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

School of English

M.Phil. in Creative Writing Handbook 2023-2024

Contents

Introduction

This course, the first Masters course in creative writing in an Irish university, was offered by the School of English for the first time in 1997-98. It is based in the Trinity Oscar Wilde Centre for Irish Writing, 21 Westland Row, the birthplace of Oscar Wilde.

The M.Phil. in Creative Writing is designed as a one year, full-time course intended for students who are seriously committed to writing, are practising, or are prospective authors, and who wish to develop their writing within the framework of a university course and in the context of an Irish literary milieu. It involves the close and critical examination of the student's work in group workshops and under guided personal tuition. Structure in Fiction and Poetry gives students insight into technique in writing, what Thomas McGuane called 'this elaboration of soul that we resent being called a craft and fear being called an art.' The lived context of being a writer is examined in Writing for a Living.

All of the tutors are practicing writers, profoundly aware of the pitfalls and demands of the work. The teaching is rigorous but always encouraging. Students come to us at various stages of their development, each have different questions to pose. Our job is to clear the imaginative space in front of each individual so that they can use the year to shape themselves as writers.

The course team wish you every success as you pursue your studies with the School of English.

Contact Details

Staff Name	Role/Title	Email	Phone
Mr Eoin McNamee	Course Director	emcname@tcd.ie	896 1360
Ms Deirdre Madden	Course Director	dmadden@tcd.ie	896 4397
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Dr Kevin Power	Course Lecturer	powerk9@tcd.ie	896 3434
Prof. Jarlath Killeen	Head of School	killeej@tcd.ie	896 2337
Ms Ruth Archbold	School Administrator	archbolr@tcd.ie	896 2890
Dr Paul Delaney	M.Phil. Coordinator	delanep@tcd.ie	896 3841
Pf. Aileen Douglas (MT)	PG Director of Teaching	adouglas@tcd.ie	896 4721
Dr Jane Carroll (HT)	& Learning	jane.carroll@tcd.ie	896 4023

Course-Specific Locations
The MPhil in Creative Writing is based at the Oscar Wilde Centre.
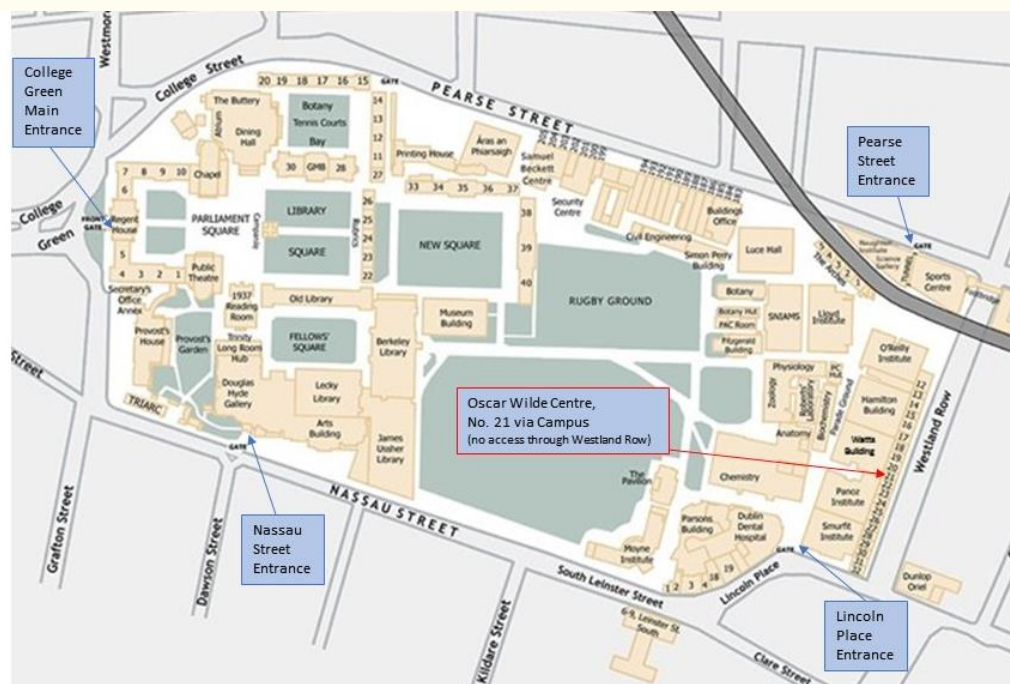
Disability Awareness and Support

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/.

