertise, historical and contemporary, in literatures and cultures, including not only national and regional literatures in Europe and beyond but also textual and cultural theory and aspects of the processes of cultural transmission. This expertise is the basis for the course proposed here.

## **The course aims to**

- Provide an understanding of Comparative Literature as a subject of study and a critical practice.
- Provide the theoretical and methodological basis for comparative literary work at an advanced level.
- Provide the theoretical and methodological basis for work comparing texts of various genres and artefacts of different media.
- Provide significant opportunities to develop and apply this knowledge and these skills to a range of primary texts from a wide range of languages, cultures, epochs and other contexts.
- Recruit and train potential literary researchers with an expertise in comparative questions.

## Contacts

### Course Director (2009-10)

Name Peter Arnds (Department of Germanic Studies)  
Office Room 3141  
Phone 896 1501  
e-mail [arndsp@tcd.ie](mailto:arndsp@tcd.ie)

### Executive officer

Name Caroline Murphy  
Office Room 5042  
Phone 896 1706  
e-mail [slcs@tcd.ie](mailto:slcs@tcd.ie)

### Director of Post-graduate Teaching and Learning (SLLCS)

Name Caitríona Leahy (Germanic Studies)  
Office Room 5070  
Phone 896 1107  
e-mail [cleahy@tcd.ie](mailto:cleahy@tcd.ie)

### External Examiner

Name Dr. Brigitte Le Juez  
Affiliation Dublin City University  
Website [http://www.dcu.ie/salis/biographies/brigitte\\_lejuez.shtml](http://www.dcu.ie/salis/biographies/brigitte_lejuez.shtml)

**Notice Board:** The Comparative Literature notice board is on Level 5, in an alcove outside offices 5044-5047. Students should consult this regularly.

**Web page:** The Comparative Literature web-page address is at [http://www.tcd.ie/langs-lits-cultures/postgraduate/comparative\\_literature](http://www.tcd.ie/langs-lits-cultures/postgraduate/comparative_literature)

**Staff teaching on the courses:** A list of all staff teaching on the programme is supplied in Appendix 8

## Course management

The M.Phil in Comparative Literature is administered by a Course Committee comprising full-time or permanent members of staff from the language departments who are involved in teaching on the course and the Modern Languages post-doctoral Fellow. All other members of staff involved in teaching on the programme are included in the circulation list and are welcome to attend Committee meetings, regularly or as and when the need arises. The Course Committee reports to the School Executive Committee.

### The Course Committee (2009-10) consists of:

Peter Arnds	Course Director, Germanic Studies
Jackie Sharpe	Administrative Officer (in attendance)
Caitriona Leahy	Postgraduate Studies Director
Cormac Ó Cuilleanáin	Italian
David Scott	French
Moray McGowan	Germanic Studies
Ciaran Cosgrove	Hispanic Studies
Roberto Bertoni	Italian
Gerald Dawe	School of English
Student Representative	To be confirmed

Students enrolled on the programme are represented by a class representative who is elected by his/her peers.

**Calendar:** Term dates

There are two term structures in TCD: statutory term and teaching term. The first is longer and incorporates non-teaching activities such as examining and supervision.

**Michaelmas Term 2009:** Monday 28th September 2009 - Friday 18th December 2009

**Hilary Term 2010:** Monday 18th January 2010 - Friday 9th April 2010

**Michaelmas Term 2010:** Monday 24th September 2010 - Friday 17th December 2010

Teaching term, on the other hand, refers to those weeks in which lectures are held in the School of Languages, Literatures and Cultural Studies.

**\*Please note: Essay submission deadlines operate according to the teaching term dates below.**

<b>Teaching Term Dates : Academic Year 2009/2010</b>			
* = Bank Holidays			
<b>Michaelmas Term</b>		<b>Hilary Term</b>	
Monday 28 <sup>th</sup> September 2009 – Friday 18 <sup>th</sup> December 2009		Monday 18 <sup>th</sup> January 2010 - Friday 9 <sup>th</sup> April 2010	
<b>Week 05</b>	28 Sep - 02 Oct	<b>Week 21</b>	18 Jan - 22 Jan
<b>Week 06</b>	05 Oct - 09 Oct	<b>Week 22</b>	25 Jan - 29 Jan
<b>Week 07</b>	12 Oct - 16 Oct	<b>Week 23</b>	01 Feb - 05 Feb
<b>Week 08</b>	19 Oct - 23 Oct	<b>Week 24</b>	08 Feb - 12 Feb
<b>Week 09</b>	26 Oct *- 03 Oct	<b>Week 25</b>	15 Feb - 19 Feb
<b>Week 10</b>	02 Nov - 06 Nov	<b>Week 26</b>	22 Feb - 26 Feb
<b>Week 11</b>	<b>Reading Week</b>	<b>Week 27</b>	<b>Reading Week</b>
<b>Week 12</b>	16 Nov - 20 Nov	<b>Week 28</b>	08 Mar - 12 Mar
<b>Week 13</b>	23 Nov - 27 Nov	<b>Week 29</b>	15 Mar - 19 Mar
<b>Week 14</b>	30 Nov - 04 Dec	<b>Week 30</b>	22 Mar - 26 Mar
<b>Week 15</b>	07 Dec - 11 Dec	<b>Week 31</b>	29 Mar - 02 Apr *
<b>Week 16</b>	14 Dec - 18 Dec	<b>Week 32</b>	05 Apr *- 09 Apr

### Schedule of submission deadlines

MT	Week 21	3,500-5,000-word essay	Core course 1 (essay 1)
MT	Week 21	3,500-5,000-word essay	Option 1 (MT)
HT	Week 37	3,500-5,000-word essay	Core course 2 (essay 1)
HT	Week 37	3,500-5,000-word essay	Option 2 (HT)
HT	Week 37	3,500-5,000-word essay	Core course 1 (essay 2)
HT	Week 37	3,500-5,000-word essay	Core course 2 (essay 2)
Last week in September		15-20,000-word dissertation	

### Other important dates

28 <sup>th</sup> September		Initial group meeting and welcome
Week 05	MT	All students must complete the course registration form and supply a recent photograph.
Beginning October		Reception for post-graduates in the School of Languages, Literatures and Cultural Studies
Week 10	MT	Workshop in academic writing: all you need to know about footnotes, references, bibliographies...
Beginning December		Some kind of social do TBA
Week 18	HT	Students must have agreed a dissertation subject with a supervisor and had it approved by the Course Director.
Week 32	TT	Students give a short presentation to their peers on their dissertation topic, followed by end of year reception

### Regular slots

Monthly Comparative Literature and Literary Translation research seminars, check the notice board and

email alerts for further details or contact Peter Arnds, [arndsp@tcd.ie](mailto:arndsp@tcd.ie)

Contributing departments all run research seminars. We will keep you informed of dates and titles. Keep an eye on your e-mail and on the notice CompLit notice board.

