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

School of English

M.Phil. in in Children's Literature Handbook 2023–2024

Contents

General Course Information

Introduction

This master's degree programme in Children's Literature offers an exciting opportunity to study a wide range of children's literature – a broad category of literature that encompasses everything from picturebooks through to Young Adult fiction. Examining texts from the 17th Century to the present day, the course addresses chronologies, genres, modes of criticism, readerships, publishing trends and the full apparatus of literary investigation, while exploring the unique power dynamics that arise from adult authors creating texts for younger readers. Established in 2011, this taught master's programme in children's literature pays special attention to the role of the Irish contribution to the development of children's literature in English. It offers unique opportunities to engage in archival research, to explore the Pollard Collection of Children's Books – the largest collection of children's books in Ireland – as well as to learn about the award-winning National Collection of Children's Books (nccb.tcd.ie) project.

Students taking the M.Phil. programme in Children's Literature will be part of a long-established and vigorous academic community. The School of English has a large and active cohort of research students (some 50 in the current session), and three other taught master's programmes. A weekly staff-postgraduate research seminar offers a lively forum for debate and the exchange of ideas. Many graduates of the programme have careers in areas such as editing, publishing, arts management, journalism, curation, teaching, librarianship, and academia.

We'd like to welcome you to the School of English and wish you all the best for the year ahead as you immerse yourself in the vibrant children's literature community at Trinity College Dublin.

Dr Pádraic Whyte, Course Director Michaelmas Term
Dr Jane Carroll, Course Director Hilary Term

Contact Details

Staff Name	Role/Title	Email	Phone
Dr Pádraic Whyte	Course Director MT	whytepa@tcd.ie	896 1224
Dr Jane Carroll	Course Director HT PG Director of Teaching & Learning	jane.carroll@tcd.ie	896 4023
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Dr. Paul Delaney	M.Phil. Coordinator	delanep@tcd.ie	896 3841

Course-Specific Locations
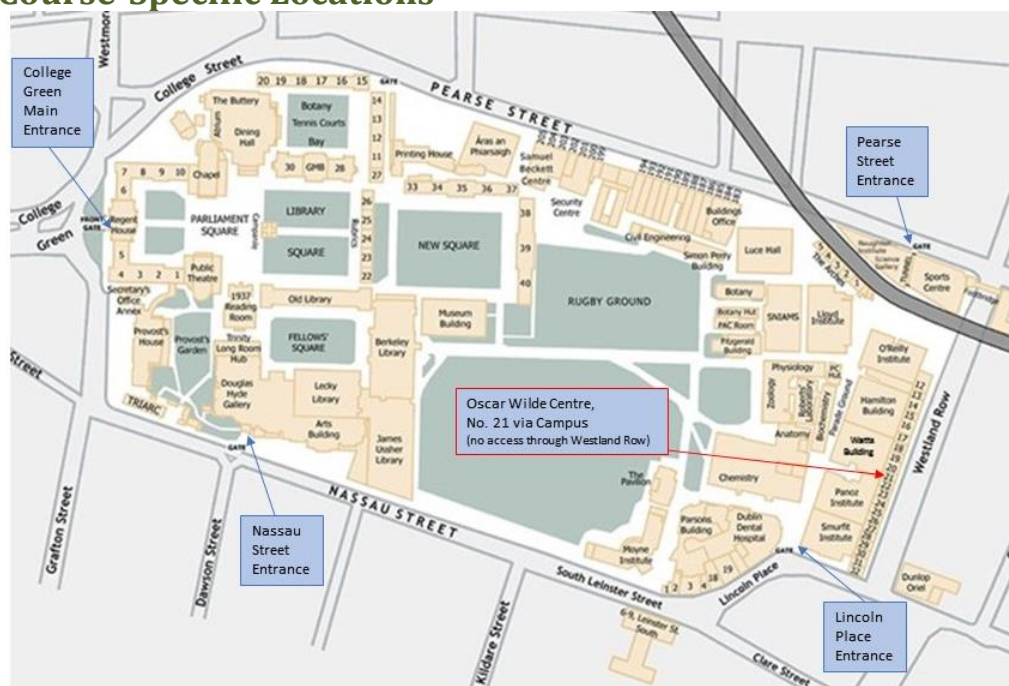
School of English (Arts Building, 4th Floor)
Trinity College Library
Early Printed Books
Trinity Long Room Hub
Oscar Wilde Centre (entrance via Hamilton Building)
Details of teaching venues will be provided on Blackboard

References/Sources:
School of English Staff Contact Details
Trinity Oscar Wilde Centre
School of English
Interactive College Map
Blackboard
Academic Registry
Library
College Staff Contact Details

Disability Awareness and Support

In the School of English, we are committed to providing and maintaining an inclusive learning environment for all our students. One of the ways we do this is through working closely with the Trinity Disability Service. If you have a disability, a mental health condition, or an ongoing illness or medical condition, the Disability Service is there to support you. Through registering with the Disability Service, you will be able to discuss your experience of and needs in College, including accommodations in learning and exams. The Disability Service can then tell us, while respecting your confidentiality

at all times, whether there are changes we can make to teaching and assessment which will support you.

For more information on the Disability Service and how to register, visit www.tcd.ie/disability, and you can also contact your Tutor, who can advise and assist you. Dr. Seán Hewitt (SHEWITT@tcd.ie) will be Acting Disability Officer in Michaelmas Term, while the Disability Officer, Prof. Chris Morash, is on sabbatical. Prof. Morash will return in Hilary Term (morashc@tcd.ie). They are the Liaison Officers in the School of English and the point of contact between the School and the Disability Service: you are welcome to contact Seán or Chris in the relevant terms if you have any queries or concerns.

The Disability Service has also developed a number of Inclusive Learning and Technology resources. For more information, please visit https://www.tcd.ie/disability/support-and-resources/.

Teaching and Equality, Diversity and Inclusion

The School of English strongly supports Trinity's strategic commitment to the promotion of equality, diversity and inclusion. Staff in the School are required to adhere to all the college's policies around issues of equality, diversity and inclusion, including engaging with appropriate training. The School also encourages its students to engage with the training made available to them in relation to these areas by Trinity's Equality Office. This training and further information about the college's policies can be found on their website: https://www.tcd.ie/equality/. The School acknowledges, however, that texts studied in its modules may contain forms of representation or language that engage in and portray prejudice and discrimination of various kinds. Fostering the ability to engage critically with such texts, and the complex and challenging debates and deliberations to which they give rise, is an essential part of the School's educational mission. So too is instilling knowledge of the historical and sociolinguistic dimensions of what has and has not been considered offensive. As a community committed to open, respectful and responsible discussion, the School recognises that the direct quotation of discriminatory, derogatory terms from texts in lectures, seminars and tutorials should generally be avoided. It supports the right of its members to respond critically, openly and vigorously to ideas or opinions that they oppose, while affirming its commitment to fostering a robust intellectual environment in which all members can freely participate. The School also recognises the complexities of debates about teaching and questions of equality, diversity and inclusion, and undertakes to continue to work towards a better understanding of the issues involved.

Term Dates

Michaelmas Term (MT)
Teaching Term: 11 September – 1 December 2023
Study/Reading Week: 23 October – 27 October 2023

Hilary Term (HT)
Teaching Term: 22 January – 12 April 2024
Study/Reading Week: 4 March – 8 March 2024

Trinity Term (TT)
Research Term: 22 April– 31 May 2024

Summer Research Period
Summer Research Period begins 27 May 2024

Reference/Source:
[Academic Year Structure](#)

Timetable

The Student Timetable is available to registered students before the beginning of Michaelmas Term. Students can access their timetable in SITS: [my.tcd.ie](#). This gives the time and location, and identifies the lecturer for all their classes. There is a Blackboard timetable but it is only updated once a day so if students are unsure if the information is accurate they should double check it on their timetable available in SITS: [my.tcd.ie](#).

It is important to be aware that all student timetables are subject to regular changes.

Reference/Source:
[My TCD](#)

Additional Sessions, Events, Opportunities

Dates for the Diary

Thursday 12th September: 6pm. Lecture on the works of illustrator Tomi Ungerer by Prof Emer O'Sullivan (Luephana University, Germany) at Alliance Française (Kildare St). More details can be found [here](#).

Saturday 16th & Sunday 17th September: [Children's Books Ireland Conference.](#) *Free tickets for M.Phil. in Children's Literature students and recent graduates.*

Friday 29th September: 10.15 am. Class trip to *Rothar* at The Ark.
            12 -1pm: 'Instruction with Delight: The Joy of Children's Literature Research' at Trinity Long Room Hub. Part of European Researchers' Night and Trinity Arts and Humanities Research Festival.

Thursday 16th November: 2-3pm. Guest Lecture from Prof Peter Hunt; 'Lovely rice pudding and the inner organs of beasts and fowls: Children's Literature and its Gastronomic Contexts'. This lecture will take place in the usual Reading for Research slot/venue.

Reading for Research

We have created a 'Reading for Research' space for you to use. This session is voluntary, does not carry any ECTS, and does not in any way count toward your final grade. Students are encouraged to meet up in this informal learning space during this two-hour session, to work together, to read together, and to collaborate on group projects.

Children's Books Ireland

CBI is a great national books organisation. Get in touch and get involved! It's a good opportunity to meet people in the industry (from authors to PhD students to publishers and booksellers – and everything in between) and to learn about internships, volunteering, becoming a book doctor, reviewing and much more. CBI also has an 'Inclusivity Partnership' with the M.Phil. programme, which allows for unique opportunities for research and collaboration.
[Children's Books Ireland](#)

The Ark

The Ark is a dedicated cultural centre for children located in Dublin's Temple Bar. It is an extraordinary organisation that works with leading Irish and international artists in creating opportunities for children to discover and love art. Visit. Get to know it. Volunteer!
[The Ark](#)

Staff-Postgraduate Seminar Series

The Staff-Postgraduate Seminar Series has been integral to the School of English research community since the 1990s. The aim of the seminar series is to provide a relaxed and convivial atmosphere for staff and students to present their research to their peers. The series also welcomes distinguished guest lecturers from the academic community outside Trinity College to present on their work. It is a fantastic opportunity to share ideas and engage with the diverse research taking place within the School, and ideal practice for future conference and lecturing opportunities. Students may present 20-minute papers on any aspect of their research, while staff members and guest speakers are invited to contribute 40-minute papers. A Call for Papers (CFP) is published before each term inviting interested participants to submit a 200-word abstract outlining their proposed paper.
Staff-Postgraduate Seminars - School of English - Trinity College Dublin (tcd.ie)

Trinity Long Room Hub

Sign up to the Hub's mailing list for information on lectures and events throughout the year. Trinity Long Room Hub

The Yale-TCD Bursary for Research in Children's literature

Established in 2012 by Pádraic Whyte and Timothy Young, the 'Yale-TCD Bursary for Research in Children's Literature', provides approximately €3,500 to facilitate travel to work on the Betsy Beinecke Shirley Collection of American Children's Literature at Yale University. This covers costs for a four-week stay (approximately) in the USA. M.Phil. students who plan to work on a dissertation project during the summer of 2024 are eligible to apply. We hope to confirm the availability of and to advertise the bursary in the coming months.