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](#)

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.

2. We commit to requiring TAs and other adjunct teaching staff to undergo the relevant online training with the Equality Office, and also to including an EDI workshop around teaching in our TA training day. This will look at various views on best practice in this area and discuss the practical challenges of teaching some concrete examples. All input on this, to be directed to me, will be gratefully received. I also propose that once this

material has been prepared for delivery in the training day, we use this as the basis for a further workshop for all other teaching staff in the School, along the lines of the teaching lunches we used to run occasionally, to be held early in Michaelmas term of 2023.

3. A line is to be inserted into the Staff Handbook, explicitly giving the Head of Discipline responsibility for maintaining oversight of the diversity of the School's overall curriculum, in line with Trinity's policies on equality, diversity and inclusion

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

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](#)

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.

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, Trinity Term, students begin working on their portfolios.

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

In Michaelmas Term students will take a three-hour weekly workshop with either Mr Eoin McNamee (Group A), or Dr Seán Hewitt (Group B). They will also take the modules 'Writing for a Living', taught by Dr Carlo Gebler, and 'Structure in Fiction and Poetry', taught by Dr Kevin Power. Both these modules take the form of weekly two hour workshops.

In Hilary Term, will take a three-hour weekly workshop with Ms Deirdre Madden (Group B), or Mr Eoin McNamee (Group A). They will also take a weekly two hour specialist workshop, taught by the Irish Writer Fellow. They will attend the Briena Staunton Practice of Writing Seminar, which runs over eight weeks, and consists of a series of hour long talks given by invited speakers.

Weighting of Credits

The course consists of seven mandatory modules:

Workshops in Creative Writing Michaelmas Term (15 Credits)
Workshops in Creative Writing Hilary Term (15 Credits)
Structure in Fiction and Poetry (10 Credits)
Writing for a Living (10 Credits)
Portfolio (25 Credits)
Briena Staunton the Practice of Writing Seminar (5 Credits) (Pass or Fail module)
Writer Fellow Specialist Workshop (10 Credits) (Pass or Fail module)

The course also consists of one optional module:

The Practice of Poetry (0 Credits)

The Postgraduate Master in Philosophy in Creative Writing carries 90 credits.

Weighting of Assessed Elements

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

Portfolio = 60%
Writing for a Living Essay = 20%
Structure in Fiction and Poetry = 20%

There are two non-weighted elements which must be passed for the award of the degree:

Briena Staunton the Practice of Writing Seminar = Pass or Fail
Writer Fellow Specialist Workshop = Pass or Fail

The course also consists of one optional module:

The Practice of Poetry (0 Credits)

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. 1 ECTS credit represents 20-25 hours estimated student input, so a 10-credit module will be designed to require 200-250 hours of student input including class contact time and assessments.

The European norm for full-time postgraduate study over one academic year is 90 credits.

ECTS credits are awarded to a student only upon successful completion of the programme year.
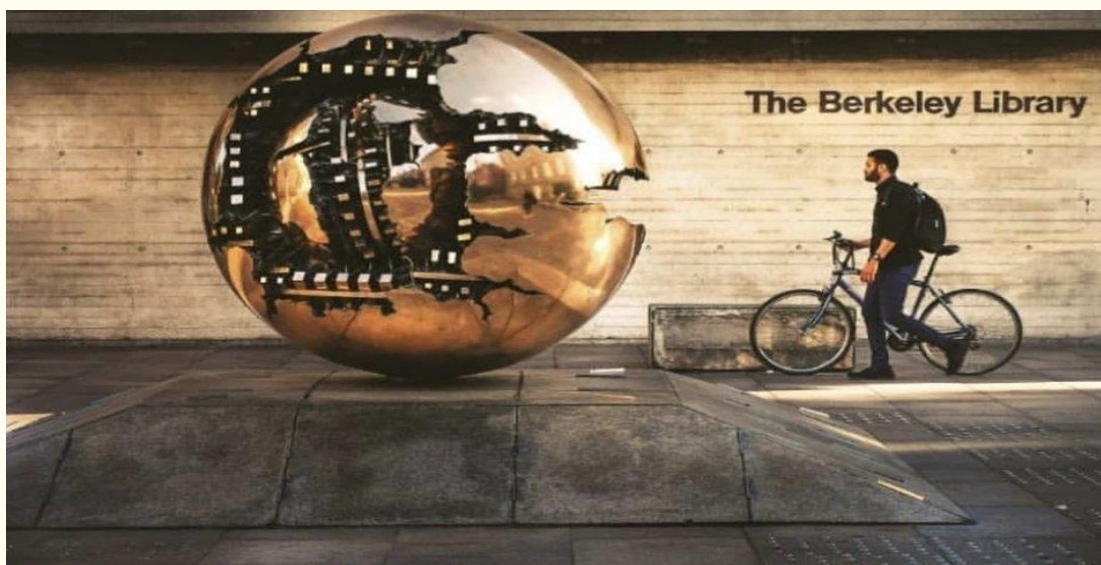
Assessment and Progression