## Teaching

**Course structure:** The course is full-time and lasts 12 months starting in September of each year. Teaching takes place over three terms, followed by a five-month dissertation-writing period.

The course consists of two 20-credit core modules taken by all students, two 10-credit options from the range offered in a given year, and a dissertation of 15-20,000 words, weighted at 30 credits. With the approval of the Course Director students may be permitted to avail of 10-credit units offered on other M.Phil programmes in the School; conversely, students registered for other taught PG courses may be permitted to take modules designed for this programme.

Students who decide that they wish to continue for a research degree will be facilitated in registering on the research register in the October when they have submitted their M.Phil dissertation. In this way the M.Phil in Comparative Literature may form part of an integrated PhD programme.

**Course content:** To underpin the centrality of the comparative element, the M.Phil. has two complementary and mutually interdependent core modules, one broadly theoretical, the other broadly literary-historical and practical in the sense of requiring engagement with a corpus of primary literary texts. There is also a range of options, and a dissertation requirement.

Students are expected to attend the Comparative Literature and Literary Translation research seminars organised by the Director. They are also expected to attend events (public lectures, conferences, seminars, workshops) organised by members of the School which are relevant to their field of study.

**Core courses:** These courses consist of one two-hourly seminar per week over two 12-week terms. The courses are designed to provide practical research training and allow retrospective assessment and discussion of issues raised across the range of perspectives offered.

Each of the courses is assessed by two 3,500-5,000-word essay, attracting 20% of the overall course mark.

### **Core Course I: Theory and Methodology (20 ECTS)**

This course runs over two terms and addresses central questions of literary study that are particularly relevant to Comparative Literature as a subject of investigation and as a critical practice.

This course is coordinated by Peter Arnds.

## **Core Course 2: Moving between cultures (20 ECTS)**

This course runs over two terms and applies the questions, methods and theories explored in Core Course 1 to specific material drawn from a range of literatures. As a core course, it ensures all students are confronted with primary literary texts from a range of cultures and representing a range of themes, forms and movements.

The texts chosen are studied in English. Students able to read them in the original are expected to do so and to bring this dimension into the discussion and into their written work.

This course is coordinated by Caitriona Leahy (Germanic Studies) and Peter Arnds (Germanic Studies).

## **Options (10 ECTS)**

Students select two one-term options, weighted at 10 ECTS each. All options require an advanced reading knowledge of one or more languages other than English.

One-term options consist of one two-hourly lecture/seminar per week over one 12-week term (a minimum of 22 hours per option plus reading week). Additional hours may be required for screening film/video material.

Assessment is based on one 3,500-5,000-word essay, attracting 10% of the overall programme mark.

There are no particular entry requirements for one-term options, unless specified in the course outline. Students are expected to read texts in the original language where possible. All set texts are available in translation.

In 2009-10 the one-term options are as follows

MT	Dantean echoes
MT	Culture and confinement
MT	Mythical Realism
HT	Literature and Exile
HT	Utopia and Science Fiction
HT	Literary Censorship in Ireland and Czechoslovakia, 1920-1990

(See Comparative Literature website for details on these options – [http://www.tcd.ie/langs-lits-cultures/postgraduate/comparative\\_literature/options](http://www.tcd.ie/langs-lits-cultures/postgraduate/comparative_literature/options))

## Option Descriptions for MPhil in Comparative Literature

### **DANTEAN ECHOES**

**Description:** Dante Alighieri is a medieval writer whose work - especially his Comedy - has continued to shape writers' imaginations over many centuries. This option course explores his influence, firstly by placing him in a context of world literature (both narrative and philosophical) from ancient times to the modern period, and secondly by tracing his impact on number of English-language and Italian writers from the Renaissance to the 20th Century. The course covers many - though not all - of the authors considered in a recent book, *Echi danteschi / Dantean Echoes*, edited by Roberto Bertoni and written by colleagues in the Italian Department at Trinity College Dublin, together with colleagues from other institutions. The course will last for 12 weeks, with 2 hours' classroom contact every week. Please note that the running-order below is provisional, and that components in courses advertised on this website are subject to modification or withdrawal without prior notice

#### **Course Content**

Cormac Ó Cuilleain, Italian Department: **Introduction**

Giuliana Adamo, Italian Department: **Beginnings in Dante and his predecessors**

Brendan O'Byrne: **Dante and Philosophy**

Eiléan Ní Chuilleanáin, School of English: **Underworlds in English: Spenser, Milton and Pope**

Roberto Bertoni, Italian Department: **Dante and Pasolini**

Gerald Dawe, School of English: **'Irish' echoes of Dante: Thomas Kinsella, Seamus Heaney, Ciaran Carson**

#### **Study Week 7**

Sam Slote, School of English: **Dante and Beckett**

Philip Coleman, School of English: **Dante and modern American poetry**

Cormac Ó Cuilleain, Italian Department: **Dante in popular literature and cinema**

Cormac Ó Cuilleain, Italian Department: **Conclusion**

## Literature and Exile

**Coordinator : Ciaran Cosgrove**

This option examines literary representations of exile, to be understood not only in the usual sense of enforced or voluntary physical displacement, but also in the sense of cultural and linguistic displacement, or other representations of deracination. Texts from a variety of sources will be used: from Homer and Ovid, Dante, Milton and the Bible, to aspects of German, Spanish and Latin American exile literature of 1930s and 1940s, to Beckett, Brodsky and Borges. Other areas may be Native American literature, American expatriate writers, evacuees/refugees in children's literature. Theoretical and biographical writings on exile will also be encompassed.

### Topics:

- Wk1: Palestinian and Latin American Exile: Said and Cortázar: Ciaran Cosgrove
- Wk 2: Homer: Martine Cuypers
- Wk 3: Milton and the Bible: Eiléan Ní Chuilleanáin
- Wk 4: Physical and spiritual exile in Dante: Corinna Lonergan
- Wk 5: Joseph Brodsky and Exile: Justin Doherty
- Wk 6: German Exile Literature 1933-1945: Juergen Barkhoff
- Wk 7: Study Week
- Wk 8: Evacuees/refugees in Children's Literature: Amanda Piesse
- Wk 9: TBA: Giuliana Adamo
- Wk 10: Romanticism and the Natural Exile Peter Arnds
- Wk 11: Camus and Exile: Marion Dalvai
- Wk 12: Drama and Exile: Chrissie Poulter

## **CULTURE AND CONFINEMENT**

Contact hours	2 hours per week/MT
ECTs	10
Assessment	3,000-word essay to be submitted in week 1 of HT
Course coordinator	Caitríona Leahy and Sarah Smyth

This one-term option examines representations of confinement and/or narratives of survival. The course examines personal testimonies by /or about men, women and children, fictionalised and documentary accounts of enforced incarceration in the modern world. Texts studied will include works by French-, German-, English-, Russian-language writers.