The Irish Society for the Study of Children's Literature

The Irish Society for the Study of Children's Literature promotes academic research into children's literature. Membership is open to scholars from Ireland and other countries, and to researchers at all career stages, including postgraduate students. Keep an eye out for details about their annual conference and events/workshops throughout the year. https://issclblog.wordpress.com

IBBY Ireland

International Board of Books for Young People Ireland was founded in 1998 as a non-profit organisation with the aims of promoting children's books at a national and an international level. It endorsed the aims of IBBY to promote international understanding by endeavouring the development of international networks linking Ireland with the international children's book community.

[IBBY Ireland](#)

Reference/Source:
[**Internships and Placements Policy**](#)

Teaching and Learning

Course Structure, Assessment & Progression

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, students begin working on their dissertations and continue to work on their projects throughout the summer research period.

Weighting of Credits

The course consists of six modules:

Full-Time Credits:

Perspectives and Case Studies (20 credits)
Research Skills for Postgraduate English (10 credits) (Pass or Fail module)
Mapping the Literary Field (10 credits)
Dissertation (30 credits)
*2 X 10-Credit Options (20 credits)

*Each term the MPhil in Children's Literature offers two/three options, of which each student chooses one. Alternatively, students can choose to take one 10-credit option from the School & Faculty M.Phil. optional list once per year

Part-Time Credits Year One:

Perspectives and Case Studies (20 credits)
Research Skills for Postgraduate English (10 credits) (Pass or Fail module)
Mapping the Literary Field (10 credits)

Part-Time Credits Year Two:

Dissertation (30 credits)
*2 X 10-Credit Options (20 credits)

*Each term the MPhil in Children's Literature offers two options, of which each student chooses one. Alternatively, students can choose to take one 10-credit option from the School & Faculty M.Phil. optional list once per year

The Postgraduate Diploma in Children's Literature carries 60 credits.
The Postgraduate Master in Philosophy in Children's Literature carries 90 credits.

Weighting of Assessed Elements

Perspectives and Case Studies = 25%
Mapping the Literary Field = 12.5%
Dissertation = 37.5%
Options (x2) = 25%

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.

Assessment and Progression

Performance in each module is assessed by various forms of written coursework (such as essays, commentary and transcription exercises, and annotated bibliographies), and may also include digital exercises and oral presentations. Additionally, all students for

the M.Phil. degree are assessed by dissertation.

Students should submit and pass all programme work for taught modules before being allowed to proceed to the dissertation stage. Part-time students must pass taught modules carrying 40 ECTS in their first year to progress to the second year and pass taught modules carrying 20 ECTS in their second year, as well as the dissertation (30ECTS).
All modules on this programme are non-compensatable. The pass mark in all modules is 40%, except for 'Research Skills for Postgraduate English' which is a pass/fail module. A mark of 40% or above in the dissertation is required for the award of the M.Phil.

Modules are weighted according to their credit values, apart from 'Research Skills for Postgraduate English'. The overall mark for the course is the credit-weighted average of the marks awarded for each module, apart from 'Research Skills for Postgraduate English'. Students failing to pass may, with the Director's approval, re-submit work within the duration of the programme, if possible.

The M.Phil. with Distinction may be awarded to students who achieve a mark of 70% or higher on their dissertation and an unrounded average overall mark of at least 68% for the taught programme work where modules amounting to at least 30 credits have a mark of at least 70%. Students who fail one or more programme components will not be eligible for a distinction.

A student who successfully completes all other requirements but does not proceed to the dissertation stage, or fails to achieve the required mark of 40% in the dissertation, will be recommended for the exit award of Postgraduate Diploma (P.Grad.Dip.).The Postgraduate Diploma with Distinction may be awarded to students who achieve at least 68% in the overall credit-weighted average mark for the taught modules where modules amounting to at least 30 credits have a mark of 70% or above. Where the Postgraduate Diploma is awarded as a result of a failure of the dissertation, it is not possible for the candidate to return with the Postgraduate Diploma award to work towards a M.Phil. degree and rescind the Diploma.

References/Sources:
Calendar, Part III, Section III 'Examinations, Assessment and Progression' and 'Assessment and Progression Regulations'
National Framework for Qualifications
Trinity Courses

Course Workload (Full-Time)

Mandatory Modules

ENP11025 Perspectives and Case Studies (20 ECTS)
This module is taught by Dr Jane Carroll, Dr Dara Downey, Dr Sinead Moriarty, and Dr Pádraic Whyte in a weekly 2-hour seminar.

ENP11005 Research Skills for Postgraduate English (10 ECTS)
This module is coordinated by Dr Paul Delaney and delivered by a team of lecturers in a fortnightly 2-hour seminar.

ENP11012 Mapping the Literary Field (10 ECTS)
This is coordinated by Pf. Darryl Jones and taught by a number of School staff, in a weekly 2-hour seminar

Course Optional Modules
Students are required to select **one** of 10 ECTS optional modules offered in Michaelmas Term and **one** offered in Hilary Term. Students must choose at least one of the following course optional modules. Students, also have the opportunity to choose one 10 credit option from the School & Faculty M.Phil. optional list. The Course Executive Officer will email you before the start of the Michaelmas Term requesting your choices for both the Michaelmas Term and the Hilary Term optional modules.

Michaelmas Term

ENP11016 The City and Children's Literature (10 ECTS)
This is taught by Dr Pádraic Whyte in a weekly 2-hour seminar

ENP11015 Creative Writing for Children (10 ECTS)
This is taught by Dr Sheena Wilkinson in a weekly 2-hour workshop or equivalent of 22 hours across term. The module will be taught mostly online with some in person sessions.

Hilary Term

ENP11014 The Victorian Child (10 ECTS)
This is taught by Professor Jarlath Killeen in a weekly 2-hour seminar

ENP11034 This and Other Worlds: Global Children's Fantasy (10 ECTS)
This is taught by Dr Jane Carroll in a weekly 2-hour seminar

ENP11037 How do we tell the children? Death and Trauma in Children's Literature (10 ECTS)
This is taught by Dr Sinéad Moriarty in a weekly 2-hour seminar

Michaelmas & Hilary Term (Students may apply for the following module)

ENP11004 Practice of Poetry (Audit Only)
This is a weekly 2-hour session will be given by Professor Harry Clifton MT and Dr Seán Hewitt HT (Audit Only)

Course Workload (Part-Time)

Mandatory Modules Year One

ENP11025 Perspectives and Case Studies (20 ECTS)
This module is taught by Dr Jane Carroll, Dr Dara Downey, Dr Sinead Moriarty, and Dr Pádraic Whyte in a weekly 2-hour seminar.

ENP11005 Research Skills for Postgraduate English (10 ECTS)
This module is coordinated by Dr Paul Delaney and delivered by a team of lecturers in a fortnightly 2-hour seminar.

ENP11012 Mapping the Literary Field (10 ECTS)
This is coordinated by Pf. Darryl Jones, and taught by a number of School staff, in a weekly 2-hour seminar.

Course Optional Modules Year Two
Students are required to select **one** of 10 ECTS optional modules offered in Michaelmas Term and **one** offered in Hilary Term. Students must choose at least one of the following course optional modules. Students, also have the opportunity to choose one 10 credit option from the School & Faculty M.Phil. optional list. The Course Executive Officer will email you before the start of the Michaelmas Term requesting your choices for both the Michaelmas Term and the Hilary Term optional modules.

Please note that option modules may be subject to change from year to year

Michaelmas Term

ENP11016 The City and Children's Literature (10 ECTS)
This is taught by Dr Pádraic Whyte in a weekly 2-hour seminar.

ENP11015 Creative Writing for Children (10 ECTS)
This is taught by Dr Sheena Wilkinson in a weekly 2-hour workshop or equivalent of 22 hours across term. Some or all of these workshops may take place online.

Hilary Term

ENP11014 The Victorian Child (10 ECTS)
This is taught by Professor Jarlath Killeen in a weekly 2-hour seminar.

ENP11034 This and Other Worlds: Global Children's Fantasy (10 ECTS)
This is taught by Dr Jane Carroll in a weekly 2-hour seminar.

ENP11037 How do we tell the children? Death and Trauma in Children's Literature (10 ECTS)
This is taught by Dr Sinéad Moriarty in a weekly 2-hour seminar.

Michaelmas & Hilary Term (Students may apply for the following module)

ENP11004 Practice of Poetry (Audit Only)
This is a weekly 2-hour session will be given by Professor Harry Clifton MT and Dr Seán Hewitt HT (Audit Only)

Module Descriptors & Reading List

ENP11025 Perspectives and Case Studies

ECTS allocation:	20
Module Coordinator:	Dr Pádraic Whyte (MT) Dr Jane Carroll (HT)
Contact Hours:	1 x 2 hours/week in Michaelmas and Hilary terms
Assessment:	2 x 5,000 word essay [one per term]

Description:

The core module provide 'Perspectives' and 'Case Studies'. In each session, the 'Perspectives' part introduces a specific topic, offering a survey of key texts within a particular area integral to the study of children's literature, with reference to the history of children's literature, theoretical approaches to the discipline, and the various genres associated with children's literature. 'Case Studies', invites students to analyse and discuss, in detail, particular literary works related to the topic of the week.

