



Trinity College Dublin

Coláiste na Tríonóide, Baile Átha Cliath

The University of Dublin

School of English

M.Phil. in Irish Writing Handbook 2023–2024

In the event of any conflict or inconsistency between the General Regulations published in the University Calendar and information contained in this programme handbook, the provisions of the General Regulations in the Calendar will prevail.

Contents

General Course Information

Introduction	1
Contact Details	2
Course-Specific Locations	2
Disability Awareness and Support	3
Teaching and Equality, Diversity and Inclusion	4
Term Dates	5
Timetable	5
Staff-Postgraduate Seminar Series	5

Teaching and Learning

Course Structure, Assessment & Progression	6
--	---

Course Workload

9

Module Descriptors & Reading List

11

Coursework Requirements: Essay Submission Deadlines

28

Dissertation Dates & Deadlines

29

Coursework Submission Requirements

30

Submission of Work	30
Style Guide	30
Essay Cover Sheet	30
Word Count	30
Marking Scale	31
TCD Grading System	31
Presentation of Dissertations	32
Dissertations Guidelines	32
Plagiarism and Referencing Guide	33
External Examiner	33
Student Feedback and Evaluation	33
Ethical Approval for Research	34

General Course Regulations

Extension Requests and Late Submission	35
Illness	35
E-mail Protocol School of English	35

Resources and Facilities

Trinity Student ID Card	37
MyZone	37
Email	37
Internet	37
Blackboard	37
Trinity Apps	37
Computer Access	38
Library	38
Residence	38
Graduate Students' Union	38
Postgraduate Advisory Service	39
MyCareer from Careers Advisory Service	40

General Course Information

Introduction

The centrepiece of the course is the core 'Perspectives in Irish Writing' module. Running across two semesters, it introduces students to the multiple contexts in which Irish writing in English has developed from the late sixteenth century through to the present. It also considers the literary history and reception of Irish writing, covering the main critical narratives and debates, as well as revisions of the Irish literary field as regards questions of gender, sexuality, class and race. A notable strength of Trinity's faculty is the historical range of its research interests. This is reflected in the coverage given to eighteenth and nineteenth-century Irish writing at the start of the 'Perspectives' module. Following this groundwork, there is a sustained examination of the rich literary seam of the twentieth-century. This in turn is followed by a series of lectures on contemporary Irish literature.

Further exploration of the field of Irish Writing is offered through the core 'Conditions of Irish Writing' module. This focuses on the publishers, periodicals and institutions through which Irish writing has been produced and mediated, covering a wide range of historical periods, genres and writers. Further foundational grounding in issues of importance to studying and researching literature at postgraduate level is provided through the 'Research Skills for Postgraduate English' module.

Students also take two specialist option modules, reflecting our commitment to cutting-edge research-led teaching. Within the Irish Writing programme, these modules focus on examining the work of significant Irish writers in detail. These will include Maria Edgeworth, James Joyce, Samuel Beckett, and Eavan Boland. A wealth of option modules from our other M.Phil. programmes, including the chance to take a creative writing option, are also available to you. In the final phase of the course, you will complete a dissertation. This will allow you to pursue in-depth research on a subject of your choice under expert supervision and drawing on our fantastic library and archival holdings. This course provides an excellent platform for moving on to doctoral research, as well as offering transferable skills for a variety of future careers, including in education, the arts, publishing and the media

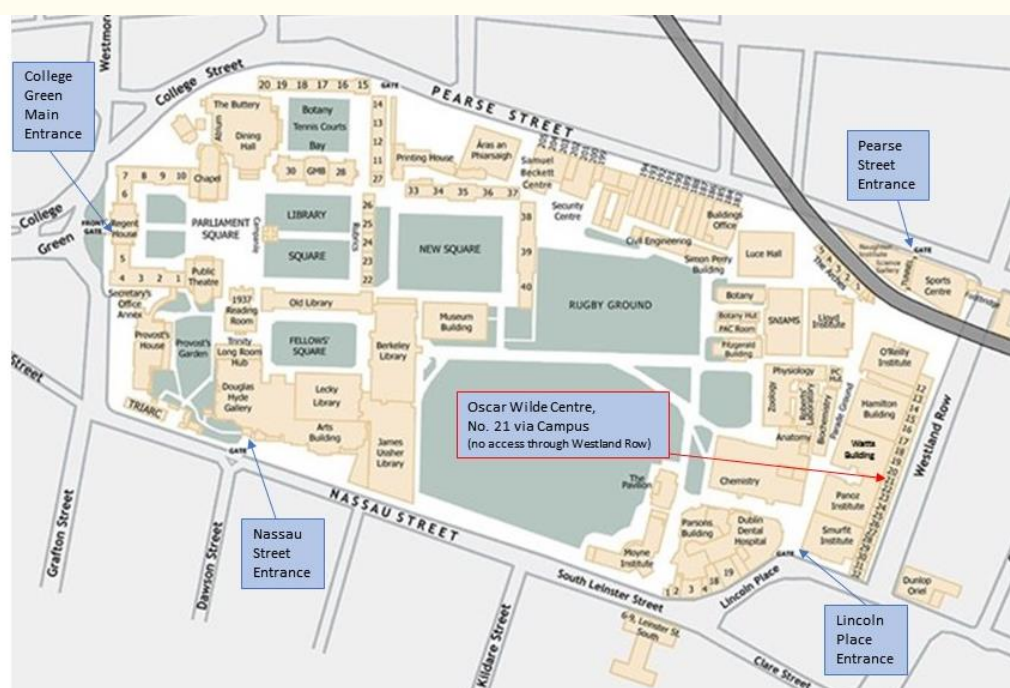
The course team wish you every success as you pursue your studies with the School of English.