### **Learning Outcomes**

On successful completion of this module, students will be able to:

- \* summarize major debates/concerns on representations of confinement in the modern world;
- \* contextualise and evaluate critically approaches to representations of confinement;
- \* explain and evaluate the ethical implications of the theories studied;
- \* engage and engage others in discussion about confinement in a self-reflexive, sensitive, and critical manner;
- \* explain, compare and evaluate how authors have dealt with the theme of confinement;
- \* analyze and explain how/if genre and/or medium affect(s) the material being presented;
- \* research and write an essay (identify a research question, structure an analysis and discussion, respond critically to primary and secondary sources, provide references as appropriate);
- \* research and present a paper (identify a research question, structure an oral presentation, use visual aids as appropriate, maintain and sustain relations with the listeners, provide an overview of sources)

### Course outline

1	Introduction	Caitriona Leahy & Sarah Smyth
2-3	Jewish Writers and the specter of the camp	David Parris
4-5	Writing the GULag	Sarah Smyth
6	Children and confinement	Amanda Piesse
<b>[week 7 is a reading week]</b>		
8	Children and confinement	Amanda Piesse
9-10	Irish hunger-strikes, the narratives of the 1920s	Eiléan Ní Chuilleanáin
11-12	The confined (female) heart of culture	Caitriona Leahy
12	Course discussion & evaluation	Caitriona Leahy & Sarah Smyth

### Focus of each session

1	What are the central tenets of Foucault's thesis and methodology?
2-3	Writing from a French perspective, we shall look at three books written in the shadow of the Shoah; almost by definition, the Shoah cannot be described, because it leads to annihilation, and hence those who experience it cannot describe it. In fact, some authors such as Primo Levi or Imre Kertész, go further in the description of the universe of the camps. The first of the novels to be studied, <i>Le dernier des justes/Last of the Just</i> covers a vast span of history and leads up to the gates of the camp; the second, <i>W ou le souvenir d'enfance/W or the Memory of Childhood</i> is an attempt at reconstituting a memory of his family which disappeared during the war, in the case of author/narrator's mother, in the camps; lastly, <i>Dora Bruder/Search Warrant</i> is a painstaking attempt, by a narrator whose father was also implicated in the events of the war, at reconstituting from various records the events leading up to the deportation of a teen-aged girl, whom the narrator, born after the war, never met. The texts form a kind of 'ring' round the central events: leading up to the Shoah, in the margin of it, although with personal implication, and looking back at the events. In all cases, we find that memory is not just 'something that is there', but that it is a kind of conquest, something that needs to be worked at.
4-5	1) Writing about confinement in the Russian literary tradition. 2) How does genre shape a text's (or is it our reception of a text's) re-construction / re-collection / re-presentation / re-ordering of the experience of Soviet camps and prisons? (How) do these texts challenge the boundaries/limits of genre and language?
6+8	How does Michelle Magorian use social relationships to explore ideas of constraint and freedom in her novels?
9-10	Consider the implied normality of life in internment. Consider <i>writing</i> and the <i>unspeakable</i> .
11-12	What do these texts tell us about the manner in which culture produces itself?
12	Discussion & Evaluation

**Primary/core texts**

- 1 Michel Foucault, *Discipline and Punish: The Birth of the Prison*, Peregrine Books, 1979
- 2-3 André Schwarz-Bart, *Le Dernier des justes*, Poche, SEUIL, 1996; English edition: *The Last of the Just* (there are several available editions), £6,93; TCD Library call n° PB-103-463, PB-195-880, PB- 52-553, PB- 11-428, P 13143, SHB- 48-116
- Georges Perec, *W ou le souvenir d'enfance*; English edition: *W. or the Memory of Childhood* (Paperback) £7,19; TCD call n° HL-107- 48, PL-154-699
- Patrick Modiano, *Dora Bruder*; English edition: *Search Warrant, The* (Paperback), £8,14; TCD call n° PB-188-876
- 4-5 Varlam Shalamov, *Kolyma Tales* (any edition)
- Alexander Solzhenitsyn, *One day in the life of Ivan Denisovich* (any edition)
- Abram Tertz, *A Voice from the Chorus*, Yale University Press, 1995.
- Anna Akhmatova, *Requiem* (any edition)
- Yuliy Daniel', Selected lyric poems (supplied by Sarah Smyth)
- 6+8 Michelle Magorian, *Goodnight Mr Tom*. Harmondsworth: Kestrel, 1981
- Michelle Magorian, *Back home*. London: Puffin, 2001
- John Boyne, *The Boy in the Striped Pyjamas*. Oxford: David Fickling, 2006.
- Jerry Spinelli, *Milkweed*. Knopf, 2006 (2003)
- 9-10 Eiléan Ní Chuilleanáin ed. 'As I was among the captives': *Joseph Campbell's prison diary, 1922-1923*, Cork University Press, 2001.
- 11-12 Xavier de Maistre, *A Voyage around my Room* (Hesperes Classics)
- Franz Kafka, *A Hunger Artist* (any edition)
- Charlotte Perkins Gilman, *The Yellow Wallpaper* (any edition)
- Elizabeth Reichart, *Foreign*. In: E.R., *La Valse and Foreign* (State University of New York Press)

**Secondary Sources:**

Agamben, Giorgio. 1999. *Remnants of Auschwitz : the witness and the archive*. New York : Zone Books ; London : MIT

Bachelard, Gaston. 1969. *The Poetics of Space*. Beacon Press.

Bettelheim, Bruno. 1961. *The informed heart: the human condition in modern mass society*. London: Thames and Hudson

Cicioni, Mirna, 1994. *Primo Levi: bridges of knowledge*. Oxford : Berg

Costello, Francis J. 1995. *Enduring the most: the life and death of Terence MacSwiney*, Dingle, Brandon

Ellmann, Maud. 1993. *The Hunger Artists. Starving, Writing and Imprisonment*. Virago

Foucault, Michel. 2001. *Madness and Civilization: A History of Insanity in the Age of Reason*, London : Routledge

Gilbert, Sandra & Susan Gubar. 1979. *The Madwoman in the Attic. The Woman Writer and the Nineteenth Century Imagination*. Yale UP

Hirsch, Marianne. 1997. *Family Frames: Photography, Narrative and Postmemory*. Harvard University Press.

Lentin, Ronit. 2000. *Israel and the Daughters of the Shoah: Reoccupying the Territories of Silence*. Berghahn Books

Lentin, Ronit. 2006. 'Femina Sacra: Gendered memory and Political Violence', *Women's Studies International Forum*, Vol. 29/5 (special issue eds. Suruchi Thapar, Karen Morgan and Nira Yuval-Davis) 2006.