Michaelmas Term: Weeks 1-12

Week 1: Power and Canon Formation	Robert Louis Stevenson, *Treasure Island* (1888) MO Grenby, *Children's Literature* (2008), pp. 1-9. John Stephens, 'Introduction', *Language and Ideology in Children's Fiction* (1992)	PW
Week 2: Critical Theory and Fairytales	Charles Perrault, 'Little Red Riding Hood'; Brothers Grimm, 'Little Red Cap', Chiang Mi, 'Goldflower and the Bear' and Roald Dahl 'Little Red Riding Hood and the Wolf'. All in Maria Tatar, *The Classic Fairytales* (1999) Angela Carter, 'Introduction', *The Virago Book of Fairy Tales* (1990) Maria Tatar, 'Introduction', *The Classic Fairy Tales* (1999)	SM
Week 3: Deconstructing Childness	David Almond, *The Savage,* (2008) Peter Hollindale, 'Introduction', *Signs of Childness in Children's Books,* 1997	SM
Week 4: Theatre for Children	*Rothar* at The Ark/Dublin Theatre Festival Marah Gubar, '*Peter Pan* as Children's Theatre: The Issue of Audience', in *The Oxford Handbook of Children's* Literature (2011)	PW
Week 5: Young Adult Literature	Siobhan Dowd, *A Swift Pure Cry* (2006)	PW

	Roberta Seelinger Trites, 'Introduction', *Disturbing the Universe: Power and Repression in Adolescent Literature* (2000)	
Week 6: Academic Writing and Student Presentations	Application of Critical Theory	SM/PW

Week 7 Reading Week	**No Class**	
Week 8: Poetry and Song Eco Criticism	William Blake, *Songs of Innocence & Songs of Experience* (1789-1794) Benjamin Zephaniah, *Talking Turkeys* (1994) Robert MacFarlane and Jackie Morris, *The Lost Words* (2017) Morag Styles, 'Introduction' *From the Garden to the Street: An Introduction to 300 years of Children's Poetry,* (1990) Cheryll Glotfelty, 'Introduction: Literary Studies in a Time of Environmental Crisis', *The Ecocriticism Reader: Landmarks in Literary Ecology*, (1996)	SM
Week 9: Equality, Diversity, and Inclusion in Children's Book Collections	LT Meade, *Wild Kitty* (1899) Pádraic Whyte and Keith O'Sullivan, 'Beyond Traditional Hierarchies: Creating Space for Children's Literature Collections', in *Jahrbuch der Gesellschaft für Kinder- und Jugendliteraturforschung (GKJF) / Yearbook of the Children's Literature Research Society (GKJF): Beiträge aus Geschichte und Theorie* (2022)	PW
Week 10: Haunted Houses and Race: The Past in the Present	Tiffany D. Jackson, *White Smoke* (2021) Maisha Wester, 'Nightmares of the Normative: African American Gothic and the Rejection of the American Ideal' in Sorcha Ní Fhlainn and Bernice M. Murphy (eds), *Twentieth Century Gothic: An Edinburgh Companion* (2022)	DD
Week 11: Reading Visual Texts	We will view a range of texts in class including: Ezra Jack Keats, *The Snowy Day* (1962) Anno Mitsumasa's *Anno's Journey* (1977) Anthony Browne, *Voices in the Park* (1997) Zetta Elliott *Bird* (2008) Jessica Love, *Julián is a Mermaid* (2018)	SM

	Oliver Jeffers, *The Fate of Fausto* (2019) David Lewis, 'Introduction' *Reading Contemporary Picturebooks*, 2001	
Week 12:	Active Review/Revision	PW/SM

Hilary Term: Weeks 1-12

Week 1: **School Stories**	Enid Blyton, *First Term at Malory Towers,* (1946) Varian Johnson 'Speaking Up' from *Been There, Done That: School Dazed*, (2016), pp.158-168 (a pdf copy of this short story will be provided on Blackboard) Beverly Lyon Clark, 'Introduction', *Regendering the School Story: Sassy Sissies and Tattling Tomboys*, 1996	SM
Week 2: **Constructing new canons: Award-winning books**	Sarah Crossan, *One* (2015) Pearson, L, Sands-O-Connor, K and Subramanian, A, 'Prize Culture and Diversity in British Children's Literature', *International Research in Children's Literature* 12:1 (2019): 90-106.	JC
Week 3: **Coming of Age in Dystopia**	Cherie Dimaline, *The Marrow Thieves* (2017) Renée Bergland, 'Introduction', *The National Uncanny: Indian Ghosts and American Subjects* (2000)	DD
Week 4: **Spaces of Empire**	S.F. Said and Dave McKean, *Tyger* (2022) Jane Jacobs, "(Post)Colonial Spaces", *Edge of Empire: Postcolonialism and the City* (1996)Geraldine	JC
Week 5: **Mapping Adventure**	McCaughrean, *The White Darkness* (2005) Joseph Bristow, 'Reading for the Empire' *Empire Boys: Adventures in a Man's World,* (1991)	SM
Week 6: **Student Presentations**	Academic Writing & Student Presentations Dissertation Information Session	SM/JC
Week 7: **Reading Week**	**No Class**	
Week 8: **Fantasy**	Terry Pratchett, *The Carpet People* (1971/1992) Terry Pratchett, "Imaginary Worlds, Real Stories." *Folklore* 111. 2 (2000): 159-68.	JC

	Steven Millhauser, "The Fascination of the Miniature" *Grand Street* 2.4 (1983): 128-135.	
Week 9: **Film**	Andrew Adamson (Dir), *The Lion, the Witch, and the Wardrobe* (2005) Benjamin Lefebvre, 'Introduction' *Textual Transformations in Children's Literature: Adaptations, Translations, Reconsiderations*, (2013)	SM
Week 10: **Material Culture**	Alan Garner, *The Stone Book Quartet* (2006) Brown, Bill. "Thing Theory", *Critical Inquiry*, 28.1 (2001): 1-22.	JC
Week 11:	Dissertation Pitches	SM& JC
Week 12:	Active Review/Revision	SM& JC

Lecturers:
Dr Jane Carroll, Dr Dara Downey, Dr Sinéad Moriarty, Dr Pádraic Whyte

ENP11005 Research Skills for Postgraduate English

ECTS allocation: 10
Teaching Faculty: Dr Paul Delaney
Contact Hours: 1 x 2 hours/every second week in the Michaelmas term
Assessment 500-word piece drawing upon material covered in class; 300-word abstract; end-of-term-presentation

Description:

Module Content	This module comprises five in-person sessions and one online presentation. A number of the sessions will include workshop-type activities and small tasks will be assigned to students to complete in the weeks between classes. Appropriate resources will be made available to students via Blackboard.
Module Learning Aims	This module has the following key aims: • To introduce students to the skills required for the advanced study of English literature at postgraduate level. • To familiarise students with recent developments in the practice of literary scholarship. • To develop students' skills in areas such as drafting an abstract, compiling a bibliography, writing essays, giving a presentation, and working with archives.

	• To encourage students to reflect on what it means to engage practically in advanced literary scholarship.

Module Learning Outcomes

Having completed the module students will:

- Identify the key practical and applied skills needed for the study of English literature at postgraduate level.
- Write abstracts and research proposals for a range of critical texts, from conference papers to journal articles.
- Have an understanding of different citation systems and styles in the discipline of English literary studies today.
- Describe short-term research plans and aspirations and be able to be demonstrate these plans through the preparation of abstracts and other resources as appropriate.
- Show an advanced understanding of what it means to be a literary researcher in the twenty-first century by demonstrating the key skills involved in the discipline.

Week 1: **Introduction to Research Skills   (12 September)**

Prof Aileen Douglas and Dr Paul Delaney (PD)

Week 3: **Academic Writing   (26 September)**

Dr Clare Clarke, Dr Pádraic Whyte, and PD

Week 5: **Working with Archives   (10 October) ** 5-6pm**

Dr Julie Bates and Dr Alice Jorgensen

Week 8: **Dissertation Planning   (31 October)**

Prof Andrew Murphy and PD

Week 10: **Presenting Academic Work   (14 November)**

tbc

Week 12: **Thesis-in-Three Presentations   (28 November)** online**

Staff members from the School of English

==**Note re Week 5:   Working with Archives**==

In preparation for the Week 5 session '**Working With Archives'**, students are expected to arrange (by/for themselves) an archive visit to a local library or institution. Detailed instructions are provided on the week 5 link on Blackboard.

You should start planning your archival trip as soon as possible.

The aims of this session are:

- To make sure all students have practical experience of visiting an archive.
- To allow time for the preliminary exploration of a possible archival topic.

- To ensure students have contacted local archives appropriate to the focus of their MPhil programmes.
- To share tips and insights as a group.
- To discuss digital archival resources.

<u>Structure of session</u>: i) before session takes place:

- Watch the short **introductory video** in Blackboard, which gives basic guidance on archival work.
- Arrange your own **independent archival visit** – full instructions are on Blackboard.

<u>Structure of session</u>: ii) during session:

- Report back on your archival visit and share experiences.
- Discuss the advantages and disadvantages of digitised archives.

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<mark>**Note re Week 12:   Thesis-in-Three Presentations**</mark>

Each student will be requested to give a 'Thesis-in-Three' presentation online (via Zoom) in week 12. This should pertain to a research paper that the student is working on or that they are in the early stages of planning. Each presentation should run for three minutes, and will be addressed to a staff member (or members) of the School of English.

Resources and formatting information will be added to Blackboard in advance of this class to assist with preparation. The week 10 session, '**Presenting Academic Work**', should also help students to prepare for the 'Thesis-in-Three' presentation.

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Assessment:
The module is run on a pass/fail basis. The pass/fail mark is not included in a student's overall run of marks for the MPhil programme. The module is assessed by two assignments, and the second of these assignments comprises two parts (see below). Both assignments must be fully completed and passed for a student to attain the required 10 ECTS.

Assignment 1 (week 6: due Monday 16 October)
Students will be asked to submit a 500-word piece of assessment drawing upon material covered in the first half of this module. This could be a blog post/personal reflection pertaining to archival material encountered in preparation for the session in week 5); OR it could comprise a 500-word annotated bibliography on a writer/subject of your choice.

Assignment 2: Part 1 (week 11; due Monday 20 November)
Students will be asked to produce a 300-word abstract pertaining to the topic they will be discussing during their 'Thesis-in-Three' presentation. An information sheet containing an example of an academic abstract will be uploaded to Blackboard for your information.

Assignment 2: Part 2: (week 12: 'Thesis-in-Three' Presentations; Tuesday 28 November)
Students will give (on Zoom) a three-minute presentation based upon the abstract submitted in week 11. Full instructions for this exercise will be provided on Blackboard.

ENP11012 Mapping the Literary Field

ECTS allocation: 10
Module Coordinator: Darryl Jones
Teaching Faculty: Philip Coleman; Clare Clark; Darryl Jones; Bernice Murphy; Brendan O'Connell; Melanie Otto; Kevin Power; Mark Sweetnam; Björn Quiring; Ema Vyroubalova
Contact Hours: 1 x 2 hours/week in the Hilary term
Assessment: 5,000-6,000 word essay

Description:

The primary aim of this module is to offer students a foundational grounding in a range of issues of key importance to the study of English literature. The module is 'topped and tailed' by sessions which engage with the crucial impact of new technologies in the formation of the literary field -- and of culture more generally. In the first of these sessions, students will consider how printing radically altered the way in which literature was conceived -- among other things, by making distinctive 'national' literatures possible. This session will be held in the Library's Early Printed Books department, where a range of materials -- including early editions of Shakespeare and Ben Jonson -- will be examined. The final session will consider how contemporary concepts of literature are being re-formed under the impact of the latest technological forms and practices. Between these two poles, the module will consider a range of other related issues, including: how literary periods come to be defined and re-defined; the history of the development of literary studies within the academy (including considering the papers of Edward Dowden, one of the first ever Professors of English literature); issues of interdisciplinarity; the impact of modern re-examinations of gender roles and imperialism on how we interpret the central texts of the literary canon.