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

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

M.Phil. Students are required to present for assessment:

i. a portfolio of completed written work (15,000 to 16,000 words, or its equivalent in poetry or drama)
ii. an essay on Structure in Fiction and Poetry
iii. an essay on Writing for a Living

Students must achieve an overall mark of at least 40% for each module, including the portfolio. Compensation between modules is not permitted. In the calculation of the overall programme mark the portfolio carries a weighting of 60% and the overall average mark for the remaining elements is weighted at 40%. Audit only modules (pass/fail) are not included in the calculation for the overall mark or for the distinction calculation.

M.Phil. with Distinction
The Master of Philosophy degree is awarded on a Distinction/Pass/Fail basis. An M.Phil. with Distinction may be awarded to students who achieve a mark of at least 70% in the portfolio and a final overall mark of 70% for the programme, having satisfactorily completed all the other elements of the programme. A Distinction cannot be awarded if a candidate has failed any module during the programme.

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

Course Workload

Mandatory Modules (Michaelmas Term)

ENP11029 Workshops in Creative Writing - Michaelmas Term   (15 Credits)
These are weekly 3-hour workshops given by Mr Eoin McNamee (Group A) and Dr Seán Hewitt (Group B)

ENP11033 Writing for a Living - Michaelmas Term   (10 Credits)
This is a weekly 2-hour seminar given by Dr Carlo Gébler

EN7133 Structure in Fiction and Poetry - Michaelmas Term   (10 Credits)
This is a weekly 2-hour workshop given by Dr Kevin Power

Mandatory Modules (Hilary Term)

ENP11030 Workshops in Creative Writing - Hilary Term   (15 Credits)
These are weekly 3-hour workshops given Ms Deirdre Madden (Group B) and Mr Eoin McNamee (Group A)

ENP11031 The Briena Staunton Practice of Writing - Hilary Term   (5 Credits)
(Pass/Fail)
This is a 1-hour talk by a number of invited guests

ENP11032 Writer Fellow Specialist Workshop - Hilary Term   (10 Credits)
(Pass/Fail)
This is a weekly 2-hour workshop given by the Irish Writer Fellow.

Optional Module

The optional module is available on a strictly audit basis only (no marks are awarded). Students must audit the entire module. Places are at the discretion of the Module Coordinator.

The Course Executive officer will email you shortly before the start of the Michaelmas Term requesting confirmation of your intent to select the optional module or not. Shortly thereafter, the Course Executive Officer will confirm if you have been accepted on the modules before the start of the Michaelmas Term.

Creative Writing students auditing modules should note that they are expected to attend all classes, keep up with the reading and other preparator work required, and participate fully in discussions, group work and presentations. Those who register to audit a module and do not participate fully in the class, may be asked to leave that module.

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

ENP11004 The Practice of Poetry
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 Lists

Mandatory Modules

ENP11029 Workshops in Creative Writing Michaelmas Term and

ENP11030 Workshops in Creative Writing Hilary Term

ECTS allocation:	15 & 15 Credits
Module Coordinators:	Mr Eoin McNamee, Dr Seán Hewitt MT & Ms Deirdre Madden HT
Contact:	1 x 3 hours/week in Michaelmas and Hilary Terms

The core of the students' work takes the form of three hours of weekly workshops running through Michaelmas and Hilary Terms. The students are divided into two workshops, one meeting in Michaelmas Term, the other in Hilary Term. Drama, poetry and fiction are all represented in the workshops.