Loureiro, Angel G. 2000. "Jorge Semprún Radical Evil and The Secrets of Fraternity." In *Ethics of Autobiography: Replacing The Subject in Modern Spain*. 143-180

Ofer, Dalia and Lenore Weitzman (eds.) 1998. *Women in the Holocaust*. Yale University Press. See the following three chapters in particular:

- Joan Ringelheim. 'The split between gender and the Holocaust', pp. 340-350
- Lawrence L Langer. 'Gendered suffering? Women in Holocaust testimonies', pp. 351-363
- Sara R. Horowitz, 'Women in Holocaust literature: Engendering trauma memory'. pp. 364-378

O'Malley, Padraig. 1990. *Biting at the grave: the Irish hunger strikes and the politics of despair*, Belfast, Blackstaff.

O'Rawe, Richard. 2005. *Blanketmen, an untold story of the H-block hunger strike*. Dublin. New Island Books

Scarry, Elaine. 1985. *The Body in Pain. The Making and Unmaking of the World*. Oxford UP

Sodi, Risa B. 1990. *A Dante of our time: Primo Levi and Auschwitz*, New York : Peter Lang

Stephens, John. 1992. *Language and ideology in children's fiction*. London: Longman

Todorov, Tzvetan. 1996. *Facing the Extreme: Moral Life in the Concentration Camps*. New York: Metropolitan Books

Tolczyk, Dariusz. 1999. *See no Evil: Literary Cover-Ups and Discoveries of the Soviet Camp Experience*, Yale UP

Vernon, Kathleen M. 1997. "The Trauma of History / The History of Trauma: Plotting Memory in Jorge Semprún." *Cine Lit: Essays on Hispanic Film and Fiction*: 157-167

Wall, Barbara. 1990. *The narrator's voice: the dilemma of children's fiction*. Basingstoke: Macmillan.

## **UTOPIA AND SCIENCE FICTION**

*Cco-ordinated by Roberto Bertoni (rbertoni@tcd.ie; ext. 2063)*

The purpose of this one-semester option is to examine some aspects of utopia and science fiction, including a number of texts from antiquity to the present day. Textual, sociological and intercultural approaches are adopted by different lecturers, so that wide scope for a variety of comparative approaches is offered. Authors belong to various national cultures.

Two consecutive hours per week (hour one, lecture; hour two, discussion with the exception of week 1, see below).

Students are required to give 10 minute presentations in week 12 on the topics of their essays. Students please have essay topics *approved* by relevant individual lecturers before starting work on them.

*Summary of topics offered in chronological order (topics in more detail in the next pages):*

**Week 1.** Roberto Bertoni, **Introduction to the course** (one hour).

**Week 2.** Eiléan Ní Chuilleanáin, **What is utopia?**

**Week 3.** Roberto Bertoni, **What is science fiction?**

**Week 4.** Martine Cuypers, **Lucian's True Story and the Greek Utopian Tradition.**

**Week 5.** Eiléan Ní Chuilleanáin, **More's Utopia and Francis Bacon's The New Atlantis.**

**Week 6.** Ian Campbell Ross, **Jonathan Swift, Gulliver's Travels.**

**Week 7.** STUDY WEEK

**Week 8.** Darryl Jones, **H.G. Wells: Catastrophe and Utopia.**

**Week 9.** Roberto Bertoni, **Italian science fiction.**

**Week 10.** Roberto Bertoni, **2001: A Space Odyssey.**

**Week 11.** Roberto Bertoni, **Developments in science fiction. One example: from Harry Bate's story 'Farewell to the master' (1948) to Robert Wise's film The day the Earth stood still (1951) and on to Scott Derrickson's film version (2008).**

**Week 12.** **Student presentations** (10 minutes each). All lecturers are invited to attend.

## WEEK 1

### General concepts and definitions

**Introduction to the course.** Lecturer Roberto **Bertoni**, rbertoni@tcd.ie (one hour).

## WEEK 2

**What is utopia?** Lecturer Eiléan **Ní Chuilleanáin**, enchlInn@tcd.ie.

### Some general texts:

*The utopia reader*, ed. G. Claeys and L. Tower Sargen, New York University Press, 1999.

*The philosophy of utopia*, ed. B. Goodwin, London, Frank Cass, 2001.

B. Baczkó, *Lumieres de l'utopie*, Paris, Payot, 1978; transl. *Utopian Lights: the Evolution of the Idea of Social Progress*, New York, 1989.

K. Mannheim, *Ideology and utopia*, London, Routledge, 1997.

## WEEK 3

**What is science fiction?** Lecturer: Roberto **Bertoni**, rbertoni@tcd.ie (one hour).

*The Cambridge Companion to Science Fiction*, ed. E. James and F. Mendlesohn, Cambridge University Press, 2003.

P. Alkon, *Science Fiction before 1900: Imagination Discovers Technology*, New York, Twayne; Oxford, Maxwell Macmillan International, 1994.

A. Robert, *Science fiction*, London, Routledge, 2000.

D. Suvin, *Metamorphoses of Science Fiction*, Yale UP, 1979.

## WEEK 4

Lecturer: Martine **Cuypers**, [cuyperism@tcd.ie](mailto:cuyperism@tcd.ie)

### Lucian's *True Story* and the Greek Utopian Tradition

#### Primary text:

Lucian of Samosata, *A True Story* (altern. titles *True Stories*, *True History*, *True Histories*)

Recommended translation: Lucian, *True Histories*, in: Brian P. Reardon, *Collected Ancient Greek Novels*, University of Toronto Press, 1986; reprinted Berkeley: University of California Press, 1989, 619-49

Other translations:

*Lucian*, transl. A.M. Harmon, vol. I, Cambridge, MA: Harvard UP, 1974 (Loeb Classical Library, Ussher 880s)

Lucian, *True history*, translated from the Greek by Paul Turner. Calder, 1958 [Santry Pb 800 5:10]

#### Secondary texts (recommended reading):

Ferguson, John, *Utopias of the Classical World*, London: Thames & Hudson, 1975 [Ussher 937 L51].

Anderson, Graham, 'Lucian's *Verae Historiae*' in Gareth Schmeling (ed.), *The Novel in the Ancient World*, Leiden: Brill 1996, 555-61 [Ussher 883 N61].

Fusillo, Massimo, 'The mirror of the moon: Lucian's *A true story* – from satire to utopia' in Simon Swain (ed.), *Oxford Readings in the Greek Novel*, Oxford UP, 1999, 351-81 [Ussher 883 N9 and Stacks PL-310-95].

#### Further reading:

Branham, Ronald B. *Unruly Eloquence: Lucian and the Comedy of Tradition*. Cambridge, MA: Harvard UP, 1989 [Ussher888 LUCg M9].

Finkelberg, Margalit. *The Birth of Literary Fiction in Ancient Greece*,

Oxford UP, 1998 [Ussher 883 N81].

Georgiadou, A. & D.H.J. Larmour, *Lucian's Science Fiction Novel True Histories: Interpretation and Commentary*, Leiden: Brill, 1998 [ordered for the library in February].

Gill, C. & T.P. Wiseman (eds.), *Lies and Fiction in the Ancient World*, Exeter UP, 1993.