Module Learning Aims
- To introduce students to the formal study of the modes of literary practice and the construction of the literary field.
- To familiarise students with historical and contemporary debates about what constitutes literature.
- To encourage students to engage substantially with issues of the assessment, dissemination and commercial promotion of literary texts.
- To promote an understanding of the working methods of specialist research facilities.
- To promote an engagement with the specific issues of periodicity, interdisciplinarity, the impact of gender studies and postcolonial studies and other significant forces on shaping the study of literature.
- To assist students in developing skills to be able confidently and convincingly to make a presentation of their ideas to an audience of their peers.

Module Learning Outcomes

Upon successful completion of this module, students should be able to:
- Explain how technology impacts on cultural formations
- Describe how the concept of what constitutes the literary field changes over time

- Explain how literary studies as a discipline and practice has developed over an extended period
- Describe how the business of literature is structured as a commercial practice

Week 1: Introduction [Darryl Jones]

Week 2: The Author [Mark Sweetnam and Bjorn Quiring]

Week 3: Periodicity [Darryl Jones]

Week 4: Literacy and the changing literary field [TBC]

Week 5: Modern media and the evolution of literary culture [Kevin Power]

Week 6: The discipline of English [TBC]

Week 7 Reading Week

Week 8: Interdisciplinarity [Melanie Otto (Art History) and Bjorn Quiring (Law and Literature)]

Week 9: Decolonising the canon [Ema Vyroubalova and Brendan O'Connell]

Week 10: Gender and the Canon [Bernice Murphy]

Week 11: Creative Writing [TBC]

Week 12: Starting a Literary Journal in Dublin: Roundtable

Primary Texts

The titles below provide context or theoretical exploration of the issues covered in the module. A list of specific readings for each seminar will be circulated early in MT and most readings will be available on Blackboard.
- Benedict Anderson, *Imagined Communities: Reflections on the Origin and Spread of Nationalism* (London: Verso, 1983)
- Alan Bacon (ed.), *The Nineteenth-century History of English Studies* (Farnham, Surrey: Ashgate, 1998)
- Homi K. Bhabha, *The Location of Culture* (London: Routledge, 1994)
- Judith Butler, *Undoing Gender* (London: Routledge, 2004)
- John Carey, *The Intellectuals and the Masses: Pride and Prejudice among the Literary Intelligentsia, 1880-1939* (London: Faber & Faber, 1992)
- ---. *What Good are the Arts?* (London: Faber & Faber, 2005)
- Pascale Casanova, *The World Republic of Letters*, trans. M. B. DeBevoise (Cambridge, MA: Harvard University Press, 2004)
- Marilyn Deegan and Kathryn Sutherland, *Transferred Illusions: Digital Technology and the Forms of Print* (Farnham, Surrey: Ashgate, 2009)
- Lukas Erne, *Shakespeare and the Book Trade* (Cambridge: Cambridge University Press, 2013)
- Gerald Graff, *Professing Literature: An Institutional History* (Chicago: University of Chicago Press, 1987)
- John Guillory, *Cultural Capital: The Problem of Literary Canon Formation* (Chicago: University of Chicago Press, 1993)
- Adam Hammond, *Literature in the Digital Age: An Introduction* (Cambridge: Cambridge University Press, 2016)
  Ian Haywood, *The Revolution in Popular Literature: Print, Politics and the People, 1790-1860* (Cambridge: Cambridge University Press, 2004)
- Lawrence W. Levine, *Highbrow/Lowbrow: The Emergence of Cultural Hierarchy in America* (Cambridge, MA: Harvard University Press, 1988)

- D. F. McKenzie, *Bibliography and the Sociology of Texts* (London: British Library, 1986)
- Joe Moran, *Interdisciplinarity* (London: Routledge, 2010)
- Jonathan Rose, *The Intellectual Life of the British Working Classes* (New Haven: Yale University Press, 2002)
- David Vincent, *Literacy and Popular Culture: England 1750-1914* (Cambridge: Cambridge University Press, 1989)

Optional Modules

Students must choose at least one of the following Michaelmas or Hilary Term modules

Michaelmas Term

ENP11016 The City and Children's Literature

ECTS allocation: 10
Teaching Faculty: Dr Pádraic Whyte
Contact Hours: 1 x 2 hours/week in Hilary Term
Assessment: 5,000 word essay

Description:

Module Content	This module facilitates the exploration of representations of the city in a diverse range of children's texts. In many children's narratives set in the city empowerment is depicted as only possible through direct engagement with the urban space, a landscape Michel de Certau describes as 'a space of enunciation' where the act of walking can offer the opportunity for subversion and transformation. With a particular focus on issues of power, this module will examine the portrayal of young protagonists and analyse the ability or inability of characters to upend traditional power structures and to navigate and understand urban environments. Through this lens of the city in literature, students will also be introduced to a series of related subject areas including adventure, child-adult power-dynamics, education, national identity, history, narrative voice, gender, race, and sexuality. The texts explored feature real and imagined cities, and are written and/or illustrated by authors from around the world, including from Ireland, the United Kingdom, the USA, Germany, and Spain. Discussions will be positioned within the context of broader cultural and literary debates and will incorporate a number of theoretical approaches, particularly those related to representations of space and place. Students are expected to read the assigned texts as well as critical material for each week.

Module Learning Aims	This module aims to explore the relationship between children's literature and city spaces.
Module Learning Outcomes	On successful completion of this module students should be able to • evaluate methods of theoretical, historical and generic engagement with children's literature and the city; • discuss specific texts through the lens of particular theories and be able to analyse a range of children's books in some detail; • write well-structured and technically accurate pieces under research conditions, demonstrating the knowledge and understanding acquired and engagement with a range of critical and methodological perspectives • undertake independent research and take responsibility for their own learning experience • develop existing critical and analytical skills, become empowered citizens, and think beyond the confines of 'learning outcomes'.

Week 1: Introduction to Criticism and Contexts
We will discuss a range of texts, examining the history of representations of cities in. children's literature. We'll also refer to criticism and theory used to explore such representations. Extracts will be made available on Blackboard.

Week 2: New York
Enright, Elizabeth, *The Saturdays* [1941]. Harmondsworth, Middlesex: Puffin Books, 1984.

Week 3: Dublin
Patricia Lynch, *The Bookshop on the Quay* [1956]. Dublin: Poolbeg. 1995.

Week 4: Tehran
Marjane Satrapi, *Persepolis: The Story of a Childhood* [2000]. London. Jonathan Cape. 2006.

Week 5: Berlin
Erich Kastner, *Emil and the Detectives* [1929]. Trans. by Eileen Hall. London. Red Fox. 1995.

Week 6: London
Siobhan Dowd, *The London Eye Mystery*. London. David Fickling Books. 2007.

Week 7: Reading Week – No Class

Week 8: Barcelona
Carlos Ruiz Zafón, *Marina* [1999]. London. W&N Publishers. 2013.

Week 9: Paris
Brian Selznick, *The Invention of Hugo Cabret*. London: Scholastic. 2008.

Week 10: Student Projects

Week 11: The Nature of the City
Shaun Tan, *Tales From the Inner City*. London. Walker Books. 2018.

Week 12: Social Justice and City Spaces
Angie Thomas, *The Hate You Give*. London. Walker Books. 2017.

ENP11015 Creative Writing for Children

ECTS allocation: 10
Teaching Faculty: Dr Sheena Wilkinson
Contact Hours: 1 x 2 hours/week in Michaelmas Term
                           The module will be taught online with some in person sessions.
Assessment: 2,000 word critical essay (34% of final grade) and a 4,000 word
                           piece of creative writing (66% of final grade)

Description:

Module content	This module will be very interactive, taught mainly through practical writing workshops. There will be a range of approaches, designed to encourage you to explore your own voice in fiction, and to gain a new perspective on children's fiction, not merely as reader or critic, but as a *writer*. Towards the end of the module, there will be opportunities for you to have your work critiqued (workshopped) within the group.
Module aim	To approach children's literature as a writer.
Module learning outcomes	At the end of this module students will be expected to:

	• Have considered all aspects of writing prose, looking in detail at characterisation, setting, dialogue, etc.
	• Have discussed issues such as age appropriateness, cultural appropriation, controversy, etc with relation to the texts they read and write.
	• Have experimented with different voices and points of view.
	• Have produced a short story or novel opening (4,000) words along with a critical commentary (2,000 words)

Week 1: *Getting Down with the Kids* – Introductions; Voice; using memory to access a child's eye view.

Week 2: *Character* – Getting to know the people in your story so your reader can too.

Week 3: *Setting and world building* – Make your setting look, smell, taste, sound and feel real to your reader.

Week 4: *Dialogue* – How can you make your characters speak like real people – only better?

Week 5: *Writing about Emotion* – plus micro-critiquing

Week 6: *Point of View and Story Structure*

Week 7: *Reading Week*

Week 8: *Openings and endings*

Week 9: *The Critical Commentary* (plus Workshop 1)

Week 10: *Editing* – *Because it doesn't come out right the ~~first~~ second time.* (plus Workshop 2)

Week 11: Workshop 3 (plus revision)

Week 12: *Consultation sessions* – Individual meetings about your assignments.

Optional Module: Hilary Term

ENP11014 The Victorian Child

ECTS allocation: 10
Module Coordinator: Professor Jarlath Killeen
Contact Hours: 1 x 2 hours/week in Michaelmas term
Assessment: 5,000-6,000 word essay

Description:

Module Content	Opening with a discussion of ideas of childhood in Victorian Britain, we will examine, chronologically, a series of important texts which represent different 'versions' of the Victorian child, as well as covering some of the most important texts in the 'Golden Age' of children's literature. We will ask why the child became a figure of such importance for the Victorians, what particular attributes they assigned to the child, what function the child served in society. Particular attention will be played to questions about the innocence of children, power relations between adults and children, colonialism, gender, race, sexuality, religion, history. The module will examine different kinds of texts, including realist, fantasy, fairy tale, adventure and school stories. A key focus will be on the ways in which the Victorian 'boy' and 'girl' are represented in texts which were extremely influential, not just in Victorian Britain but in subsequent iterations of the child in British culture. For that reason, the syllabus is composed of what are considered to be 'canonical' texts, texts which have had a profound influence on the version of the 'Victorian child' that has become a feature of popular and academic treatments of the period. The course will also facilitate an examination of the issues surrounding the academic study of children's literature, and its relation to the 'adult' canon.
Module Learning Aims	This module aims to explore ideas about childhood in Victorian British literature and culture.
Module Learning Outcomes	When they have completed this module students will • have a clear sense of the development of both children's literature and the idea of the child in Victorian society, and also an understanding of the study of both of these fields over recent decades. • have a sound grasp of the connections that exist between these fields, especially in terms of theoretical understandings of the literature of childhood • reflect and write critically on a topic in the areas studied

Week One: Introduction.