Contact Details

Staff Name	Role/Title	Email	Phone
Pf. Sam Slote	Course Director	slotes@tcd.ie	896 1319
Dr Rosie Lavan (HT)	Course Director	lavarano@tcd.ie	8961185
Ms Sophia Ní Sheoin	Course Executive Officer	wilde@tcd.ie	896 2885
Pf. 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
Dr Jane Carroll	PG Director of Teaching & Learning	jane.carroll@tcd.ie	896 4023

Course-Specific Locations

The Course Seminar Rooms are based around College, please see appropriate links below:



[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/>.

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 dissertations.

Weighting of Credits

Full-Time Credits:

Students take a total of six modules (three per term):

Perspectives in Irish Writing (20 credits)

Research Skills for Postgraduate English (10 credits) (Pass or Fail module)

Conditions of Irish Writing (10 credits)

Dissertation (30 credits)

*2 X 10-Credit Options (20 credits)

*Each term the MPhil in Irish Writing 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

Part-Time Credits Year One:

Perspectives in Irish Writing (20 credits)

Research Skills for Postgraduate English (10 credits) (Pass or Fail module)

Conditions of Irish Writing (10 credits)

Part-Time Credits Year Two:

Dissertation (30 credits)

*2 X 10-Credit Options (20 credits)

*In Year Two the MPhil in Irish Writing 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 Irish Writing carries 60 credits.

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

Weighting of Assessed Elements

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

Perspectives in Irish Writing = 25%
Conditions of Irish Writing = 12.5%
Dissertation = 37.5%
Options (x2) = 25%

There is one non-weighted elements which must be passed for the award of the degree

Research Skills for Postgraduate English =Pass or Fail

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 aiming 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.

All 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, resubmit 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. The Research Methods module is not factored into calculations for the awarding of 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 fail 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

Course Workload (Full-Time)

Mandatory Modules

EN7056 Perspectives in Irish Writing (20 ECTS)

This module is coordinated by Prof. Andy Murphy. It comprises a weekly series of lectures and seminars (two hours per week) on the history and contexts of Irish Writing from the late seventeenth to the present day. This course is given by various lecturers from the School of English.

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.

ENP11006 Conditions of Irish Writing (10 ECTS)

This is taught by Prof Chris Morash 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

ENP11008 Joyce: *Ulysses* (10 ECTS)

This is taught by Pf. Sam Slote in a weekly 2-hour seminar

ENP11009 Maria Edgeworth (10 ECTS)

This is taught by Prof Aileen Douglas in a weekly 2-hour seminar

Hilary Term

ENP11010 Samuel Beckett and Environmental Humanities (10 ECTS)

This is taught by Dr Julie Bates in a weekly 2-hour seminar

ENP11011 Eavan Boland and Modern Irish Poetry (10 ECTS)

This is taught by Dr Rosie Lavan 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)

EN7056 Perspectives in Irish Writing (20 ECTS)

This module is coordinated by Prof. Andy Murphy. It comprises a weekly series of lectures and seminars (two hours per week) on the history and contexts of Irish Writing from the late seventeenth to the present day. This course is given by various lecturers from the School of English.

ENP11005 Research Skills for Postgraduate English (10 ECTS)

This module is coordinated by Dr Paul Delaney delivered by a team of lecturers in a fortnightly 2-hour seminar.

ENP11006 Conditions of Irish Writing (10 ECTS)

This is taught by Prof Chris Morash 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

ENP11008 Joyce: *Ulysses* (10 ECTS)

This is taught by Pf. Sam Slote in a weekly 2-hour seminar

ENP11009 Maria Edgeworth (10 ECTS)

This is taught by Prof Aileen Douglas in a weekly 2-hour seminar

Hilary Term

ENP11010 Samuel Beckett and Environmental Humanities (10 ECTS)

This is taught by Dr Julie Bates in a weekly 2-hour seminar

ENP11011 Eavan Boland and Modern Irish Poetry (10 ECTS)

This is taught by Dr Rosie Lavan 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 Lists

Mandatory Modules

EN7056 Perspectives in Irish Writing

ECTS allocation:	20
Module Coordinators:	Prof. Andrew Murphy
Teaching Faculty:	Julie Bates; Paul Delaney; Aileen Douglas; Seán Hewitt; Jarlath Killeen; Rosie Lavan; Chris Morash; Amy Prendergast; Tom Walker
Contact Hours:	1 x 2 hours/week in Michaelmas and Hilary terms
Assessment:	4 x 2,500-3,000 word essays

Description:

This module introduces students to the multiple contexts in which Irish writing in English has developed from the late sixteenth century through to the present. It also considers the literary history and reception of Irish writing, covering the main critical narratives and debates, as well as revisions of the Irish literary field as regards questions of gender, sexuality, class and race.

Module Learning Outcomes

By the end of the module students will:

- have an understanding of the historical context of Irish literature in English from the earliest period to the present;
- have explored a wide variety of issues relevant to the understanding of Irish literature including gender, class, sexual identity and religion;
- have engaged with a broad range of Irish literary texts across genres and time periods;
- be able to plan and conduct original research and present the findings of that research in a coherent, compelling manner;
- be able to talk about their understanding of Irish literature with confidence, conviction and clarity.

The module will foster independent thought among students and to prepare them for carrying out advanced-level research.

Please note: students will be advised on set readings and background bibliography before and during the course.

***Most texts and materials will be distributed in advance or posted on Blackboard.**

Michaelmas Term: Weeks 1-12

What is Irish Literature?