Holzberg, Nikolas, *The Ancient Novel: An Introduction*. London/New York: Routledge, 1995.

Swain, Simon, 'Dio and Lucian' in J.R. Morgan, & R. Stoneman (eds.), *Greek Fiction: The Greek Novel in Context*, London: Routledge, 1994, 166-80.

Marsh, David. *Lucian and the Latins: humor and humanism in the early Renaissance*, Ann Arbor: University of Michigan Press, 1998 [Berkeley 940.21 N81]

Ní Mheallaigh, Karen. *Lucian's self-conscious fiction: theory in practice*, diss. TCD 2005 (Stacks THESIS 7604).

## WEEK 5

Lecturer: Eiléan **Ní Chuilleanáin**, [enchlInn@tcd.ie](mailto:enchlInn@tcd.ie)

### **More's *Utopia* and Francis Bacon's *The New Atlantis*.**

#### **Primary texts:**

Thomas More, *Utopia* and Francis Bacon *The New Atlantis*

#### **Secondary texts:**

Alistair Fox, *Thomas More, History and Providence*.

Marina Leslie, *Renaissance Utopias and the Problem of History*.

Robert P. Adams, 'The Social Responsibilities of Science in Utopia, New Atlantis and after', *Journal of the History of Ideas*, Vol. 10, No. 3 (Jun., 1949).

## WEEK 6

Lecturer: Ian **Campbell Ross**, [icross@tcd.ie](mailto:icross@tcd.ie)

**Topic:** 'Not *animal rationale* but only *rationis capax*': reason, utopia and dystopia in Swift's *Gulliver's Travels*

### Reading list:

#### Primary text:

Jonathan Swift, *Gulliver's Travels* (1726: repr. London and New York: Oxford World Classics, 2008)

You would also find it useful to read Swift's (very short) *A Modest Proposal* (1729)

#### Secondary texts:

Aileen Douglas, Patrick Kelly, and Ian Campbell Ross (eds), *Locating Swift: Essays from Dublin on the 250th Anniversary of the Death of Jonathan Swift, 1667-1745* (1998)

Christopher Fox (ed), *The Cambridge Companion to Jonathan Swift* (2003)

Robert Mahony, *Jonathan Swift: the Irish Identity* (1995)

Joseph McMinn, *Jonathan Swift: a literary life* (1991)

Claude Rawson, *Gulliver, God, and Genocide: Barbarism and the European Imagination 1492-1945* (2001)

## WEEK 7

Study week.

## WEEK 8

Lecturer: Darryl **Jones**, drjones@tcd.ie

### H.G. Wells: Catastrophe and Utopia

#### Primary text:

H. G. Wells, *The Shape of Things to Come* (Penguin, Everyman)

#### Secondary texts:

John Carey, *The Intellectuals and the Masses* (Faber)

I. F. Clarke, *Voices Prophesying War: Future Wars 1763-3749* (OUP)

John S Partington, *Building Cosmopolis: The Political Thought of H G Wells* (Ashgate)

## WEEK 9

Lecturer: Roberto **Bertoni**, rbertoni@tcd.ie

**Italian science fiction in the 20th and 21st centuries** (Aspects taught in 2006-07: Calvino's fiction based on science and fantasy, Bonaviri's myth of origins and Vassalli's dystopia).

#### Primary texts:

Italo Calvino, *Cosmicomics*;

Giuseppe Bonaviri, *La divina foresta* (No translation available. This novel will be taught if students who know Italian are in the course, or else a different Italian novel translated into English will be chosen);

Sebastiano Vassalli, *3012*.

#### Secondary texts:

Vittorio Curtoni, *Le frontiere dell'ignoto: vent'anni di fantascienza italiana*, Milan, Nord, 1977.

Krishan Kumar, *Utopia and anti-utopia in modern times*, Oxford, Basil Blackwell, 1991.

Brian McHale, *Postmodernist fiction*, London, Methuen, 1987.

Paola Pepe, *Novecento e utopia*, Torino, Tirrenia, 1995.

Individual novelists: Check the Library catalogue under author (Bonaviri, Calvino, Vassalli) - several critical essays are listed there.

## WEEK 10

Lecturer: Roberto **Bertoni**, [rbertoni@tcd.ie](mailto:rbertoni@tcd.ie)

### **2001: A Space Odyssey**

(Viewing of the film and comments after the show. This class may last over two hours, and if this is the case it will continue in room 4040).

#### **Reading list:**

##### **Primary text:**

Arthur C. Clarke, *2001: A Space Odyssey* (1968), London, Orbit, 2005.

Stanley Kubrick, *2001: A Space Odyssey* (1968), film version.

##### **Secondary texts:**

Piers Bizony, *2001: Filming the future*, London, Aurum, 1994.

Agel Jerome, *The making of Kubrisck's 2001*, New Yourk, Times Mirror, 1970.

*Stanley Kubrick's 2001: A space Odyssey*, ed. Robert Kilker, Oxford University Press, 2006.

## WEEK 11

Lecturer: Roberto **Bertoni**

**Developments in science fiction. One example: from Harry Bate's story 'Farewell to the master' (1948) to Robert Wise's film *The day the Earth stood still* (1951) and on to Scott Derrickson's film version (2008).**

**Reading list:**

**Primary text:**

As indicated above in the title of this teaching unit.

**Secondary texts:**

*Alien zone: cultural theory and contemporary science fiction cinema*, ed. Annette Kuhn, London, Verso, 1990.

Bill Warren, [\*Keep watching the skies!: American science fiction movies of the fifties. 1950-1957\*](#), London, McFarland, 1982.

Liza Yaszek, [\*The self wired: technology and subjectivity in contemporary narrative\*](#), London, Routledge, 2002.

## WEEK 12

Students' presentations.

## Literary Censorship in Ireland and Czechoslovakia, 1920-1990

### Jana Fischerova

This module considers the phenomenon of literary censorship in independent Ireland and Communist Czechoslovakia. We will look at a selection of novels and short stories in order to examine the ways in which they represent the social, cultural and political reality they emerged from, and to establish why they were or were not banned. Particular attention will be paid to themes and genres that appeared to be especially 'problematic' in the contexts in question. We will consider the fact that in each case censorship was introduced at a time when the country was particularly vulnerable, and the policy was closely linked to the idea of protecting national identity. The issue of self-censorship will also be addressed.