Recommended Reading

Dr Seán Hewitt
- *Couplets* by Maggie Millner (Faber, 2023)
- *The Orchard* by Brigit Pegeen Kelly (BOA Editions, 2005) – photocopies of key poems will be provided
- 'The Frog King', 'An Evening Out', 'Harbor', by Garth Greenwell, *The New Yorker* (2017-2019)
- *Citizen* by Claudia Rankine (Penguin, 2014)
- *Hereafter: The Telling Life of Ellen O'Hara* by Vona Groarke (New York University Press, 2022)
- *Animal Joy* by Nuar Alsadir (Fitzcarraldo, 2022)
- *God's Children Are Little Broken Things* by Arinze Ifeakandu (W&N, 2022)
- *Lanny* by Max Porter (Faber, 2019)
- *A Ghost in the Throat* by Doireann Ní Ghríofa (Tramp Press, 2020)
- *Chernobyl Prayer* by Svetlana Alexievich, trans. Anna Gunin and Arch Tait (Penguin Modern Classics, 2016)

Mr Eoin McNamee:
- *The Collected Stories* by Lorrie Moore
- *A Goat's Song* by *Dermot Healy*
- *Milkman* by Anna Burns
- *The Rattle Bag* by Seamus Heaney and Ted Hughes
- *Libra* by Don DeLillo
- *Pilgrim at Tinker Creek* by Annie Dillard
- *Laidlaw* by William McIllvanney
- *Frankenstein* by Mary Shelley
- *The Glass Essay* by Anne Carson
- *Postcolonial Love Poem* by Natalie Diaz

Ms Deirdre Madden
- *An Introduction to English Poetry* by James Fenton
- *Complete Poems of Edward Thomas*
- *Now All Roads Lead To France: The Last Years of Edward Thomas* by Matthew Hollis
- *The Great Gatsby* by F. Scott Fitzgerald
- *Careless People: Murder, Mayhem and the Invention of The Great Gatsby* by Sarah Churchwell
- *Complete Stories* by Flannery O'Connor
- *Mystery and Manners* by Flannery O'Connor
- *The Habit of Being: Letters of Flannery O'Connor*
- *Housekeeping* by Marilynne Robinson

ENP11031 The Briena Staunton Practice of Writing Seminar

ECTS allocation: 5 Credits (Pass/Fail)
Teaching Faculty: Guest Writers
Contact: 1 hour/week in Hilary term

This is a series of **eight** talks for the M.Phil. in Creative Writing during which writers will speak about their own experience of the practice of writing. This seminar is moderated by Mr Eoin McNamee.

ENP11032 Writer Fellow Specialist Workshop

ECTS allocation: 10 Credits (Pass/Fail)
Teaching Faculty: Irish Writer Fellow.
Contact: 1 x 2 hours/week in Hilary term

This module is taught by the Irish Writer Fellow in a weekly 2-hour workshop. As part of the overall M.Phil. programme in Creative Writing, the Irish Writer Fellow workshop is designed to open and foster the individual student's self-knowledge as a writer.

Under the direction of the Irish Writer Fellow students will be instructed in the variety of writing and the different forms of genre as well as the experience of reading.
The Irish Writer Fellow workshop is dedicated to an expert writer in the field of poetry, fiction, drama, creative non-fiction or life-writing. The individual writer addresses technical, stylistic and literary issues of his/her chosen specialism in a mix of workshop, lecture and reading.

The Writer Fellow Workshop is compulsory for MPCW students. The MPhil in Creative Writing student's work will be assessed and graded, but those grades will not go towards their final grade which is awarded on a pass/fail basis. The assessment can take the form of a project, poetry, critical reading or prose. This is at the discretion of the Writer Fellow.

EN7133 Structure in Fiction and Poetry

ECTS allocation: 10 Credits
Teaching Faculty: Dr Kevin Power
Contact: 1 x 2 hours/week in Michaelmas term

From Jane Austen's *Pride and Prejudice* to the thrillers of Elmore Leonard, from Hollywood blockbusters to James Joyce's *Ulysses*, all stories are underwritten by a basic structure. Good writers cultivate their understanding of this basic structure and used it to shape everything they write: fiction, nonfiction, drama, and poetry alike. This module will dig beneath more traditional considerations (e.g. voice, characterisation, theme, imagery) to look at the basic materials out of which narrative is built, and at how structural thinking can be used to produce a finished manuscript. It aims to equip writers with the skills to construct an effective piece of writing and the tools to identify structural problems in their work as they undertake the task of revision.
The module will be delivered through a series of two-hour workshops that will run for eleven weeks in Michaelmas term.