- Week 1:** General Introduction **(AM)**
Irish historical overview document
- Week 2:** Locating Irish Writing (1690–1745) **(AP)**
Jonathan Swift, *The Drapier's Letters* (1724) (selections) and *A Modest Proposal* (1729)
- Week 3:** Gender and Nation (c.1720-1785). **(AP)**
The Memoirs of Laetitia Pilkington (vol. 1)
- Week 4:** Ireland and the Stage **(AP)**
Oliver Goldsmith, *She Stoops to Conquer*
- Week 5:** Writing Union (1800s-1830s) **(AD)**
Excerpts from: Elizabeth Sheridan, *The Triumph of Prudence over Passion* (1781); Maria Edgeworth, *Castle Rackrent* (1800); Sydney Owenson, *The Wild Irish Girl: A National Tale* (1806; ed. Kathryn Kirkpatrick, OUP, 1999)
- Week 6:** Writing Famine (1840s-1870s) **(new appt)**
William Carleton short story and Liam O'Flaherty's *Famine*.
- Week 7:** Reading Week

Revival and Beyond: History

- Week 8:** The Revival (c.1880-1920) **(TW)**
W. B. Yeats, selected early poems ('The Lake Isle of Innisfree', 'The Man who Dreamed of Faeryland', 'To Ireland in the Coming Times', 'The Song of Wandering Aengus', 'The Valley of the Black Pig'), 'The Celtic Element in Literature'.
D. P. Moran, 'The Battle of Two Civilisations'.
Augusta Gregory and W. B. Yeats, *Cathleen Ni Houlihan*
- Week 9:** Irish Modernism (c.1910-1930) **(TW)**
J. M. Synge, *In the Shadow of the Glen*.
W. B. Yeats, *Michael Roberts and the Dancer* and *Four Plays for Dancers*
- Week 10:** Counter-Revival (c.1920-1950) **(PD)**
Frank O'Connor, 'Guests of the Nation', 'The Majesty of the Law'; Seán O'Faoláin, 'The Dangers of Censorship', 'A Broken World', 'The End of the Record'.
- Week 11:** Post-Emergency/New Republic (c.1950-1970) **(TW)**
Una Troy, *We Are Seven*.
Austin Clarke, selected poems ('Martha Blake', 'Marriage', 'Three Poems about Children', 'Burial of an Irish President', 'Martha Blake at Fifty-One')

Peter Lennon documentary *The Rocky Road to Dublin* (available on YouTube; DVD available to borrow from the Library).

Week 12: Writing the Troubles (c.1968-1998) **(TW)**

Stewart Parker, *Northern Star*.

Ciaran Carson, *The Irish for No*.

Hilary Term: Weeks 1-12

Revival and Beyond: Counter-History

Week 1: Irish Writers in London (c.1870-1900s) **(JK)**

Oscar Wilde, *the Picture of Dorian Gray*

Week 2: Other Revivals (c.1900–1920s) **(SH/new appt)**

Emily Lawless, 'A Note on the Ethics of Literary Forgery'; Augusta Gregory, *Gods and Fighting Men* (extract); Augusta Gregory, *Grania*

Week 3: War, Emergency, Transnationalism (1930s-1940s) **(new appt)**

Elizabeth Bowen, *The Demon Lover and Other Stories*; Louis MacNeice, selected poems

Week 4: Gender and Nation (1930s-1990s) **(PD)**

Mary Lavin, 'Lilacs', 'In the Middle of the Fields'; Frances Molloy, 'Women are the Scourge of the Earth'; Éilís Ní Dhuibhne, 'Midwife to the Fairies'; Evelyn Conlon, 'Taking Scarlet as a Real Colour', 'Telling'

Week 5: Class and Nation (1930s-1990s) **(PD)**

James Plunkett, *Strumpet City*

What is Irish Literature Now?

Week 6: Writing Contemporary Ireland: **(SH and TBC, readings and discussion, chaired by course convenor)**

Week 7: Reading Week

Week 8: Memory and family (c.2000-present) **(new appt)**

Claire Keegan, *Foster*

Week 9: Boom and Bust (c. 2000-present) **(KP)**

Anne Enright, *The Forgotten Waltz*

Week 10: Post-Troubles NI Writing (c.2000-present) **(SH/new appt)**

Gail McConnell, *The Sun is Open* (2021); Stephen Sexton, *If All the World and Love Were Young*

Week 11: Multiculturalism, Immigration, Race (c.2000-present) **(SH/new appt)**

Melatu Uche Okorie, *This Hostel Life*; selections from *Writing Home: The 'New Irish' Poets*

Week 12: The Rise of Genre Writing (c.2000-present) **(CM)**

John Connolly, *Shadow Voices* (2021)

Suggested Preliminary Reading

In terms of secondary reading, good places to start are:

- Bartlett, Thomas *et al.* (eds), *The Cambridge History of Ireland* (Cambridge: Cambridge University Press, 2020), 4 vols.
- Brown, Michael, *The Irish Enlightenment* (Cambridge, MA: Harvard University Press, 2016)
- Brown, Terence, *Ireland: A Social and Cultural History 1922-2002* (London: Harper Collins, 2004).
- Carson, Julia, *Banned in Ireland: Censorship and the Irish Writer* (London: Routledge, 1990).
- Connolly, Claire and Marjorie Howes (gen. eds.), *Irish Literature in Transition* (Cambridge: Cambridge University Press, 2020), 6 vols.
- Darcy, Ailbhe and David Wheatley, *A History of Irish Women's Poetry* (Cambridge: Cambridge University Press, 2021).
- Deane, Seamus, *Small World: Ireland, 1798-2018* (Cambridge: Cambridge University Press, 2021).
- Fanning, Bryan, *The Quest for Modern Ireland: The Battle of Ideas 1912-1986* (Dublin: Irish Academic Press, 2008).
- Foster, R. F., *Vivid Faces: A Revolutionary Generation* (Harmondsworth: Penguin, 2014)
- ---. *Luck and the Irish: A Brief History of Change, 1970-2000* (London: Penguin, 2008).
- Ingman, Heather and Cliona Ó Gallchóir eds., *A History of Modern Irish Women's Writing* (Cambridge: Cambridge University Press, 2018).
- Kiberd, Declan, *Inventing Ireland* (London: Jonathan Cape, 1995).
- McBride, Ian, *Eighteenth-Century Ireland: The Isle of Slaves* (Dublin: Gill, 2009)
- Morash, Christopher, *A History of the Media in Ireland* (Cambridge: Cambridge University Press, 2010).
- ---. *A History of the Irish Theatre, 1601-2000* (Cambridge: Cambridge University Press, 2002)
- Morley, Vincent, *The Popular Mind in Eighteenth-Century Ireland* (Cork: Cork University Press, 2017)
- O'Brien, Mark and Felix M. Larkin (eds), *Periodicals and Journalism in Twentieth-century Ireland: Writing Against the Grain* (Dublin: Four Courts, 2014).
- Welch, Robert, *The Abbey Theatre 1899-1999: Form and Pressure* (Oxford: Oxford University Press, 1999).
- The Northern Ireland Troubles Archive (Arts Council of Northern Ireland online resource): <http://www.troublesarchive.com/>

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.

Structure of session: 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.

Structure of session: ii) during session:

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

Note re Week 12: Thesis-in-Three Presentations

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.

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.

ENP11006 Conditions of Irish Writing

ECTS allocation: 10

Teaching Faculty: Prof Chris Morash

Contact Hours: 1 x 2 hours/week in the Hilary term

Assessment: Archival project (50%) and a 2,500-3,000 word essay (50%)

Description:

Module Content	'A man may write a book of lyrics if he have but a friend or two that will care for them,' W.B. Yeats once wrote. The reality, however, is a bit more complex. Literature depends up on material conditions of production, which are related to technology, economics, and politics. This is, perhaps, most obvious with the theatre; however, it is equally true for poetry, fiction and other forms of literary writing. Writers not only need publishers; they also need a community, which will usually take (at least partially) a mediated form. This module will explore some of the principal institutions of culture – theatres, publishers and periodicals – that have created the conditions in which literature has been produced in Ireland from the eighteenth century to the present. The work of the seminar will involve close engagement with the special collections of the Trinity Library and the National Library of Ireland, and will involve all students undertaking archival research. The content of the module will complement the 'Perspectives' module. The pedagogical approach will involve collaborative learning, in which students will have a role in selecting elements of the syllabus and delivering seminars to their peers.
-----------------------	--

**Module
Learning
Aims**

This module will:

- consider the material conditions of production for Irish literature.
- examine the conditions of writing from the 18th century to the present, taking account of historical change.
- take account of the impact of technological change on literary production.
- assess the extent to which Ireland's literary accomplishment has been because of, or in spite of, the material conditions under which literature has been produced, distributed, and read.

**Module
Learning
Outcomes**

Having completed the module students will:

- have developed a theoretical understanding of the relationship between literary texts, and the material conditions in which they are produced.
- have acquired an historical overview of the Irish literary publishing industry.
- have acquired an historical overview of some of the key cultural institutions for Irish literature.
- have developed the ability to analyse the historically-specific cultural formations in which literature has been produced in Ireland.
- have developed skills in using archival sources
- have developed transferable skills in pedagogy and presentation of complex material to peer groups.

Week 1: Institutions and Literature: Theoretical Perspectives

Week 2: Publishers 1: George Faulkner and the print world of the 18th century

Week 3: Theatres 1: Smock Alley Theatre

Week 4: Publishers 2: James Duffy, *The Nation* and the Library of Ireland

Week 5: Theatres 2: The Abbey Theatre

Week 6: Conversations: Lady Gregory, *Our Irish Theatre* & Anthony Cronin, *Dead as Doornails* [extracts]

Week 7: Reading Week

Week 8: Student-led Seminar 1: Periodicals

Week 9: Student-led Seminar 2: Periodicals

Week 10: Student-led Seminar 3: Publishers

Week 11: Student-led Seminar 4: Publishers

Week 12: Student-led Seminar 5: Theatres

Primary Texts

- Materials will be provided on Blackboard for most weeks. Students who wish to undertake preliminary reading might wish to consider: Chris Morash, *A History of the Media in Ireland* (Cambridge: Cambridge University Press, 2009).

Optional Modules

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

Michaelmas Term

ENP11008 Joyce: *Ulysses*

ECTS allocation: 10
Teaching Faculty: Pf. Sam Slote
Contact Hours: 1 x 2 hours/week in Michaelmas term
Assessment: 5,000-6,000 word essay

Description:

Module Content Because *Ulysses* rewards careful attention to detail, the main focus of this class will be a slow, patient, and close reading of Joyce's novel. The general theme for the class will be the evolution of Joyce's artistic sensibility contrasted with Joyce's *representation* of that evolution. But that will not be an exclusive focus, we will also approach the texts from a variety of perspectives: Joyce as an "Irish writer"; Joyce as an "English writer"; Joyce as a "European writer"; the poetics of style and form; the politics of style and form; style as humour/humour as style; modes of ideology (race, religion, gender, and nation); framing a literary tradition; the production and reception of Modernism; etc. We will also discuss the composition of *Ulysses* as is indicated on the NLI *Ulysses* drafts.