Week Two: Charles Dickens, *Oliver Twist* (1837-9).

Week Three: Thomas Hughes, *Tom Brown's Schooldays* (1857).

Week Four: R. M. Ballantyne, *The Coral Island* (1858).

Week Five: Charles Kingsley, *The Water Babies* (1863).

ENP11034 This and Other Worlds: Global Children's Fantasy

ECTS allocation: 10
Teaching Faculty: Dr Jane Carroll
Contact Hours: 1 x 2 hours/week in Hilary term
Assessment: 5,000-6,000 word essay

Description:

Module Content	Focusing on texts for younger readers, this module explores children's fantasy from around the world published since 1950. Taking a range of texts from around the world, we examine the ways texts engage, play with, and subvert ideas of place and assess the strategies authors use to establish their temporal and geographical settings and to lend a sense of verisimilitude to their worldbuilding.
	At the heart of our discussions is the moment of encounter between the familiar and the strange, the known world and the other world, the journeys that enable characters to move between worlds, or the magic that allows strange worlds to encroach upon the primary world of consensual reality. Looking at the interaction and integration of people, stories, and cultures, we will investigate the role globalisation plays in modern children's fantasy. We interrogate what fantasy offers that other genres do not and ask whether building an imaginary world enables authors – and child readers – to engage more fully with ideas of

	place, power, cultural identity, racial identity, colonialism, and otherness. This is a research-led module that springs from my work on landscape in children's literature and spatiality in children's fantasy. In our discussions, we will draw on literary geography, postcolonial theory, and critical race theory, as well as critical material relating to fantasy as a genre and to children's literature as a broader discipline. There will be opportunities to work with Trinity's vast collection of translations of Terry Pratchett's work.
Module Learning Aims	This module aims to explore ideas about place and space in a range of children's fantasy texts
Module Learning Outcomes	When they have completed this module students will • Have secure knowledge of a range of fantasy texts published for young readers from the mid-twentieth-century to the present day and a clear understanding of the study of children's fantasy in recent decades • Critically analyse relevant source material, engage with theoretical and critical approaches, and be able to apply these approaches to the module texts. • Reflect on their responses to the module texts and write critically on a relevant topic in an essay.

Week One: Introduction | Ursula Le Guin, *A Wizard of Earthsea* (1968)
Week Two: Susan Cooper, *The Dark is Rising* (1973)
Week Three: Sonia Nimr, trans. Marcia Lynx Qualey, *Wondrous Journeys in Strange Lands* (2013)
Week Four: Natasha Bowen, *Skin of the Sea* (2021)
Week Five: John Marsden, illus. Shaun Tan, *The Rabbits* (1997); Peadar O'Guilin *The Call* (2016)
Week Six: Terry Pratchett, *Nation* (2008)
Week Seven: Reading Week, no taught class
Week Eight: Nnedi Okorafor-Mbachu, *Zahrah the Windseeker* (2005)
Week Nine: Diana Wynne Jones, *Howl's Moving Castle* (1986); Hayao Miyazaki, *Hauru no Ugoku Shiro/Howl's Moving Castle* (2004)
Week Ten: Cornelia Funke, trans. Anthea Bell, *Inkheart* (2003)
Week Eleven: Ann Sei Lin, *Rebel Skies* (2022)
Week Twelve: Your choice

Reading list will be finalised before the start of term.

ECTS allocation: 10
Teaching Faculty: Dr Sínead Moriarty
Contact Hours: 1 x 2 hours/week in Hilary Term
 Assessment: 5000-6,000 word essay

Description:

Module content	Philippe Aries famously wrote that 'Death loves to be represented' (*Images of Man and Death,* 1985, p.1). What may be surprising is the extent to which death features in literature for younger readers. This course provides an overview of some of the different ways that challenging topics such as trauma, war and death have been depicted in children's literature. The module allows students to examine texts that record the effects of national and international traumas such as war and famine, while also looking at the depiction of individual experiences such as violence and death in the family, exile and forced migration. We will explore the depiction of child protagonists in narratives of trauma, from the idealization of the sick and dying child in Victorian literature, to the image of the young adult as leader and agent of change in dystopian YA fiction. We will look at deeply personal accounts of loss, as well as abstract or philosophical approaches. Throughout the module we will focus on the positioning of the child protagonists and the child reader, explore how 'the child' and 'childhood' so often connected with ideas of innocence and happiness, are reimagined in stories of violence, trauma or loss.
	The course aims to provide an overview to some of the myriad ways in which trauma is represented in works for young readers. Students will have an opportunity to explore a broad chronological range of texts and to gain an understanding of the ways in which depictions of trauma have developed in children's texts. A variety of different modes will be explored including wordless picturebook, middle-grade novels, and YA fiction, offering students an opportunity to develop.
	The course begins with a historical perspective on depictions of illness, disability and death in books for children, drawing on Kimberley Reynold's *Representations of Childhood Death* (2001). The first weeks consider these historical approaches including the highly religious *Jessica's First Prayer* which far outsold Carroll's *Alice in Wonderland* (1865) when it was

	initially published in 1866, as well as Dickens's *A Christmas Carol.* We then move on to examine depictions of war and trauma in children's literature looking at two classic children's novels Anne Holm's *I am David* and Nina Bawden's *Carrie's War*, as well as considering depictions of the Irish famine, in particular Marita Conlon-McKenna's award-winning *Under the Hawthorn Tree.* We finish the first half of the module continuing to look at the family unmoored through and examination of Neil Gaiman's *Coraline.* The second half of the module begins by considering representations of nationalistic or 'heroic' deaths focusing on picturebooks that retell the story of explorer Robert F. Scott's death in the Antarctic in 1912, before moving on to examine the hugely popular genre of dystopian young adult literature. Dystopian YA is frequently filled with images of trauma, of violent societies in which children are particularly targeted, and where children must take on leadership roles in order to instigate any positive change. In week 10 we consider migration and exile through an analysis of Shaun Tan's *The Arrival.* We continue by looking at depictions of trauma in the family through an exploration of Patrice Lawrence's *Indigo Donut* and Zetta Elliott's *Bird.* The final week considers picturebooks dealing with trauma and death focusing on Michael Rosen's *Sad Book*, and Wolf Erlbruch's philosophical approach to death in the visual narrative *Duck Death and the Tulip*.
Module learning outcomes	On successful completion of this module students should be able to: • Discuss historical approaches to depicting death and trauma in British and Irish children's literature • Discuss a variety of different modes of writing for children from wordless picturebooks to YA novels. • Interrogate coping strategies modelled in the texts • Display an understanding of how changing cultural approaches to death has impacted on the fiction produced for children • Analyze the narrative techniques used to depict trauma in writing for children • Undertake independent research and apply theoretical approaches explored in the module to a range of children's texts • Develop existing critical and analytical skills to interrogate how trauma has been presented to child readers.
Week 1: Introduction	

Set Secondary Reading:
Hamida Bosmajian, 'Writing for Children about the Unthinkable', *Children's Literature*, Vol.17, 1989, pp.206-211. (Bosmajian's article will be available on Blackboard)

Week 2:
    Set Primary Reading: Hesba Stretton, *Jessica's First Prayer* (1867), Charles Dickens, *A Christmas Carol* (1843) – extracts from Stretton's work will be available on Blackboard.

Week 3:
    Set Primary Reading: Anne Holm, *I am David* (1963)
    Set Secondary Reading: Lydia Kokkola, 'Introduction', *Representing the Holocaust in Children's Literature*, 2002, pp.15-37.

Week 4:
    Set Primary Reading: Nina Bawden, *Carrie's War* (1973)
    Set Secondary Reading: Ann Lawson Lucas, 'Introduction', *The Presence of the Past in Children's Literature,* pp.xiii – xxi.

Week 5:
    Set Primary Reading: Marita Conlon McKenna's, *Under the Hawthorne Tree* (1990)
    Set Secondary Reading: Jarlath Killeen and Marion Durnin, 'Picking *Grandmamma's Pockets' Children's Literature Collections: Approaches to Research*, 2017, pp.107-124.

Week 6:
    Set Primary Reading: Neil Gaiman's *Coraline* (2002)
    Set Secondary Reading: Sigmund Freud, "The 'Uncanny.'" 1885. *The Pelican Freud* Library. Ed. James Strachey. Vol. 14. 1995, pp.335-376.

Week 7:   **Reading Week**

Week 8:
    Set Primary Reading: Meredith Hooper, *Race to the Pole* (2002) (alongside other picturebooks that retell the story of Robert F. Scott's final Antarctic expedition to be examined in class).

Week 9:
    Set Primary Reading: Suzanne Collins's *The Hunger Games* (2008)
    Set Secondary Reading: Balaka Basu, Katherine Broad and Carrie Hintz, 'Introduction'. *Contemporary dystopian fiction for young adults : Brave new teenagers.* 2013, pp.1-15

Week 10:
    Set Primary Reading: Shaun Tan, *The Arrival* (2006)

Set Secondary Reading: Linnet Hunter, 'The artist as narrator: Shaun Tan's wondrous worlds' *Bookbird: A Journal of International Children's Literature*, Volume 49, Number 4, 2011 pp. 10-16

Week 11:

Set Primary Reading: Patrice Lawrence, *Indigo Donut* (2017) and Zetta Elliott *Bird* (2008)
Set Secondary Reading: Rudine Sims Bishop, 'Mirrors, Windows and Sliding Glass Doors, *Perspectives: Choosing and Using Books for the Classroom*, Vol.6, No.3, 1990.
Katharine Capshaw-Smith, 'Forum: Trauma and Children's Literature' *Children's Literature*, Vol.33, pp.115-119.