Assessment
Students must submit a two-part assessment (total 5000 words), consisting of:
1. A structural outline of a piece of fiction, nonfiction, or drama (c. 1000 words)
2. A piece of fiction, nonfiction, or drama based on this structural outline (c. 4000 words)

Recommended reading
- Aristotle, *Poetics* (Penguin Classics trans. Malcolm Heath)
- Patricia Highsmith, *Plotting and Writing Suspense Fiction*
- Joseph Campbell, *The Hero with a Thousand Faces*
- Syd Field, *Screenplay: The Foundations of Screenwriting*
- James Fenton, *An Introduction to English Poetry*
- John Gardner, *The Art of Fiction*
- Anne Lamott, *Bird by Bird: Some Instructions on Writing and Life*

- Francine Prose, *Reading Like a Writer: A Guide for People Who Love Books and for Those Who Want to Write Them*
- Terence Rattigan, *The Winslow Boy*
- Sophocles, *Antigone* (in *The Theban Plays*, trans. E.F. Watling)
- John Yorke, *Into the Woods: How Stories Work and Why We Tell Them*

Information on further reading will be distributed at the start of term but we will be referring to two short stories throughout the course. These are:

- James Joyce, "Araby"
- Anne Beattie, "The Burning House"

ENP11033 Writing for a Living

ECTS allocation: 10 Credits
Teaching Faculty: Dr Carlo Gébler
Contact: 1 x 2 hours/week in Michaelmas term & individual consultations as necessary.

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

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

Structure
The module will be delivered through a series of two hour workshops that will run for eleven weeks in Michaelmas term. Assessment will be on the basis of a 5,000 word essay or project, the form of which will be decided in discussion with Professor Gébler and which is delivered at the end of Hilary term.

Recommended reading

o The Rise and Fall of the Man of Letters, Aspects of English Literary Life since 1800, John Gross

- The Intellectuals and the Masses, Pride and Prejudice among the Literary Intelligentsia 1880 – 1939, John Carey
- The Prose Factory, Literary Life in England Since 1918, D.J. Taylor
- The Collected Essays, Journalism and Letters of George Orwell, (Vols 1 – 4), edited by Sonia Orwell and Ian Angus
- New Grub Street, George Gissing
- Truth & Beauty, A friendship, Ann Patchett
- In Other Words, Jhumpa Lahiri
- Slouching Towards Bethlehem, Joan Didion
- Tunnel Vision, Kevin Breathnach
- Minor Monuments, Ian Maleney
- Testament of Youth, Vera Brittain

Optional Module

Students may apply for the following MT and HT Term module

ENP11004 The Practice of Poetry
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 cliftonh@tcd.ie 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 HT

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)

- Carl Phillips, *My Trade is Mystery: Seven Meditations from a Life in Writing* (Yale, 2023)
- Eiléan Ní Chuilleanáin, *Instead of a Shrine: Writings from the Ireland Chair of Poetry* (UCD Press, 2019)
- Marie Howe, *Madness, Rack, and Honey: Collected Lectures* (Wave Books, 2012)
- Sandeep Parmar, 'Not a British Subject: Race and Poetry in the UK', LA Review of Books (2015)
- 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

HILARY TERM (22 January – 12 April 2024)

EN7133 Structure in Fiction and Poetry (Due Friday 26 January 2024)
Students are required to submit the following two essay by Friday of Week 1 of the Hilary Term. A TWO-PART assessment, consisting of: 1) A structural outline of a piece of fiction, nonfiction, or drama (c. 1000 words), and 2) A piece of fiction, nonfiction, or drama based on this structural outline (c. 4000 words).

ENP11033 Writing for a Living: (Due Friday 12 April 2024)
The 5,000 words essay is due by Friday of week 12 of Hilary Term.

ENP11032 Writer Fellow Specialist Workshop (Due Monday 22 April 2024)
The Writer Fellow Workshop is compulsory for MPCW students. The MPhil in Creative Writing student's work will be assessed and graded, but those grades will not go towards their final grade which is awarded on a pass/fail basis. The assessment can take the form of a project, poetry, critical reading or prose. This is at the discretion of the Writer Fellow. The Assessment is due on Monday of week 2 of the Trinity Term.