Module Learning Aims This module will:

- situate *Ulysses* within its Irish and European historical and cultural and literary contexts.
- situate *Ulysses* within the arc of Joyce's career, gaining a sense of its key modes and themes.
- consider key critical approaches to *Ulysses*, as well as to Joyce's works more generally.

Module Learning Outcomes

- Be familiar with the overall structure and styles of *Ulysses*.
- Be able to articulate the major themes of *Ulysses* and their interrelationships.

- Be familiar with the major debates concerning the interpretation of *Ulysses*.
- Be able to articulate the evolution of Joyce's linguistic and stylistic sensibilities.
- Be able to articulate how Joyce texts mediate issues of history and representation.
- Have a clear sense of how *Ulysses* and *Finnegans Wake* participate within contexts of Modernism and Post-Modernism
- Be prepared to engage in the practice of interpreting complex (and perhaps "unreadable") texts at an advanced level.

Week 1:	Introduction
Week 2:	<i>Ulysses</i> , episodes 1 and 2, 'Telemachus' and 'Nestor'
Week 3:	<i>Ulysses</i> , episodes 3 and 4, 'Proteus' and 'Calypso'
Week 4:	<i>Ulysses</i> , episodes 5 and 6, 'Lotus Eaters' and 'Hades'
Week 5:	<i>Ulysses</i> , episodes 7 and 8, 'Æolus' and 'Lestrygonians'
Week 6:	<i>Ulysses</i> , episodes 9 and 10, 'Scylla and Charybdis' and 'Wandering Rocks'

Week 7: Study week

Week 8:	<i>Ulysses</i> , episodes 11 and 12, 'Sirens' and 'Cyclops'
Week 9:	<i>Ulysses</i> , episode 13 and 14, 'Nausicaa' and 'Oxen of the Sun'
Week 10:	<i>Ulysses</i> , episode 15, 'Circe'
Week 11:	<i>Ulysses</i> , episodes 16 and 17, 'Eumæus' and 'Ithaca'
Week 12:	<i>Ulysses</i> , episodes 17 and 18, 'Ithaca' and 'Penelope'

Primary Texts

The core text is James Joyce, *Ulysses*, ed. Hans Walter Gabler (London: the Bodley Head, 1993). (The Gabler edition is strongly recommended, but other editions are viable).

Suggested Preliminary Reading

In terms of secondary reading, good places to start are:

- Derek Attridge, ed., *James Joyce's "Ulysses": A Casebook* (Oxford: Oxford University Press, 2004).
- Richard Ellmann, *James Joyce* (rev. ed., Oxford: Oxford University Press, 1982).
- Ian Gunn and Clive Hart, *James Joyce's Dublin* (London: Thames and Hudson, 2004).
- James Joyce, *Occasional, Critical and Political Writings* (Oxford: Oxford University Press, 2000).
- Hugh Kenner, *Joyce's Voices* (Berkeley: University of California Press, 1978).
- Terence Killeen, *"Ulysses" Unbound* (Wicklow: Wordwell, 2022).
- Sam Slote, Marc Mamigonian, and John Turner, *Annotations to James Joyce's 'Ulysses'* (London: Penguin, 2022)).

A variety of secondary sources will be made available on Blackboard

ENP11009 Maria Edgeworth

ECTS allocation: 10
Teaching Faculty: Prof. Aileen Douglas
Contact Hours: 1 x 2 hours/week in Michaelmas Term
Assessment: 5,000-6,000 word essay

Description:

Module Content In the first decade of the 19th century Maria Edgeworth was the most successful novelist writing in English. She was innovative in the representation of Ireland in fiction, and in the writing of works for children. This module will consist of seminars devoted to Edgeworth's major works, as well as contextual sessions which will consider Edgeworth in relation to her contemporaries, including Jane Austen and Sydney Owenson. Thematically, the module will explore the representation of Ireland and the Irish in literature; the history of the novel in English; the development of writing for children; and issues of gender, writing, and public life. The module will end by considering how Edgeworth features in later Irish writing by Yeats and Eiléan Ní Chuilleanáin.

Module Learning Aims This module will:

- examine a wide range of Maria Edgeworth's works, gaining a sense of its variety and distinctiveness
- explore the relationship between Edgeworth's work and its key historical and cultural contexts
- place Edgeworth in relation to contemporary writers, especially women writers, and the publishing industry of the period
- consider key critical approaches to Edgeworth's work

Module Learning Outcomes Having completed the module students will:

- Demonstrate an understanding of issues of form, genre, readership, and publication which shape Edgeworth's work
- have developed high-level transferable skills in critical analysis and writing
- have engaged with relevant theoretical and critical arguments, to reflect critically on the categories which have shaped Edgeworth's literary reputation
- have engaged with relevant historical and cultural contexts.

Week 1: Introduction

Week 2: Place: Edgeworth, *Castle Rackrent* (1800)

Week 3: History, violence, and the gothic: Edgeworth, *Ennui* (1809); 'The Orphans' 1800

Week 4: Edgeworth and Jane Austen, *Belinda* (1801)

Week 5: Edgeworth, *The Absentee* (1812)

Week 6: Edgeworth and Ireland in fiction: Critical Readings and Overview

Week 7: Reading Week

Week 8: Edgeworth as Children's Writer: Stories from *Early Lessons* (1800); Excerpts from *Practical Education*; stories from *Early Lessons* (1800), and *Rosamond: a Sequel* (1821)

Week 9: Global Edgeworth: Stories for from *Popular Tales* (1804)

Week 10: Jewish stereotypes in Fiction: Edgeworth, Harrington (1817)

Week 11: Edgeworth as autobiographical writer: excerpts from *Helen* (1834) and the *Rosamond* cycle

Week 12: Edgeworth in Later Irish Writing

Reading list

Students intending to take this option are encouraged to begin reading primary works over the summer.