### Topics:

- Week 1 Introduction to the topic of literary censorship and to the two contexts in question
- Week 2 The journey towards censorship and the introduction of censorship of publications in Ireland after independence [text: O'Flaherty]
- Week 3 Censorship of books in the name of (Catholic) morality, national identity and safety [text: K. O'Brien]
- Week 4 Emergency censorship [text: O'Connor]
- Week 5 The revision of the censorship system and the formation of the Appeal Board [text: Lavin]
- Week 6 The virtual end of censorship as a result of certain changes in Irish society [text: E. O'Brien]
- Week 7 ----- Reading week -----
- Week 8 The journey towards the Communist takeover and censorship; the foundational period of the Communist regime in Czechoslovakia [text: Škvorecký]
- Week 9 Censorship of books in the name of (Communist) morality, national identity and safety [text: Kundera]
- Week 10 1960s: The 'golden decade' and the censorship-free Prague Spring [text: Klíma]

Week 11 Three kinds of Czech literature in the period of 'normalisation' – official, *samizdat* and exile [text: Hrabal]

Week 12 The fall of Communism and the end of censorship in Czechoslovakia [text: Kantůrková]

**Primary texts:**

Hrabal, Bohumil – *Too Loud a Solitude* (1976)

Kantůrková, Eva – *My Companions in the Bleak House* (1984)

Klíma, Ivan – “The Assembly Line” (1963) and “Heaven, Hell, Paradise” (1969)

Kundera, Milan – *The Joke* (1967)

Lavin, Mary – “The Nun’s Mother” (1944) and “Sunday Brings Sunday” (1944)

O’Brien, Edna – *Girl with Green Eyes* (1964)

O’Brien, Kate – *The Land of Spices* (1941)

O’Connor, Frank – “The Babes in the Wood” (1947), “Darcy in the Land of Youth” (1951) and “First Confession” (1951)

O’Flaherty, Liam – *The Puritan* (1932)

Škvorecký, Josef – *The Cowards* (1958)

**Learning outcomes:**

On completion of the module students should be able to

- Think in comparative terms, and critically analyse the similarities and differences between two cultural contexts (the Irish and Czechoslovak contexts)
- Consider individual (Irish and Czech) authors and movements in a comparative critical context
- Follow literary currents or themes across language boundaries
- Critically analyse the issue of literary censorship
- Critically evaluate the role of literature in society.

**Optional Course: Mythical Realism; MT 09/10**

Dr. Peter Arnds

**Politics, Memory, and Dissent in the 20th-Century Novel of Mythical Realism**

Objectives:

This course introduces students to the genre of mythical realism and its significance in connection with the history of the 19<sup>th</sup> and 20<sup>th</sup> centuries, specifically colonialism and totalitarianism. We will discuss a set of key texts in light of a range of cultural theories and explore important contemporary concerns such as trauma, migration, and memory through the prism of the mythical realist novel. This genre is of paramount significance in our age of political and religious turmoil and global migrations. Focusing on a comparison of works of this genre will show not only how history repeats itself incessantly without fail, but also how any one culture or nation cannot live in ignorance from the fates of other cultures or nations. Students will learn how to compare and critically analyse a set of symbolically complex literary texts. They will be able to apply cultural theory to these texts, place both genres within their broader social, political, cultural and historical context, and also debate key issues surrounding the relationship between art, politics, and society. They will have gained a deeper understanding of how art can criticise and subvert official doctrines, how art can be in the service of such democratic values as tolerance, pluralism, and multiculturalism.

Requirements:

I X presentation as part of group presentation of theory by which the literature is then explored

I X assessed essay (3500 - 5000 words), submitted the first week of Hilary term

Tentative Outline for the Term:

- Mapping the Genre: terminology, texts, cultural theory
- Intertextuality in Günter Grass's *Tin Drum*, Book 1; Bakhtin
- Günter Grass, Nazi Germany, and memory, Book 2; Deleuze, Heidegger
- Grass; migration, subversiveness, Book 3; theory on trickster and picaro
- Rushdie; cross-read between theory and literature
- Rushdie; colonialism/post-colonialism
- **Week 7 – Reading Week**
- Rushdie; migration, subversiveness; Grass and Rushdie sum-up
- Allende
- Allende
- Allende
- conclusion

## DISCLAIMER

Although every effort will be made to provide courses as announced, the situation may arrive where it is impossible to provide a given course. The university and the course director will not be liable where this occurs

## Assessment

**Minimum requirements:** In order to successfully complete the course students must obtain an overall pass (40%) in both the following components:

1. the assessment work for Core Course 1, Core Course 2, Options 1 and 2 (combined) and
2. the dissertation.

The core modules require student presentations and/or written exercises. These are a compulsory component of the programme and provide students with the opportunity to experiment and take risks. These exercises are not factored into the formal assessment but may feed into and inform assessed essays.

**Regulations for the award of a mark of Distinction:** In order to qualify for the award of an M.Phil in Comparative Literature with Distinction, students are required to

- obtain a distinction for the dissertation (a mark of 70% or more)
- satisfy the Court of Examiners with respect to all components of the programme

Additionally, students would normally be required to obtain an aggregate of 68% for coursework (not including the dissertation).

**Submission of work:** All assessment work should be returned to the course office Room 5042 (School of Languages, Literatures and Cultural Studies) by **Monday, 4:30 pm**. Essays must have a standard course cover and if permission for late submission has been sought, the Course Co-ordinator must countersign this cover. Failure to submit by the due date, and without prior permission will lead to the return of a mark of zero.

Work should be submitted in word-processed format in hard-copy and should follow the general conventions of the style-sheet supplied by the Graduate Studies Office (see also below). A back-up copy of the essay should be e-mailed to the School Office ([sllcs@tcd.ie](mailto:sllcs@tcd.ie)) within 24 hours of the submission date. Please ensure that you have 'Accepted all changes' before submitting the electronic version of your essay.

### **Protocol for marking essays:**

#### Selection of topic

1. Students should agree the title/parameters of their essay with the relevant staff member before the end of the term in which the course is being taught.
2. Staff members are within their rights to indicate that they are not competent/willing to mark a proposed essay title and to suggest other questions/methodologies.

#### Submission procedures

1. Two copies of essays are submitted to the School Office in hard copy. Within 24 hours of the deadline a back-up copy is e-mailed to the School Office.
2. At the time of submission the cover-sheet indicates the following:
  - a. The name of the student
  - b. The name of the module
  - c. The name of the degree programme on which the student is enrolled
  - d. The title of the essay
  - e. The name of the 1st marker (agreed in advance of submission with the lecturer concerned)

#### Marking procedures and return of essays

1. Within a period of three-four weeks the first marker returns a comment sheet to the School Office and supplies the name of the second marker. The second marker's name is added to the cover sheet.
2. The second marker is normally a colleague teaching on the module for which the essay is being submitted or a colleague from the relevant language department.
3. The School EO records the mark recommended by the first marker, files a copy of the comment sheet and makes a copy for the student.
4. The student is invited to collect a copy of the first marker's comment sheet and, should s/he so wish, to make an appointment to talk to the first marker about his/her essay. Students are advised that the marks awarded are recommendations and that they may change through a process of negotiation with (a) the second marker and/or (b) the external examiner.
5. A copy of the essay and comment sheet are passed on to the second marker.
6. Within a period of three-four weeks the second marker returns the essay and a comment sheet to the School office.
7. The School EO records the mark recommended by the second marker, files a copy of the comment sheet and makes a copy for the student.