Week 12:

Set Primary Reading: Wolf Erlbruch, *Duck, Death and the Tulip* (2007) and Michael Rosen, *Sad Book* (2004)

Suggested Secondary Reading:

o   Adorno, Theodor W. *Negative Dialectics*. New York: Continuum, 1973.
o   Baer, Elizabeth R. "A New Algorithm in Evil: Children's Literature in a Post-Holocaustal World." *The Lion and the Unicorn* 24.3 (2000): 378–401.
o   Blanchot, Maurice. *The Writing of the Disaster*. 1980. Trans. Ann Smock. Lincoln: U of Nebraska P, 1995.
o   Bosmajian, Hamida. *Sparing the Child: Grief and the Unspeakable in Youth Literature about Nazism and the Holocaust*. New York: Routledge, 2002.
o   Carter, Arthur L. "Memories Will Shape the Future." *The Day Our World Changed: Children's Art of 9/11*. Ed. Robin F. Goodman and Andrea Henderson Fahnestock. New York: Harry N. Abrams, 2002. 104–7,
o   Caruth, Cathy. *Unclaimed Experience: Trauma, Narrative, and History*. Baltimore: Johns Hopkins UP, 1996.
o   Daniel, Carolyn, *Voracious kids: who eats whom in children's literature,* New York: Routledge, 2006.
o   Farrell, Kirby. *Post-Traumatic Culture: Injury and Interpretation in the Nineties*. Baltimore: Johns Hopkins UP, 1998.
o   Haase, Donald. "Children, War, and the Imaginative Space of Fairy Tales." *The Lion and the Unicorn* 24.3 (2000): 360–77.
o   Hamill, Pete. "Horror through Innocent Eyes." *The Day Our World Changed: Children's Art of 9/11*. Ed. Robin F. Goodman and Andrea Henderson Fahnestock. New York: Harry N. Abrams, 2002. 28–30.
o   Herman, Judith. *Trauma and Recovery*. 1992. New York: Basic Books, 1997.
o   Kertzer, Adrienne. *My Mother's Voice: Children, Literature, and the Holocaust.* Peterborough,ON: Broadview, 2002.
o   Langer, Lawrence L. *The Holocaust and the Literary Imagination*. New Haven: Yale UP, 1975.
o   Morash, Chris, *Writing the Irish famine*, Oxford: Oxford University Press, 1995.

- o Morash, Chris, 'Literature, memory, atrocity' in Chris Morash and Richard Hayes (eds), *Fearful realities: New perspectives on the famine*, Dublin: Irish Academic Press, 1996.
- o Morrison, Toni. *Beloved*. New York: Penguin Putnam, 1987.
- o Myers, Mitzi. "Storying War: A Capsule Overview." *The Lion and the Unicorn* 24.3 (2000): 327–36.
- o Nodelman, Perry. "The Other: Orientalism, Colonialism, and Children's Literature." *Children's Literature Association Quarterly* 17.1 (Spring 1992): 29-35.
- o Pace, Patricia. "All Our Lost Children: Trauma and Testimony in the Performance of Childhood." *Text and Performance Quarterly* 18 (1998): 233-47.
- o Rose, Jacqueline. *The Case of Peter Pan or the Impossibility of Children's Fiction*. London: Macmillan, 1984.

- • *Curricular information is subject to change.*
- • **Information is displayed only for guidance purposes, relates to the current academic year only and is subject to change.**

Michaelmas & Hilary Term (Students may apply for the following module)

ENP11004 Practice of Poetry (Audit Only)

ECTS allocation: 0 Credit (Audit Only)
Teaching Faculty: Professor Harry Clifton MT, Dr Seán Hewitt HT
Contact: 1 x 2 hours/week in Michaelmas and Hilary term

This non-assessed course will take place over both terms, and is intended for students with a strong interest in both the writing and criticism of poetry. Each weekly session will last for two hours, and will be moderated by contemporary Irish poet and former Ireland Professor of Poetry Harry Clifton, and the poet and critic Dr Seán Hewitt.

Each session will have two elements There will be a workshop component, in which poems written by students in the group will be examined and discussed. We will also, in the second hour, look at and critique a broad range of work from the existing Irish, British and American tradition, in the light of critical writings by practicing poets in and out of the academy (see recommended reading below).

Students will be expected to produce work to deadline. They must be prepared to have their work discussed in class and must also be willing to offer constructive and considered criticism to their peers.

Assessment

This course is non-assessed, but we will work towards a small portfolio of achieved poems and/or a critical piece from each participant during the semester on a rolling basis.

How to apply
Students who choose this module will complete both the Michaelmas and Hilary term workshops with Harry Clifton and Seán Hewitt. Students may apply by submitting a short letter outlining their interests and practice in this area, together with a sample of their work (4-6 poems/2 A4 pages maximum per poem. Submissions should be marked 'For attention of Professor Harry Clifton' to <u>cliftonh@tcd.ie</u> by Monday 27 August.

Description MT
Each session will have two elements There will be a workshop component, in which poems written by students in the group will be examined and discussed. We will also, in the second hour, look at and critique a broad range of work from the existing Irish, British and American tradition, in the light of critical writings by practicing poets in and out of the academy (see recommended reading below).
Students will be expected to produce work to deadline. They must be prepared to have their work discussed in class and must also be willing to offer constructive and considered criticism to their peers.

Recommended reading MT

o *The Harvill Book of Twentieth Century Poetry in English* edited by Michael Scmidt, Harvill Books.
o The New Oxford Books of 16th/17th century verse
o *Poetry in the Making* Ted Hughes, Faber and Faber
o *Object Lessons*, Eavan Boland, Vintage Books
o *What is Found There* Adrienne Rich, Virago Books
o John Butler Yeats Selected Letters Faber and Faber
o Elizabeth Bishop Selected Letters Farrar Straus Giroux
o *The Real Work: Gary Snyder Interviews and Talks 1964-1969* NDP499
o *A Poet's Country: Selected Prose* Patrick Kavanagh, Lilliput Press
o Works by individual poets will be introduced in photocopy form as required.

Description HT

In this module, we will explore some key concerns of contemporary poetry, including race, sexuality and the environment, and will look at a range of poets working in both traditional and non-traditional forms. Using sample poems provided in class, alongside critical materials, we will develop an informed critical idiom for the discussion and critique of contemporary poetry, and will also work towards writing a small portfolio of our own poems.

Students must be willing to produce new poems to deadline, and be prepared to have their work discussed in class. It will also be the responsibility of students to offer constructive and considered feedback to their peers during these weekly sessions.

Recommended reading

- o Ailbhe Darcy and David Wheatley, eds., A History of Irish Women's Poetry (Cambridge University Press, 2021)
- o Alice Oswald, Lectures from the Oxford Professor of Poetry (available online: https://podcasts.ox.ac.uk/people/alice-oswald)
- o Carl Phillips, *My Trade is Mystery: Seven Meditations from a Life in Writing* (Yale, 2023)
- o Eiléan Ní Chuilleanáin, *Instead of a Shrine: Writings from the Ireland Chair of Poetry* (UCD Press, 2019)
- o Marie Howe, *Madness, Rack, and Honey: Collected Lectures* (Wave Books, 2012)
- o Sandeep Parmar, 'Not a British Subject: Race and Poetry in the UK', LA Review of Books (2015)
- o W.N. Herbert and Matthew Hollis, eds., *Strong Words: Modern Poets on Modern Poetry* (Bloodaxe, 2000)

Works by individual poets will be distributed as photocopies.

Coursework Requirements: Essay Submission Deadlines

Michaelmas Term (11 September – 1 December 2023)

ENP11005 Research Skills for Postgraduate English (Due Monday 16 October 2023)
Personal piece based on class (500 words) is due week 6 of Michaelmas Term

ENP11005 Research Skills for Postgraduate English (Due Monday 20 November 2023)
Abstract (300 words) is due by week 11 of Michaelmas Term

ENP11005 Research Skills for Postgraduate English (Due Monday 27 November 2023)
End-of-term-presentation is due by week 12 of Michaelmas Term.

ENP11025 Perspectives and Case Studies (Due Monday 11 December 2023)
The MT 5,000 word essay is due week 14 of Michaelmas Term.

Hilary Term (22 January – 12 April 2024)

ENP11016 The City and Children's Literature (Due Monday 8 January 2024)
The 5,000 word essay is due two weeks before Hilary term

ENP11015 Creative Writing for Children (Due Monday 8 January 2024)
2,000 word critical essay, and 4,000 word creative writing piece essay is due two weeks before Hilary term

Trinity Term (22 April– 31 May 2024)

ENP11025 Perspectives and Case Studies (Due Monday 22 April 2024)
The 5,000 words essay is due by week 1 of Trinity Term

ENP11012 Mapping the Literary Field (Due Tuesday 30 April 2024)
The 5,000-6,000 words essay is due by week 2 of Trinity Term.

ENP11014 The Victorian Child (Due Monday 6 May 2024)
The 5,000-6,000 words essay is due week 3 of Trinity Term.

ENP11034 This and Other Worlds: Global Children's Fantasy (Due Monday 6 May 2024)
The 5,000-6,000 words essay is due by week 3 of Trinity Term.

ENP11037 How do we tell the children? Death and Trauma in Children's Literature (Due Monday 6 May 2024)
The 5,000-6,000 words essay is due by week 3 of Trinity Term.

Dissertation Dates & Deadlines

Dissertation Pitches: (Week 11 of HT – Week beginning 1 April 2024)
Indication and preliminary discussion of dissertation topics in week 11 of Hilary term.

Dissertation Consultations: (From May-August 2024)
Consultations between students and supervisors on dissertations on the basis of individual arrangement. During the summer, students work independently on their dissertations.

Dissertation Outline (3 June 2024)
A preliminary dissertation proposal/outline (about one page) is due.

Supervisor signoff Dissertation (From May to 26 July 2024)
During Trinity Term, students work independently on their dissertations. **Please note that supervisor sign-off is 26 July 2024.**

Submission of Dissertation (Due Monday 2 September 2024)
The content should be 15,000-16,000 words. Dissertations must be submitted in accordance with the University regulations, available from the Course Executive Officer.

M.Phil. in Children's Literature Court of Examiners (November/December 2024)
Further to the Court of Examiners meeting, the Master in Philosophy in Children's Literature is awarded on a pass/fail basis.

This will be communicated and published through the Student Portal on mytcd.ie. An official transcript and examiner's report will be available by request through the Course Executive Officer, 2-3 weeks after the publication date.

Commencements (Spring 2025)
Award of degree to successful candidates at Spring Commencements. For more details please see the Academic Registry Graduation Website at the following link:
https://www.tcd.ie/academicregistry/graduation/

Successful postgraduate taught students (M.Phil.) will automatically be invited to register through their mytcd.ie inbox early in spring.

Coursework Submission Requirements

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.

Submission of Work
Work is to be submitted to Blackboard, any time or day before the **12 noon** deadline on the day the work is due in.

Style Guide
Students should employ an established referencing style when writing essays and dissertations. We recommend that students use the Chicago Manual of Style:
www.chicagomanualofstyle.org/home.
The School's video on academic writing can be accessed here:
https://media.heanet.ie/page/bcb5d898300340e49ae11bcc5932d81e
The Royal Literary Fund is also a useful resource: https://www.rlf.org.uk/
It is expected that students will use Irish/UK spelling throughout their work.