- Connolly, Claire. *A Cultural History of the Irish Novel, 1790-1829*. Cambridge 2012. Print.

Optional Module: Hilary Term

ENP11010 Samuel Beckett and Environmental Humanities

ECTS allocation: 10

Teaching Faculty: Dr Julie Bates

Contact Hours: 1 x 2 hours/week in Hilary Term

Assessment: 5,000-6,000 word essay

Description:

Module

Content

This module explores Beckett's writing over more than five decades in a wide range of media, including novels, short stories, and plays for stage, radio and television. Beckett, perhaps more than any other writer of the twentieth century, was attentive to matters that have become central in the field of Environmental Humanities, and we will read his work drawing on concepts from this field. Over the course of the module, we will focus on a number of distinctive features and preoccupations of Beckett's writing, including the prominence of animals in his work; the challenge his writing poses to anthropocentrism or human exceptionalism; his characters' embodied experiences of disability, illness, and senility; and the physical environments within which they find themselves, from lyrically evoked landscapes to abstract sites subject to extreme changes in temperature.

- Module Learning Aims**
- To study Samuel Beckett's novels, plays for stage, radio, and television, and short stories
 - To study key concepts in Environmental Humanities
 - To examine the ways in which Beckett's writing anticipates and addresses some of the key concepts in Environmental Humanities

- Module Learning Outcomes**
- On successful completion of this module, students should be able to:
- Discuss Beckett's writing in terms of its formal and thematic qualities and historical context
 - Discuss key concepts within Environmental Humanities including those related to animals, place, bodies, the nonhuman, and the Anthropocene
 - Appraise the potential of Beckett's writing as a means of understanding the issues associated with the climate crisis

- Week 1:** Introduction
Week 2: Wild animals
Week 3: Domestic animals
Week 4: Vulnerable bodies
Week 5: Hostile environments
Week 6: Earth
- Week 7:** Reading week
- Week 8:** Water
Week 9: Plants
Week 10: Food
Week 11: Future generations
Week 12: Beckett and human exceptionalism

Primary Texts

Materials will be uploaded to Blackboard before and throughout the module. Students are encouraged to read as much of Beckett's writing as possible before the module begins.

- *The Complete Dramatic Works* (Faber, 2012)
- *Molloy* (Faber, 2009)
- *Malone Dies* (Faber, 2010)
- *The Expelled, The Calmative, The End, with First Love* (Faber, 2009)
- *Texts for Nothing and Other Shorter Prose, 1950-1976* (Faber, 2010)
- *Company, Ill Seen Ill Said, Worstward Ho, Stirrings Still* (Faber, 2009)

Suggested Preliminary Reading

Secondary reading will include the following works:

- Ackerley, Chris (2007), 'Samuel Beckett and Anthropomorphic Insolence', *Samuel Beckett Today/Aujourd'hui*, 18, pp. 77-90.
- Anderton, Joseph (2020), "'living flesh": The Human-Nonhuman Proximity in Beckett's Four Stories', *Samuel Beckett Today/Aujourd'hui*, 32, pp. 192-206.
- *Beckett and Animals* (2013), edited by Mary Bryden. Cambridge University Press.
- Dennis, Amanda (2018), 'Compulsive Bodies, Creative Bodies: Beckett's *Quad* and Agency in the 21st Century', *Journal of Beckett Studies*, 27.1, pp. 5-21.
- Derrida, Jacques (2002), 'The Animal that Therefore I Am', *Critical Inquiry*, pp. 369-418.
- Farrant, Marc (2020), 'Earth, World, and the Human: Samuel Beckett and the Ethics of Climate Crisis', *Samuel Beckett Today/Aujourd'hui*, 32, pp. 207-22.
- Garrard, Greg (2011), "'Endgame": Beckett's "Ecological Thought"', *Samuel Beckett Today/Aujourd'hui*, 23, pp. 383-397.
- Kennedy, Seán (2010), 'Abortion and Infanticide in Beckett and Yeats', *Samuel Beckett Today/Aujourd'hui*, 22, pp. 79-91.
- Morin, Emilie (2017), *Beckett's Political Imagination*. Cambridge University Press
- Murray, Rachel (2016), 'Vermicular Origins: The Creative Evolution of Samuel Beckett's *Worm*', *Journal of Literature and Science*, 9:2, pp. 19-35.
- Purcell, Siobhán (2019), 'Beckett and Disability Biopolitics: The Case of Cuchulain', *Estudios Irlandeses*, 14.2, pp. 52-64.
- Rabaté, Jean-Michel (2016), *Think, Pig! Beckett at the Limit of the Human*, Fordham University Press.

ENP11011 Eavan Boland and Modern Irish Poetry

ECTS allocation: 10

Teaching Faculty: Dr Rosie Lavan

Contact Hours: 1 x 2 hours/week in Hilary term

Assessment: 5,000-6,000 word essay

Description:

Module Content

Eavan Boland is one of the most significant Irish poets of the past century. In a career of more than 50 years, she persistently questioned, and radically expanded, the parameters of Irish poetry and the definition of the Irish poet. The course will examine a wide range of Eavan Boland's poetry and prose. Seminars are structured around some of the poet's major themes and modes. These will also be interspersed with seminars that seek to place Boland within the broader contexts of modern and contemporary Irish poetry, via comparisons with the work and careers of a number of other poets. Also explored will be relevant historical and cultural contexts, and questions of poetics and ideology.