8. Where there is a disparity between the two markers, they are invited to reach an agreed mark.
9. Copies of all essays and comment sheets are made available to the external examiner whose principle function is to moderate that due process has been observed.

**Language:** All submitted work is written in English.

**Essays:** Students must avoid overlap between pieces of work submitted in respect of different parts of the course.

**Essay Marking Criteria:**

1. Analysis/use of primary sources (command and understanding of the issues; ability to analyse data critically and formulate questions which lead to original lines of enquiry; degree of creativity, originality and independence of thought)
2. Development of argument (ability to identify key issues in a debate and critically assess, reflect upon and contextualize the evidence and arguments related to that debate; ability to evaluate critically existing methodologies and suggest new approaches)
3. General structure/cohesion (clear introduction/conclusion, overall organization, suitable paragraphing, use of linking devices)
4. Presentation (title page, footnotes, bibliography, appendices, page numbering, proofing)

**Dissertation:** Students write a research dissertation of 15-20,000 words, on a topic devised by themselves at the beginning of HT in consultation with a nominated supervisor. Its theme and approach should be comparative and is subject to the approval of the Course Director. The dissertation should be submitted on the last day of September of the year the course is completed. The dissertation is read and assessed by the supervisor and another internal examiner, both of whom write examiners' reports. The role of the External Examiner is to moderate.

The dissertation should comprise the following elements:

- (a) Title-page: giving title, name of author, name of supervisor and year of submission.
- (b) Table of Contents: listing Introduction, chapter titles, conclusion and bibliography, with the page numbers in which each starts.
- (c) Abbreviations: listing extensively used abbreviations, with full details of editions used, so that thereafter the abbreviation with page-reference will suffice.

- (d) Introduction: setting out briefly the objectives and scope of the dissertation and the general shape of the argument, together with some statement of how the work relates to studies already available.
- (e) Text, in chapters: divided as most appropriate to the material. (If sub-sections to chapters are used, it is preferable for these to be given separate headings and listed in the Table of Contents.)
- (f) Conclusion: summarising the results of your investigations, indicating their significance, setting them in a wider context and perhaps indicating possible future explorations.
- (g) Bibliography: listing all primary and secondary sources consulted (for reference methods, see below).

Two soft-bound copies of the dissertation should be presented, accompanied by the following declaration, signed and dated, which must be included in each copy:

'I declare that this dissertation 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.'

**Marking:** Though post-graduate degrees are unclassified, marks for each assessment component are returned to the Court of Examiners. These are supplied to graduates in a transcript. The university's marking conventions are as follows:

Fail 2	0 - 29%
Fail 1	30 - 39%
Third	40 - 49%
Lower Second	50 - 59%
Upper Second	60 - 69%
First	70 - 100%

**Style sheet:** All submitted word should be word-processed.

Paper size	A4
Font size	12 point
Spacing of text	double
Spacing of quotations	single (and inset) if longer than 60 words
Margins	generous
Pagination	consecutive, in header
Notes dissertation	footnotes, notes following a chapter, or together at the end of the
Reference numbers	supertext, after punctuation marks

Notes are intended primarily for documentation and for citation of sources; they should not normally include extra expository material, which should be included in the text or, in exceptional cases, added as an appendix.

Further details of commonly accepted conventions will be found in the MHRA Style Book: notes for authors, editors, and writers of theses, (TCD Library P-L290-300), 5th edition, 1996, which can be downloaded from <http://www.mhra.org.uk/Publications/Books/StyleGuide/index.html>

## Plagiarism

The College has a strict policy on plagiarism by which all students must abide. The complete Calendar entry is reproduced below. Where a piece of work contains quotations from a published work or a web-site that are not specifically acknowledged in notes, the Course Director reserves the right to recommend to the Court of Examiners that a mark of 0 be recorded.

## Calendar Entry

63 Plagiarism is interpreted by the University as the act of presenting the work of others as one's own work, without acknowledgement. Plagiarism is considered as academically fraudulent, and an offence against University discipline. The University considers plagiarism to be a major offence, and subject to the disciplinary procedures of the University.

64 Plagiarism can arise from deliberate actions and also through careless thinking and/or methodology. The offence lies not in the attitude or intention of the perpetrator, but in the action and in its consequences. Plagiarism can arise from actions such as:

- (a) copying another student's work;
- (b) enlisting another person or persons to complete an assignment on the student's behalf.
- (c) quoting directly, without acknowledgement, from books, articles or other sources, either in printed, recorded or electronic format;
- (d) paraphrasing, without acknowledgement, the writings of other authors;

Examples (c) and (d) in particular can arise through careless thinking and/or methodology where students:

- (i) fail to distinguish between their own ideas and those of others.
- (ii) fail to take proper notes during preliminary research and therefore lose track of the sources from which the notes were drawn:
- (iii) fail to distinguish between information which needs no acknowledgement because it is firmly in the public domain, and information which might be widely known, but which nevertheless requires some sort of acknowledgement;
- (iv) come across a distinctive methodology or idea and fail to record its source;

All the above serve only as examples and are not exhaustive. Students should submit work done in co-operation with other students only when it is done with the full knowledge and permission of the lecturer concerned. Without this, work submitted which is the product of collusion with other students may be considered to be plagiarism.

65 It is clearly understood that all members of the academic community use and build on the work of others. It is commonly accepted also, however, that we build on the work of others in an open and explicit manner, and with due acknowledgement. Many cases of plagiarism that arise could be avoided by following some simple guidelines:

- (i) Any material used in a piece of work, of any form, that is not the original thought of the author should be fully referenced in the work and attributed to its source. The material should either be quoted directly or paraphrased. Either way, an explicit citation of the work referred to should be provided, in the text, in a footnote, or both. Not to do so is to commit plagiarism.
- (ii) When taking notes from any source it is very important to record the precise words or ideas that are being used and their precise sources.
- (iii) While the Internet often offers a wider range of possibilities for researching particular themes, it also requires particular attention to be paid to the distinction between one's own work and the work of others. Particular care should be taken to keep track of the source of the electronic information obtained from the Internet or other electronic sources and ensure that it is explicitly and correctly acknowledged.

66 It is the responsibility of the author of any work to ensure that he/she does not commit plagiarism.

67 Students should ensure the integrity of their work by seeking advice from their lecturers, tutor or supervisor on avoiding plagiarism. All departments should include, in their handbooks or other literature given to students, advice on the appropriate methodology for the kind of work that students will be expected to undertake.

68 If plagiarism as referred to in §34 above is suspected, the Head of Department will arrange an informal meeting with the student, the student's tutor, and the lecturer concerned, to put their suspicions to the student and give the student the opportunity to respond.

69 If the Head of Department forms the view that plagiarism has taken place, he/she must notify the Senior Lecturer in writing of the facts of the case and suggested remedies, who will then advise the Junior Dean. The Junior Dean will interview the student if the facts of the case are in dispute. Whether or not the facts of the case are in dispute, the Junior Dean may implement the procedures set out in CONDUCT AND COLLEGE REGULATIONS §2.