Essay Cover Sheet
Rather than submitting an additional cover sheet in Blackboard, please use the first page of your essay to state your name, the name of the module, and the title of your essay. In addition, please copy and paste the following student declaration regarding plagiarism.

<u>Submitted work must include the following student declaration:</u>
I have read and I understand the plagiarism provisions in the General Regulations of the University Calendar for the current year, found at: http://www.tcd.ie/calendar
I have also completed the Online Tutorial on avoiding plagiarism
'Ready, Steady, Write', located at http://tcd-ie.libguides.com/plagiarism/ready-steady-write
I confirm that I have not used AI in the writing of this essay.

Word Count
Penalties will apply to essays and dissertations which exceed the upper limit of the word count. If an essay or dissertation exceeds the prescribed word count by 10% or more, five marks will be deducted. Footnotes and bibliography are not included in the word count.

PLEASE KEEP A DIGITAL COPY OF ALL PRESENTED WORK

Marking Scales

This is the marking system used on the M.Phil. programme:

Class	Numerical mark
Distinction	70- 100%
Pass	40 – 69%
Fail	0 – 39%

School of English: Grade Descriptors

The following are the agreed School guidelines on standards for marking assessment essays, standards equivalent to those used in examinations:

70—100%: Written work will normally be characterised by consistent evidence of all of the following: an excellent understanding of appropriate texts and/or up-to-date scholarship and/or criticism and/or theory; an exceptional ability to deploy relevant knowledge in the service of an argument which manifests independent (even, on occasion, genuinely original) thought; the ability to employ accepted scholarly procedures relating to the integration and attribution of sources, footnoting, and bibliography, as well as an exceptional control of written English—including grammar and spelling—along with an appropriately extensive lexical range.

60—69%: Written work will normally be characterised by consistent evidence of all or most of the following: an extremely competent understanding of appropriate texts and/or scholarship and/or criticism and/or theory; a notable ability to deploy relevant knowledge in the service of an argument which manifests independent thought; the ability to employ accepted scholarly procedures relating to the integration and attribution of sources, footnoting, and bibliography, as well as an extremely sound control of written English—including grammar and spelling—along with an appropriate lexical range.

50—59%: Written work will normally be characterised by consistent evidence of most or all of the following: a reasonably competent understanding of relevant texts and/or scholarship and/or criticism and/or theory; signs of an ability to deploy knowledge directed specifically to the question being answered; evidence of a serious attempt to employ scholarly procedures relating to the integration and attribution of sources, footnoting, and bibliography, as well as a generally sound control of written English—including grammar and spelling—along with a reasonably extensive lexical range.

40—49%: Written work will normally be characterised by evidence of a basic competence in relation to relevant texts and/or scholarship and/or criticism and/or theory, as well as signs of an appropriate attempt to direct the knowledge available to the question being answered. There may be evidence of deficiencies in one or more of the following areas: deployment of scholarly procedures concerning the proper integration and attribution of sources, footnoting, and bibliography; grammar and/or spelling; appropriate lexical range.

30—39%: Written work in this range will normally fail to display even basic competence in relation to the ability to construct an answer to the question posed, based on knowledge of some relevant texts and/or appropriate scholarship and/or criticism and/or theory. Even work which does reveal such basic competence may fall into this category, if there are excessive deficiencies in any one or more of the following areas: deployment of scholarly procedures concerning the proper integration and attribution of sources, footnoting, and bibliography; grammar and/or spelling; appropriate lexical range.

0—29%: Written work in this range will reveal some or all of the weaknesses noted above, but to a greater, perhaps even extreme, extent.

Creative Writing for Children's Marking Scheme

(70+)

Creative work: Stylistically fluent and coherent; sophisticated engagement with audience; excellent control and invention in the use of language; excellent understanding and control of the technical aspects of writing; excellent ability to exploit the possibilities of form and structure; inventive and skilful response to genre conventions; maturity and individuality of approach to theme and content; excellent ability to create and exploit layers of meaning.

Essay: Lucid and insightful; thorough understanding of technical and compositional issues; perceptive and revealing analysis of the development of piece of work; impressive awareness of the wider creative and critical context; impressive use of appropriate concepts and vocabulary; fine judgement in its use of supporting evidence.

Presentation: Excellent typography and layout, matching the standards required professionally in the genre; excellent understanding of the requirements of grammar and punctuation.

Pass 60-69% Good/Very Good

Creative work: Stylistically fluent overall; thoughtful engagement with audience; good control and invention in the use of language; good understanding and control of the technical aspects of writing; good ability to exploit the possibilities of form and structure; thoughtful response to genre conventions; maturity and some individuality of approach to theme and content; good ability to create and exploit layers of meaning.

Essay: Well written and argued; good understanding of technical and compositional issues; thoughtful analysis of the development of a piece of work; good awareness of the wider creative and critical context; good use of appropriate concepts and vocabulary; sound judgement in the use of supporting evidence.

Presentation: Good typography and layout, generally matching the standards required professionally in the genre; sound understanding of the requirements of grammar and punctuation.

Pass 50-59% Competent

Creative work: Stylistically consistent overall; some thoughtful engagement with audience; competence and some invention in the use of language; adequate understanding and control of the technical aspects of writing; some dependence on stereotype and cliché; partial or inconsistent ability to exploit the possibilities of form and structure; competent response to genre conventions; conventional and perhaps immature approach to theme and content; some ability to create and exploit layers of meaning.

Essay: Competently written and argued; adequate understanding of technical and compositional issues; partial account and understanding of the development of a piece

of work, tending towards description rather than analysis; adequate awareness of the wider creative and critical context; generally adequate use of appropriate concepts and vocabulary; some good judgement in the use of supporting evidence.

Presentation: Adequate typography and layout, only partly matching the standards required professionally in the genre; good though variable understanding of the requirements of grammar and punctuation.

Pass 40-49% Acceptable

Creative work: Stylistically limited, with some or much inconsistency; limited engagement with audience; competence but limited invention in the use of language; basic understanding and control of the technical aspects of writing; much dependence on stereotype and cliché; limited ability to exploit the possibilities of form and structure; uncertain response to genre conventions; conventional or immature approach to theme and content; limited ability to create and exploit layers of meaning.

Essay: Poorly written and argued; limited understanding of technical and compositional issues; superficial account and understanding of the development of a piece of work, largely dependent on description rather than analysis; limited awareness of the wider creative and critical context; limited or inappropriate use of appropriate concepts and vocabulary; poor judgement in the use of supporting evidence.

Presentation: Poor typography and layout, not matching the standards required professionally in the genre; poor understanding of the requirements of grammar and punctuation.

Presentation of Dissertations

Writing Your Dissertation

An advisory session on how best to approach preparation for your dissertation proposal will be held in class in Week 6 of Hilary Term. In Week 11 of Hilary Term, we will meet with each student individually in order to discuss dissertation ideas. You will each be assigned a 10-15 minute slot in which to discuss your ideas with our panel. This is just a preliminary meeting to assign supervisors.

Do come prepared – we are not expecting chapter plans or anything like that, but we do want you to have something specific in mind and to have firmly decided on a topic which you can talk about with us. Do take the time to see if much work has been done on your proposed topic in the past. It is expected that you do some preliminary research before you meet with us. Please come with a Plan A as well as a Plan B.

Make sure that your proposal is relevant. Remember that this is a children's literature course; therefore, please don't turn up asking to write on a writer or a topic that does not fall under this remit. And while we have had dissertations in the past that included material on TV programmes, the literary component must remain paramount.
Supervisors will be assigned by the School's MPhil Coordinator after this meeting.

Above all, don't panic, or be concerned about the meeting. This isn't an interview, or an interrogation – it's an informal discussion about what you want to do over the summer. You will get more out of the meeting if you have done a little thinking about this and some basic groundwork beforehand.

Once you have been assigned a supervisor, it is your responsibility to initiate a first meeting, to stay in regular touch with him or her and to respond as soon as possible to emails.

You should remember that each supervisor will most likely have more than one – and in some cases as many as 3 or 4 – other students assigned over the summer period. In addition, this is when we conduct our own research and prepare for the teaching year ahead. You will help make life easier for us (and for yourself) by following the schedule you've worked out together closely, and by remembering to check in on a regular basis.

Occasionally, students who are having problems with their dissertation go to ground rather than asking the supervisor for help. This is never a good idea. If you are having problems of an academic or a personal nature and they are affecting your work, please tell us, and we will do our best to help.

Dissertation Submission Guidelines
The type must be black and not less than 10 point. Line-spacing must be at one and a half or double spacing between lines.

The dissertation should be 15,000 - 16,000 words long. Dissertations should not overrun this word count or students will be penalised.

The dissertation should be a single document. You must submit a PDF version of your dissertation by **Monday 2 September 2024 to Blackboard. A PDF must also be emailed to: wilde@tcd.ie**

The dissertation must contain immediately after the title page the following (signed) declaration:
This dissertation is entirely my own work and has not been submitted as an exercise for degree at this or any other university. I agree that the library may lend or copy this dissertation upon request.

    Your Name

Please organize your dissertation as follows:
- Title Page
- Declaration
- Acknowledgements
- Abstract
- Table of Contents
- Introduction
- Chapter1-Chapter 3 (or 4, or 5)
- Conclusion
- Bibliography

Pages should be numbered.
A brief summary of the dissertation should be included as an abstract. The abstract should be no more than 200 words.

Dissertation FAQs:
What referencing style should I use?
As with all coursework, students should employ an established referencing style when writing the dissertation. We recommend that students use the Chicago Manual of Style: www.chicagomanualofstyle.org/home.

Where does pagination begin – i.e., which page of the dissertation is page 1?
The first page of your introduction is page 1, and the page numbers then run in sequence right the way through to the end of the appendices (if there are any) and bibliography. So don't start numbering pages for the title page or the declaration or for the contents page or any acknowledgements page; and don't change the kind of pagination for any appendices or for the bibliography. The numbers simply run in sequence from the first page of the introduction until the last page with writing on it. The pages before the first page of the introduction don't have numbers.

What information should be on the title page inside the dissertation?

The title page should simply have the title on it – not your name, or the fact that it's for the M. Phil., or your supervisor's name – just the title, pure and simple.

Please note full stops in M.Phil., that there is no spacing between M.Phil. and that there are no full stops after any element except M.Phil.

Plagiarism and Referencing Guide

Plagiarism is a matter taken very seriously by the College and all students are responsible for ensuring that they understand what constitutes plagiarism. **Please note that all postgraduate students must complete an online tutorial on plagiarism before they submit work.** This tutorial can be found here:
https://libguides.tcd.ie/academic-integrity/ready-steady-write

Further information:
For more information on plagiarism, please consult the following link: The Library Repository, http://tcd-ie.libguides.com/plagiarism.