ENP11004 The Practice of Poetry
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.

Portfolio Dates & Deadlines

Indication and preliminary discussion of Portfolio topics: (Week beginning 1 April 2024)
A meeting will be held to allocate supervisors and discuss the portfolio.

Portfolio Consultations: (From May-August 2024)
Consultations between students and supervisors on portfolios on the basis of individual arrangement. During Trinity Term, and over the course of the summer, students work independently on their portfolios.

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

Submission of Portfolio (Due Monday 2 September 2024)
The content should be between 15,000 to 16,000 words. portfolios must be typed and bound in accordance with the University regulations, available from the Course Executive Officer.

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

Publication of Results (November/December 2024)
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 portfolio. Students must submit essays relating to their compulsory courses and to their chosen options. In the case of the ENP11032 Writer Fellow Specialist Workshop, and ENP11004 The Practice of Poetry students present a portfolio of work.

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

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.

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.

Submitted work must include the following student declaration:
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

Word Count
Penalties will apply to essays and portfolios which exceed the upper limit of the word count. If an essay or portfolio exceeds the prescribed word count by 10% or more, five marks will be deducted. The word count includes footnotes but not the bibliography.

PLEASE KEEP A DIGITAL COPY OF ALL PRESENTED WORK

Marking Descriptors & Grade Boundaries

Although the M.Phil. degree is awarded on a Distinction/Pass/Fail basis, individual assignments, and the portfolio within the M.Phil. course is marked according to the following standards. The MPhil degree is awarded as a Distinction, Pass or Fail.

We recommend that - in order to establish consistency of marking practices for module tutors, to guide the external marker, and to provide clarity for students - the individual components within the M.Phil. in Creative Writing are marked according to the following general standards and that these descriptors are published and available for reference.

It should be noted that in order to achieve a particular mark it is NOT necessary that a submission meets all of the descriptors within a particular grade boundary. The descriptors are for guidance. They are NOT essential criteria.

Pass 70-100% Excellent/Outstanding

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.

Creative work: Stylistically extremely limited or incoherent; inadequate if any evidence of engagement with audience; inadequate or minimal control in the use of language; little or no understanding or control of the technical aspects of writing; dependence on stereotype and cliché; rudimentary or no ability to exploit the possibilities of form and structure; rudimentary or no awareness of genre conventions; little or no individuality or maturity in approach to theme and content; little or no ability to create and exploit layers of meaning.

Essay: Poorly or incoherently written and argued; rudimentary or no understanding of technical and compositional issues; sketchy or confused account of the development of a piece of work, largely or wholly dependent on description rather than analysis; negligible if any awareness of the wider creative and critical context; inappropriate if any use of appropriate theoretical concepts and vocabulary; inadequate or negligible judgement in the use, if any, of supporting evidence.

Presentation: Unacceptable typography and layout, showing no appreciation of the standards required professionally in the genre; poor understanding of the requirements of grammar and punctuation.

TCD Grading System

Class	Numerical Mark	Equivalent Grade (US)
I	70 -100%	A+
II.1	65 – 69%	A
	60 – 64%	A-
II.2	57 – 59%	B+
	54 – 56%	B
	50 – 53%	B-
III	47 – 49%	C+
	44 – 46%	C
	40 - 43%	C-

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

Presentation of Portfolios

The content should be 15,000 to 16,000 words. Penalties will apply to portfolios which exceed the upper limit of the word count. If a portfolio exceeds the prescribed word count by 10% or more, five marks will be deducted. The word count includes footnotes but not the bibliography.

Portfolio (25 ECTS)

The portfolio must be fifteen to twenty poems or 15,000 to 16,000 words of prose, on a topic chosen in consultation with the M.Phil. Course Directors and supervised during the summer by a member of the teaching staff.

The portfolio is an independent writing project and a central element of the M.Phil. Students will receive detailed supervision throughout the portfolio process. Students and supervisors should agree a plan early on that will take account of the particular demands of the project and that will allow for adequate time for both parties to write, read, and revise draft materials as appropriate. Students are expected to ensure that draft material is submitted in line with the schedule agreed with the supervisor. Supervisors will not be available after the end of July.