Module Learning Aims	<p>This module will:</p> <ul style="list-style-type: none"> • examine a wide range of Boland's poetry and prose, gaining a sense of its key modes and themes, and of how it develops across her career. • explore the relationship between Boland's work and its key historical and cultural contexts. • compare Boland's work to a range of other modern Irish poetry • consider key critical approaches to Boland's work, as well as modern Irish poetry more generally.
Module Learning Outcomes	<p>Having completed the module students will:</p> <ul style="list-style-type: none"> • Demonstrate an understanding of issues of form, genre, language and publication which shape Boland's work • have developed high-level transferable skills in critical analysis and writing • have engaged with relevant theoretical and critical arguments, to reflect critically on the categories which have operated in discussions of Irish poetry over the past 50 years • have engaged with relevant historical and cultural contexts.
Module Content	<p>Eavan Boland is one of the most significant Irish poets of the past century. In a career of more than 50 years, she persistently questioned, and radically expanded, the parameters of Irish poetry and the definition of the Irish poet. The course will examine a wide range of Eavan Boland's poetry and prose. Seminars are structured around some of the poet's major themes and modes. These will also be interspersed with seminars that seek to place Boland within the broader contexts of modern and contemporary Irish poetry, via comparisons with the work and careers of a number of other poets. Also explored will be relevant historical and cultural contexts, and questions of poetics and ideology.</p>

Primary Texts

Students will need to buy Eavan Boland, *New Selected Poems* (Carcanet/Norton) and Eavan Boland, *Object Lessons: The Life of the Woman and the Poet in Our Time* (Carcanet/Vintage/Norton) as the core course texts. Please note, it is expected that students will read *Object Lessons* in full before the start of the course.

All other primary material needed through the term will be made available via Blackboard. This will include poems from Boland's collections published since the appearance of *New Collected Poems* (*Domestic Violence*, *A Woman Without A Country* and *The Historians*) and the work of the other poets to be studied on the course, as well as various other relevant essays, articles and interviews.

Suggested Preliminary Reading

In terms of secondary reading, good places to start are: Randolph, Jody Allen, *Eavan Boland* (Cork: Cork University Press, 2014), and Randolph, Jody Allen ed., *Eavan Boland: A Sourcebook: Poetry, Prose, Interviews, Reviews, and Criticism* (Manchester: Carcanet, 2007). More detailed secondary reading suggestions will be provided during the course.

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 MT, 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

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

- Ailbhe Darcy and David Wheatley, eds., *A History of Irish Women's Poetry* (Cambridge University Press, 2021)
- 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

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

EN7056 Perspectives in Irish Writing (Due Tuesday 31 October 2023)

The first MT 2,500-3,000 words essay is due week 8 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.

EN7056 Perspectives in Irish Writing (Due Monday 11 December 2023)

The second MT 2,500-3,000 words essay is due week 14 of Michaelmas Term.

Hilary Term (22 January – 12 April 2024)

ENP11008 Joyce: Ulysses (Due Monday 8 Jan. 2024)

The 5,000-6,000 words essay is due two weeks before Hilary term.

ENP11009 Maria Edgeworth (Due Monday 8 Jan. 2024)

The 5,000-6,000 words essay is due two weeks before Hilary term.

ENP11006 Conditions of Irish Writing (Due Monday 4 March 2024)

The archival project will be presented in weeks 8-12, Hilary Term.

EN7056 Perspective in Irish Writing Essay: (Due Monday 11 March 2024)

The first HT 2,500-3,000 words essay is due by week 8 of Hilary Term.

Trinity Term (22 April– 31 May 2024)

EN7056 Perspective in Irish Writing Essay: (Due Monday 22 April 2024)

The second HT2,500-3,000 words essay is due by week 1 of Trinity Term.

ENP11006 Conditions of Irish Writing (Due Tuesday 29 April 2024)

The 2,500-3,000 words essay is due by week 2 of Trinity term.

ENP11010 Samuel Beckett and Environmental Humanities (Due Tuesday 7 May 2024)

The 5,000-6,000 words essay is due by week 3 of Trinity Term.

ENP11011 Eavan Boland and Modern Irish Poetry (Due Tuesday 7 May 2024)

The 5,000-6,000 words essay is due by week 3 of Trinity Term.

Dissertation Dates & Deadlines

Indication and preliminary discussion of dissertation topics: (Week beginning 1 April 2024)

Indication and preliminary discussion of dissertation topics in week 12 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 (4 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 typed and bound in accordance with the University regulations, available from the Course Executive Officer.

M.Phil. in Irish Writing Court of Examiners Examiners (November/December 2024)

Further to the Court of Examiners meeting, the Master in Philosophy in Irish Writing is awarded on a pass/fail basis.

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 dissertation. Students must submit essays relating to their compulsory courses and to their chosen options.

Please note in the schedule above the dates by which papers should be presented in relation to specific courses.

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 may use whatever referencing and style system they are familiar with; we only ask for consistency. The two main systems we recommend are Chicago and MLA.

The Chicago Manual of Style: www.chicagomanualofstyle.org/home.

MLA: <https://style.mla.org>

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-je.libguides.com/plagiarism/ready-steady-write>

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. The word count includes footnotes but not the bibliography.

PLEASE KEEP A DIGITAL COPY OF ALL PRESENTED WORK

Marking Scale

Although the M.Phil. degree is awarded on a Distinction/Pass/Fail basis, individual

assignments within the M.Phil. courses are marked according to the following standards:

1st	80–100	A paper of outstanding merit; publishable quality.
1st	70–79	A very strong and original paper: work displaying analytical and argumentative power with good command of the facts and/or arguments relevant to the questions and evidence of ability to organise them with clarity, insight and efficiency.
Upper 2nd	60–69	Work displaying analytical power and argumentation of the quality associated with a First, but with less comprehensive and thorough command of evidence. Or work showing considerable thoroughness but less analytical skill or less clarity in organisation.
Lower 2nd	50–59	Competent work with no major defects, but giving an incomplete account of the question, or marred by inaccuracies. Or work which demonstrates lapses in (but does not lack) analytical and argumentative skills.
3rd	40–49	Work that is generally weak with muddled argumentation, but containing some evidence of knowledge of facts and analytical skill. These marks are also used for work that, while competent and knowledgeable in itself, does not address the question asked.
Fail	0–39	Very poor quality work, not meeting the standards of information, understanding and analysis required for graduate level.