References/Sources:
Calendar, Part III, General Regulations & Information, Section I 'Plagiarism'
Plagiarism Policy
Library Guides - Avoiding Plagiarism
Plagiarism Declaration

External Examiner
Dr Catherine Butler from Cardiff University is the External Examiner for the M.Phil. in Children's Literature.
Please see below a link to the document which provides information on the Procedure for the transfer of students assessed work to the External Examiners.

Reference/Source:
Transfer of Assessed Work to External Examiners Procedure

Student Feedback and Evaluation
Teaching and Learning is evaluated annually by students through mandatory postgraduate taught programme evaluations, and by participation in the Irish Survey of Student Engagement (ISSE) and the International Student Barometer (ISB). The method of student evaluation is at the discretion of the School and a variety of methods, including hard copy and on-line surveys, focus groups, meetings with class representatives are used to provide the opportunity for students to give feedback on their academic and educational experience. A Procedure for the Conduct of Focus Groups for the purpose of module and programme evaluation has been developed which aims to provide guidance to Schools and Programmes interested

in using focus groups to conduct module and programme evaluations at undergraduate and postgraduate taught course level, or to use focus groups to drill down on issues arising from other forms of student evaluation e.g. online or hard-copy surveys. Schools are required to report on the implementation of undergraduate modules and postgraduate course evaluations through the Annual Faculty Quality Report, including the percentage of modules and courses evaluated, the response rate, repeat issues arising from evaluations, actions taken and methods to close the feedback loop to students. The results of these surveys are used to inform the School or Programme reviews and influence policy development and change at local and institutional level.

Annual postgraduate taught course evaluation takes place on two occasions using agreed on-line template questionnaires at the end of the taught component and at the time of submission of the dissertation. The Faculty Office is responsible for administering these surveys and the School may use other forms of evaluation at a local level.

Students are encouraged to communicate regularly with the Course Directors throughout the year. If a student encounters any issues at any stage of the programme, then he/she/they should arrange a meeting with the Course Directors to work toward finding a solution. If the student would prefer to speak to a member of staff other than the Course Directors, then he/she/they should contact the M.Phil.s Coordinator at the School of English (Dr Paul Delaney).

References/Sources:
Student Evaluation and Feedback
Student Partnership Policy
Procedure for the conduct of Focus Groups

Research Ethics

Trinity's Policy on Good Research Practice (2021) states that

> Because of the particular risks associated with certain types of research, ethics approval is required. These include research involving human subjects, their data, the use of human biological material, research on genetically modified organisms, and research conducted on animals …. In line with IUA research integrity guidelines, College advocates that all research must be planned and carried out with adequate safeguards that protect the welfare and rights of all connected to the research and their data and incorporates the principle of sustainability and sustainable development insofar as possible.

From September 2023: all research ethics applications – including applications from taught and research masters students and undergraduate students – should be made through the new Research Ethics Application Management System. For more information, please visit Ethical Approval for Research

Students and supervisors preparing an application should read the Guidance for using the Research Ethics Application Management System (REAMS) (pp. 29-30 are particularly

useful). With normal supervisory support, the student will complete the application, and develop and upload the relevant attachments.

Resources:
- Data Protection at Trinity:
  Trinity's [Data Protection Policy and Handbook](#). Official Trinity templates for the required consent forms and PILs can be found [here](#).
- GDPR [training is provided by the Data Protection Office](#) for all those processing or conducting or supervising research involving Personal Data of Participants
- Research Integrity at Trinity:
  PhD candidates are automatically enrolled in the Blackboard [CA7000 Research Integrity](#) module
- All other staff and students should avail of the [Epigeum Research Integrity training](#)
- [College Ethics Policy](#)

General Course Regulations

Extension Requests and Late Submission

Requests for extensions will only be granted in exceptional circumstances and should be directed to the Course Directors. In the case of extensions requested on medical grounds, documentation may be required. The late submission of essays without the granting of an extension will result in the deduction of two marks per day for up to five days. Thereafter a fail mark (0) may be returned for the late-submitted essay, unless a retrospective extension is approved by a Course Director.

Illness

Please inform the Course Executive Officer of absence due to illness. Where a student is absent on continuous sick leave of more than 2 days, they must provide the Course Executive Officer with a medical certificate. The College Health Centre is beside the Samuel Beckett Theatre, see website: http://www.tcd.ie/collegehealth/.

Reference/Source:
http://www.tcd.ie/collegehealth
[Calendar, Part III, General Regulations and Information, Section I 'Attendance and Off-Books'; Section III 'Attendance, Registration, Extensions'; Section IV 'Attendance and Examinations'](#)

E-mail Protocol School of English

Every student in the School has a TCD email address. You should check your college email daily during teaching term as your lecturers and tutors will use it to communicate

important information. If away from Trinity you should still check your TCD mail periodically.

Sending emails
Email is a useful way of contacting lecturers and administrators with queries re course work, to arrange an appointment, or to request a letter of recommendation. Email within college is essentially work related, and it is appropriate to be relatively formal. All emails, and communication within the College community, should adhere to Trinity's Dignity and Respect Policy.

Subject Lines
When sending email, please fill in the subject line so as to indicate the purpose of the email. This will help the recipient to answer your query and to recover the email subsequently if necessary.

Forms of address
As a courtesy, emails should address recipients by name. If you are using titles (Ms.; Mrs.; Mr.; Dr.; Professor) these should be accurate. If you are unsure as to a name or title this can be checked on the school website.

Introduce yourself
If you are writing to a member of staff for the first time, make sure your complete name appears somewhere in the email.

Expectations re response
During teaching term time, responses to email should only be expected during normal working hours (that is, 9-5.00 Monday to Friday). Please note that during busy periods it can sometimes take several working days to receive a response. Outside of teaching term, responses to email may be slower.

Requests for Transcripts/Letters of Recommendation

If you are emailing a request for a transcript or a letter of recommendation please allow at least ten days for your request to be processed. Such requests will be expedited if you include your student number in your email.

Be secure

Beware of phishing; never divulge account details and do not click on links from unknown sources.

Resources and Facilities

Trinity Student ID Card

As a Trinity student, you will be issued with a multi-purpose identity card. It serves as a membership ID card for the Library. It will also grant you access to most Trinity buildings.

MyZone

MyZone is a web-based service for Trinity students, giving students access to their Trinity email account and other facilities such as a personal calendar and data storage (Drive). For an overview of the service please see the IT Services MyZone web page.

Email

Once you complete online registration at my.tcd.ie, you will get a unique Trinity username, and an initial password through the intray messages at my.tcd.ie. As this is the main way that members of staff will communicate with you during the course and all official communication regarding the course will be sent to it, you should check your Trinity email account regularly.

Internet

While on campus, you can also access the Trinity WIFI. The login details are the same as those you use to access your Trinity email account. For further information please see: TCDconnect service. If you have any issues with your Trinity email account or WIFI connection, or if you require any other technical assistance, please contact the IT Service Desk.

Blackboard

Trinity makes use of a Virtual Learning Environment (VLE) called Blackboard. Most, but not all, of the modules make extensive use of Blackboard, posting reading lists, schedules, messages, and exercises. Some also require you to submit your assignments via Blackboard.

To log on to Blackboard, click this link: Blackboard. You will be prompted for your login details which are the same as those issued to you at registration to access your Trinity email account. Once you have gained access to Blackboard, you will see a list of the modules on which you are registered. If you click on the individual modules, you will be taken to the content for that module.

Trinity Apps

You may also wish to download and use Trinity apps for module devices, which will provide information on library loans, Blackboard announcements, IT Services announcements, College events, etc. These apps can be found online (free of charge) on the Apple App Store.

Computer Access

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

Library

The course is structured to allow students to spend a good deal of time engaging with library resources. 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 (Level 1): 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.

Residence

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

Graduate Students' Union

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 Officers Martin McAndrew and Nonie Gaynor who provide 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.

MyCareer from Careers Advisory Service

An online service that you can use to:

- Apply for opportunities which match your preferences - vacancies including research options
- Search opportunities- postgraduate courses and funding
- View and book onto employer and CAS events
- Submit your career queries to the CAS team
- Book an appointment with your Careers Consultant

Simply login to MyCareer using your Trinity username and password and personalise your profile.
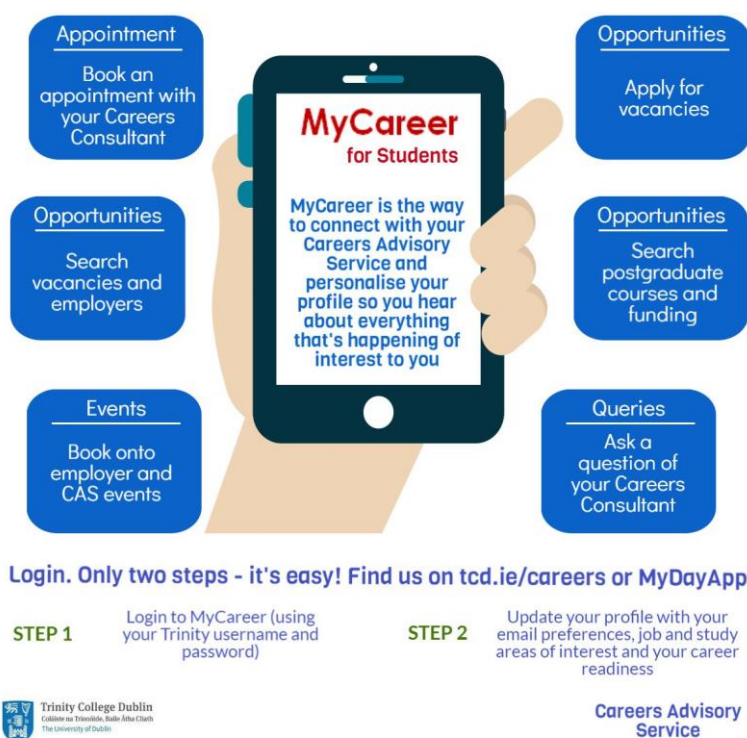
Books

Check Trinity Library or your local library. Pearse Street Library is also a great resource.
Hodges Figgis, Dawson St. has been informed of the contents of the course reading lists. For books you wish to buy, please check Hodges Figgis and Gutter Bookshop (Cow's Lane). Another bookshop in the city centre that you may find useful is Books Upstairs on D'Olier St.

Accessibility and Trinity Oscar Wilde Centre

Please consult Trinity Accessible Information Policy at
http://www.tcd.ie/about/policies/accessible-infopolicy.php#events