Portfolios must be bound in accordance with the University regulations and guidelines. Two copies should be presented. The portfolios must not exceed the designated word count. Work exceeding the word count will be penalised.

The following declaration, signed and dated, must be included in each copy:

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

Portfolio Guidelines

- The content should be 15,000 to 16,000 words. Both the upper and lower ends of the word count range is an absolute limit. The word count includes the preface.
- The preface should be no less than 600 words and no more than 1,000.
- The word count is to be cited as a separate sentence at the end of the portfolio, ideally after the concluding paragraph
- The word counts for the preface and portfolio, and the total word count should be given. Example: 'Preface –xxxx words, Portfolio xx,xxx words Total word count xx,xxx'
- For students doing poetry, fifteen poems is the suggested submission, but students must consult with their supervisor. Students doing a poetry portfolio must give a word count for their preface.
- Students are advised to consult previous portfolios.

- Two hard-backed copies submitted by **noon by 2 September 2024 to Sophia Ní Sheoin, Trinity Oscar Wilde Centre, 21 Westland Row, Dublin 2.**
- Submit a PDF version of your portfolio by **2 September 2024 to Blackboard. A PDF must be also be emailed to: wilde@tcd.ie**
- The spacing is double or 1.5. Print on one side of the paper only. Paper size A4.
- Page numbers can be at the top right hand corner of the page or centred at the bottom of the page.
- The format is normally Times New Roman or a Sans Serif font in a size 12 font

Format: TITLE PAGE (with statement bottom page)
            DECLARATION (signed)
            ACKNOWLEDGEMENTS
            CONTENTS PAGE
            PREFACE

- The portfolio colour should be navy blue with gold embossing.
- The cover should have the portfolio title and student name
- The portfolio spine should have the following details (gold embossed):

M.Phil. in Creative Writing   2024   Student Name
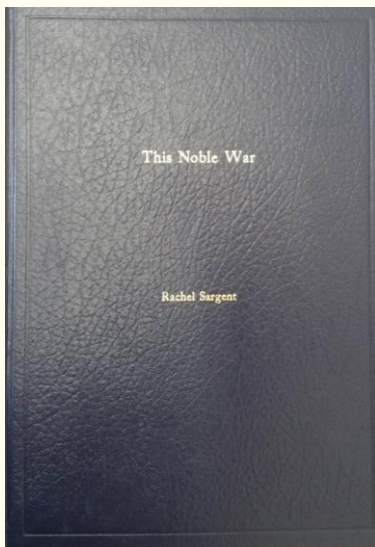
TITLE PAGE

The title page should have the following:

(i)   Title
(ii)   Student Name
(iii)   It is important to include the following
   statement at the bottom of the page:

Presented in partial fulfilment of the requirements for
the degree of Master in Philosophy in Creative Writing,
School of English, Trinity College Dublin, the University of Dublin, August 2024.
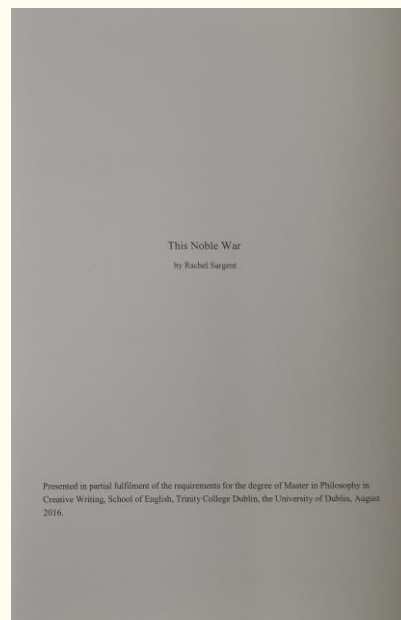
DECLARATION PAGE (must be signed)