TCD Grading System

<i>Class</i>	<i>Numerical Mark</i>	<i>Equivalent Grade (US)</i>
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](#) Publication of Results
[Graduation](#)

Presentation of Dissertations

Dissertation (30 ECTS)

The dissertation must be between 15,000 and 16,000 words, on a topic chosen in consultation with the M.Phil. course directors and supervised during the summer by a member of the teaching staff. Dissertations must be bound in accordance with the University regulations and guidelines, see below. A word count should be included at the end of the dissertation. The content should be 15,000 to 16,000 words. Penalties will apply to dissertations which exceed the upper limit of the word count. If a dissertation exceeds the prescribed word count by 10% or more, five marks will be deducted. The word count includes footnotes but not the bibliography.

The dissertation is an independent research project and a central element of the M.Phil. Students will receive detailed supervision throughout the research and writing process. Students and supervisors should agree a writing-up plan early on that will take account of the particular demands of the project and that will allow 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. Substantive feedback will not normally be available after mid-August.

Dissertation Guidelines

- Students are advised to consult previous dissertations
- Submit a PDF version of your dissertation by **noon by 2 September 2024 to Blackboard. A PDF must also be emailed to: wilde@tcd.ie**
- The content should be 15,000-16,000 words (this includes footnotes/endnotes but not bibliography). Both the upper and lower ends of the word count range is an absolute limit. The spacing is double or 1.5. Print on one side of the paper only Paper size A4
- Add the word count to the end of the dissertation, ideally after the concluding paragraph and before the bibliography.
- The format is normally Times New Roman and 12 point font

Format: TITLE PAGE (with statement bottom page)
 DECLARATION (signed)
 ACKNOWLEDGEMENTS
 TABLE OF CONTENTS
 SUMMARY/ABSTRACT (approx. 1 page)

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

Professor Frank Shovlin, University of Liverpool, is the External Examiner for the M.Phil. in Irish 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](#)

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 on Erasmus or on an exchange 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.



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 mobile 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 Officer who provides frontline support for all Postgraduate students in Trinity. The Postgrad Support Officer will act as your first point of contact and a source of support and guidance regardless of what stage of your Postgrad you're at. In addition each Faculty has three members of Academic staff appointed as Postgraduate Advisors who you can be referred to by the Postgrad Support Officer for extra assistance if needed.

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

Where?

The PAS is located on the second floor of House 27. We're open from 8.30 – 4.30, Monday to Friday. Appointments are available from 9am to 4pm.

Phone: 8961417

Email: pgsupp@tcd.ie

What?

The PAS exists to ensure that all Postgrad students have a contact point who they can turn to for support and information on college services and academic issues arising. Representation assistance to Postgrad students is offered in the area of discipline and/or academic appeals arising out of examinations or thesis submissions, supervisory issues, general information on Postgrad student life and many others. If in doubt, get in touch! All queries will be treated with confidentiality. For more information on what we offer see our website.

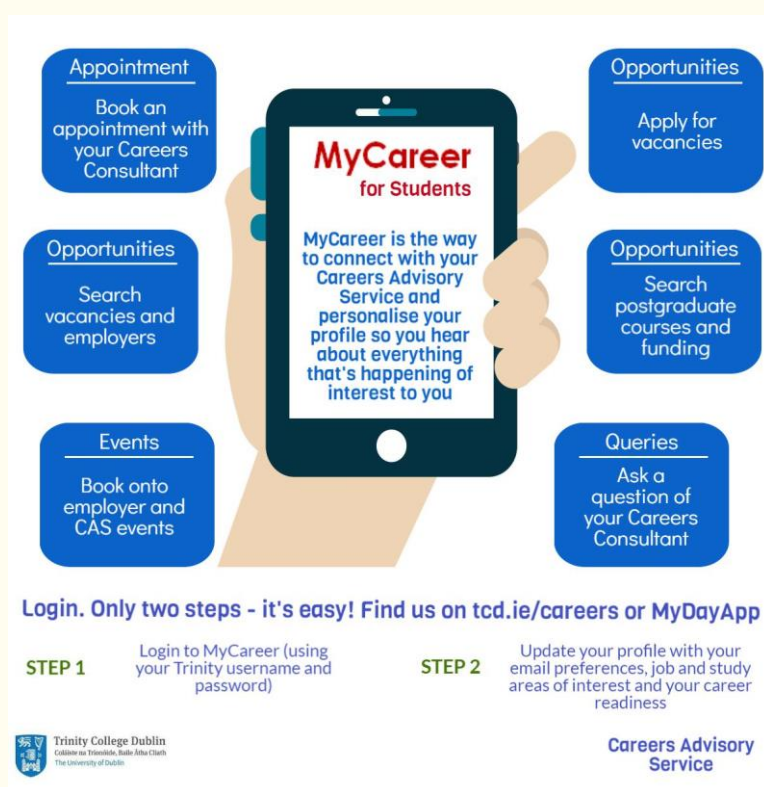
If you have any queries regarding your experiences as a Postgraduate Student in Trinity don't hesitate to get in touch with us.

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>