**pp. H13-4 Calendar 2006/7**

**Summary of assessment requirements, weighting of marks and ECTs . All work should be submitted on the Monday of the week indicated below. Please note: the best of the two essays counts towards the final assessment of the course**

	Taught	Contact hours	Assessment/submission date	ECTs	Assessment weighting
Core Course 1	All terms	2 hpw x 20 = 36 Research Methodologies 2hpw x 3 = 6	Two 3,500-5000-word essays: 1. week 21 MT 2. week 37 HT	20	20
Core Course 2	All terms	2 hpw x 22 = 44	Two 3,500-5000-word essays: 1. week 37 HT 2. week 37 HT	20	20
Option 1	Normally MT	2 hpw x 9 = 18	One 3,500-5000-word essay/ week 1 HT	10	10
Option 2	Normally HT	2 hpw x 9 = 18	One 3,500-5000-word essay/ week 1 HT	10	10
Research seminars + other events	Two research seminars per term and one or two all-day research-related events (workshops, conferences)	2 h x 6 + 10 = c. 22	NA	NA	NA
Dissertation	January-September	20-25 hours	15-20,000 words	30	40
<b>TOTAL</b>		162-167 hours per annum		90	

## **Resources in TCD**

**Library:** The most important section of the Library for students on this course is the Ussher (Level 1) in the Arts Building. In addition, post-graduate students have access to the 1937 Reading Room which is reserved for their use and is equipped with computers.

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 but some may be listed only in Accessions Catalogue in the Ussher Library (large brown files).

It is important to get to know the various catalogues and computer files. Library tours are arranged in the first week of Michaelmas Term. There are introductions to specific collections and resources of the Library in the Graduate Research Methods Course.

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

**Centre for Language and Communication Studies (CLCS):** Office Room 4091. See its website <http://www.tcd.ie/slscs/clcs/>. The CLCS provides a range of services, including language laboratories, computers for CALL and foreign language television access. There are facilities for self-instruction language learning.

**Computers:** Students may use the public-access computers throughout College. For full details, consult Information Systems Services, Aras an Phiarsaigh, College <http://isservices.tcd.ie/>

**Language Classes:** Students may wish to take classes in the language of their choice. This is not a formal component of the course. If they wish to do so, they should contact the language Department concerned individually.

**Timetabling:** The course timetable is posted on the notice board. Any changes to the schedule will be posted there.

**Residence:** The College Accommodation Office is in West Chapel, Front Square. The Evening Herald has daily information under "Flats to Let". The Students' Union also provides information about accommodation in Dublin, and runs an advice centre in the Arts Building, with maps of Dublin and a telephone just before Michaelmas term. Another possible solution, at least for overseas students, is the National College of Ireland, whose campus is not far from Trinity, and which makes rooms available to foreign students, subject to availability: <http://www.ncirl.ie/>.

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**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 provides services such as photocopying and binding, and has two shops on campus. There is also a travel office, Dublin University Student Travel (DUST), located in House 6.

The Graduate Students Union represents postgraduate students' interests, having representatives on relevant committees and working closely with the Graduate Studies Office. It organises frequent social events aimed specifically at postgraduate students. Contact [gsu@tcd.ie](mailto:gsu@tcd.ie), [www.gsu.tcd.ie](http://www.gsu.tcd.ie), [arts@gsu.tcd.ie](mailto:arts@gsu.tcd.ie) for more information. 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.

## Staff contributing to the programme

### Alphabetical list by surname

Adamo, Giuliana (Italian)	Keatinge, Ben (School of English)
Barkhoff, Juergen (Germanic Studies)	Kirwan, Pdraig
Bayó, Belenguer Susana (Hispanic Studies)	Leahy, Caitriona (Germanic Studies)
Bertoni, Roberto (Italian)	Lentin, Ronit (Sociology)
Carr, Gilbert (Germanic Studies)	Loneragan, Corinna Salvadori (Italian Department)
Clarke, Joseph (History)	McGowan, Moray (Germanic Studies)
Coleman, Philip (School of English)	McManus, Damian (Irish and Celtic Languages)
Cosgrove, Ciaran (Hispanic Studies)	MagShamhrain, Rachel
Cuypers, Martine (Classics)	Ní Chuilleanáin Eiléan, (School of English)
Dawe, Gerald (School of English)	Ó Cuilleanáin, Cormac (Italian)
Dillane, Fionnuala (English, UCD)	O'Byrne, Brendan (Classics)
Doherty, Justin (Russian and Slavonic Studies)	O'Halpin, Eunan (History)
Douglas, Aileen (School of English)	Parris, David (French)
Gale, Monica (Classics)	Piesse, Amanda (School of English)
Guest, Clare (Research Fellow, Arts & Humanities)	Poulter, Christine (Drama)
Heath Deana (History)	Scott, David (French)
Hebblethwaite, Kate (Research Fellow, School of English)	Scott, Yvonne
Jackson, Tim (Germanic Studies)	Smyth, Sarah (Russian and Slavonic Studies)
Jones, Darryl (School of English)	Whiston, James (Hispanic Studies)



## Trinity College Dublin

ROOM 5042, ARTS BUILDING

Director: Dr Peter Arnds (direct line 01-896 1501)

Email address: [arndsp@tcd.ie](mailto:arndsp@tcd.ie)

Web address: [http://www.tcd.ie/langs-lits-cultures/postgraduate/comparative\\_literature/](http://www.tcd.ie/langs-lits-cultures/postgraduate/comparative_literature/)

### RECORD SHEET

Student Name: .....

Dublin address: .....

.....

.....

.....

Telephone numbers:

.....

.....

Landline:

Mobile:

E-mail address .....

### Optional components

	MT Course Option	HT Course Option	Title of Dissertation
Name/Title			
Marker 1			
Marker 2			

### Submission record:

	Due date	Submitted	Initial
MT Core Course 1/ essay 1	Week 21 MT		
MT Course Option	Week 26 HT		
Core Course 2/ essay 1	Week 26 HT		
HT Course Option	Week 30 TT		
Core course 1/ essay 2	Week 31 TT		
Core course 2/ essay 2	Week 32 TT		
Dissertation	End September		



## Trinity College Dublin

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Web address: [http://www.tcd.ie/langs-lits-cultures/postgraduate/comparative\\_literature/](http://www.tcd.ie/langs-lits-cultures/postgraduate/comparative_literature/)

### **ASSIGNMENT SUBMISSION – COVER SHEET** (complete and staple to assignment)

Student Name:.....

Date of submission:.....

Name of Course Option for which assignment is submitted:

.....  
.....

Staff member responsible for correction: .....

Title of  
Assignment:.....

.....  
.....

If permission is required for late submission, Course Director's Signature: .....