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

Signed..............
August 2024
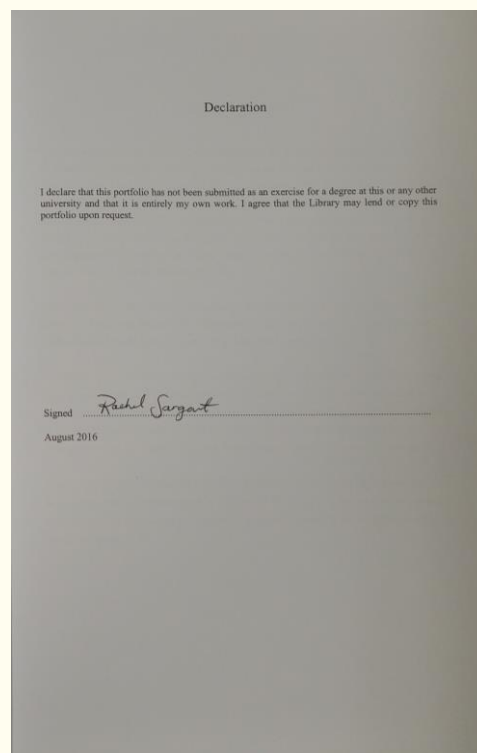
ACKNOWLEDGEMENTS

CONTENTS

PREFACE

Page 1 of the portfolio begins with the first page of creative writing

TCD students have used the following bookbinding firms. They all bind to College specifications.

- Reads Design and Print
  62 Middle Abbey Street,
  Dublin 1
  D01 YY68
  Phone: 01.6799117
  Email: info@reads.ie
  Website: https://www.reads.ie

- Duffy Book Binders Ltd
  Seville Terrace
  Dublin 1
  Phone: 01.8557579   Fax: 01.8557579
  E-mail: duffybookbinders@gmail.com
   Website: https://duffybookbinders.ie/
   (Duffy's only does the binding not the page printing)

- The Thesis Centre Ltd
  65 Camden Street Lower
  Dublin 2
  Phone: 01.4753616 Fax: 01.4757342
  Email: thesis@indigo.ie Website: thesiscentre.com

- Print Save
  8 Burgh Quay
  Dublin 2
  Email: students@printsave.ie
  Telephone: 01.6777838

US students have used the following book binding firms.

- Acme Bookbinding, P.O. Box 290699, 100 Cambridge Street, Charlestown, MA 02129-0212
  Monday through Friday; 8:30 am to 5:00 pm. (617) 242-1100 *local* (800) 242-1821 *toll-free* (617) 242-3764 *fax* Email: info@acmebook.com

- Smith-Shattuck Bookbinding, Princeton, NJ.
  www.thesisbookbinding.com
  Tel: 609.497.1445

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: http://tcd-ie.libguides.com/plagiarism/ready-steady-write

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

Complete Online Tutorial:
Please note that all students must complete the online tutorial on avoiding plagiarism 'Ready, Steady, Write', located at http://tcd-ie.libguides.com/plagiarism/ready-steady-write.

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

External Examiner
Dr Oona Frawley, Maynooth University of Ireland, is the External Examiner for the M.Phil. in Creative Writing.
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.

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

Ethical Approval for Research

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

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 the Course Directors.

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.

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

Responses to email should only be expected during normal working hours (that is, 9-5.00 Monday to Friday).

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.

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

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

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

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

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

Residence

The College Accommodation Office is in West Chapel, Front Square. There is some College accommodation available in Trinity Hall: for details of how to apply see the website: http://www.tcd.ie/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 Officer who provides frontline support for all Postgraduate students in Trinity. The Postgrad Support Officer will act as your first point of contact and a source of support and guidance regardless of what stage of your Postgrad you're at. In addition each Faculty has three members of Academic staff appointed as Postgraduate Advisors who you can be referred to by the Postgrad Support Officer for extra assistance if needed.

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

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

What?
The PAS exists to ensure that all Postgrad students have a contact point who they can turn to for support and information n 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

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

House Rules for Trinity Oscar Wilde Centre

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

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

- Conserve electricity; last person out switches lights off.

- Keep the Trinity Oscar Wilde Centre tidy. Place rubbish in the bins provided, wash and tidy away cups and saucers etc. in the Common Room/kitchen. This is a shared space, so leave it the way you would wish to find it!

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

- Ensure entrance doors are closed at all times.

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

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

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

- If you have any problems with equipment – computers or printers – please inform the Course Executive Officer and ring the computer helpdesk at extension 2000.

- Mobile phones should not be used in the Centre.

- In the event of an emergency the following extension numbers can be dialled using the telephone in the student computer room:
  1999 – Emergency
  1317 – General Security
  When using a mobile telephone these numbers change to:
  01-8961317 or 01- 8961999

The Trinity Oscar Wilde Centre
School of English
21 Westland Row
Dublin 2

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

'Do rugadh sa teach seo': 'born in this house'.

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