



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

School of English

# MPhil in Modern and Contemporary Literary Studies 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.

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## General Course Information

### Introduction

The study of literature is never just one thing. Modern literary culture is diverse, exciting, complex, rich, and plural. Trinity College Dublin's School of English is proud to offer a taught master's degree which grows out of and embraces this multiplicity, the M.Phil. in Modern and Contemporary Literary Studies. Here at Trinity, our School of English has internationally recognized strengths in national and international Anglophone literatures, and in 'canonical' and 'popular' literary forms, and the interplay between them, and in material literary culture and book history. The School of English at Trinity is one of the oldest in Britain or Ireland, and in 1867 it founded the first ever Chair in English Literature on this island.

The **M.Phil. in Modern and Contemporary Literary Studies** offers graduates in English or in related disciplines (e.g. history, art history, Irish studies) the opportunity to explore over two centuries of anglophone writing and literary history. Students will be introduced to key texts, authors, and ideas from the nineteenth century through to the contemporary moment. You will shape your own distinct programme of study in a programme that combines core modules and a wide variety of options. You will also undertake a substantial piece of independent research in the form of a dissertation. At Trinity you will join a supportive and dynamic community of students, scholars, and writers in a world-leading English department right at the heart of one of the world's great literary cities. You will also have access to the outstanding library and archival collections of our world-famous copyright library, which could form the basis for your own fundamental research.

**This M.Phil. 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 in the School of English at Trinity.**

### Contact Details

Staff Name	Role/Title	Email	Phone
Professor Darryl Jones HT	Co-Director	drjones@tcd.ie	896 1878
Dr Clare Clarke MT & HT	Co-Director	clare.clarke@tcd.ie	896 1934
Ms Sophia Ní Sheoin	Course Executive Officer	wilde@tcd.ie	896 2885
Professor Jarlath Killeen	Head of School	killeej@tcd.ie	896 2337
Ms Ruth Archbold	School Administrative Manager	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](http://www.tcd.ie/disability), and you can also contact your Tutor, who can advise and assist you. Dr. Seán Hewitt ([SHEWITT@tcd.ie](mailto: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](mailto: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](http://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](http://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.



### 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

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

#### Full-Time Credits:

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

\*Each term the MPhil in Modern and Contemporary Literature Studies 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 Modern and Contemporary Literature (20 credits)  
Research Skills for Postgraduate English (10 credits) (Pass or Fail module)  
Mapping the Literary Field (10 credits)

#### Part-Time Credits Year Two:

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

\*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 Modern and Contemporary Literature Studies carries 60 credits.  
The Postgraduate Master in Philosophy in Modern and Contemporary Literature Studies carries 90 credits.

## **Weighting of Assessed Elements**

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

Perspectives in Modern and Contemporary Literature = 25%

Mapping the Literary Field = 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. 1 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, assessments and examinations.

## **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 20 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 (Full-Time)

### Mandatory Modules

#### **ENP11025 Perspectives in Modern and Contemporary Literary Studies (20 ECTS)**

This module is coordinated by Dr Clare Clarke in MT, Prof Darryl Jones in HT. It comprises a weekly series of lectures and seminars (two hours per week) on some of the major trends in literary history from c.1800 to the present. This course is team-taught by various lecturers from the School of English on areas of their expertise

#### **ENP11005 Research Skills for Postgraduate English (10 ECTS)**

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

#### **ENP11013 Mapping the Literary Field (10 ECTS)**

This is co-ordinated by Prof Darryl Jones and team-taught by lecturers from the School of English 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.

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

### Michaelmas Term

#### **ENP11020 Caribbean Literature (10 ECTS)**

This is taught by Dr Melanie Otto in a weekly 2-hour seminar

#### **ENP11027 So Many Selves: Representing the self in US Poetry, 1855-present (10 ECTS)**

This is taught by Prof Stephen Matterson a weekly 2-hour seminar

#### **ENP11028 Shedunnit: Women's Crime Fiction from the 19th to 21st century 10 ECTS)**

This is taught by Dr Clare Clarke in a weekly 2-hour seminar

### Hilary Term

#### **ENP11026 Experiments with Time (10 ECTS)**

This is taught by Prof Darryl Jones a weekly 2-hour seminar

#### **ENP11035 Deleuze and Literature: Conceptualizing the Creative (10 ECTS)**

This is taught by Dr Björn Quiring a weekly 2-hour seminar

### **ENP11036 American Gothic Historical Fiction (10 ECTS)**

This is taught by Dr Dara Downey a weekly 2-hour seminar

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

### **ENP11004 Practice of Poetry (Audit Only)**

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

## **Course Workload (Part-Time)**

### **Mandatory Modules Year One**

#### **ENP11025 Perspectives in Modern and Contemporary Literary Studies (20 ECTS)**

This module is coordinated by Dr Clare Clarke in MT, Prof Darryl Jones in HT. It comprises a weekly series of lectures and seminars (two hours per week) on some of the major trends in literary history from c.1800 to the present. This course is team-taught by various lecturers from the School of English on areas of their expertise

#### **ENP11005 Research Skills for Postgraduate English (10 ECTS)**

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

#### **ENP11013 Mapping the Literary Field (10 ECTS)**

This is co-ordinated by Prof Darryl Jones and team-taught by lecturers from the School of English 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.

### **Michaelmas Term**

#### **ENP11020 Caribbean Literature (10 ECTS)**

This is taught by Dr Melanie Otto in a weekly 2-hour seminar

#### **ENP11027 So Many Selves: Representing the self in US Poetry, 1855-present (10 ECTS)**

This is taught by Prof Stephen Matterson a weekly 2-hour seminar

#### **ENP11028 Shedunnit: Women's Crime Fiction from the 19th to 21st century 10 ECTS)**

This is taught by Dr Clare Clarke in a weekly 2-hour seminar

## **Hilary Term**

### **ENP11026 Experiments with Time (10 ECTS)**

This is taught by Prof Darryl Jones a weekly 2-hour seminar

### **ENP11035 Deleuze and Literature: Conceptualizing the Creative (10 ECTS)**

This is taught by Dr Björn Quiring a weekly 2-hour seminar

### **ENP11036 American Gothic Historical Fiction (10 ECTS)**

This is taught by Dr Dara Downey 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

#### ENP11025 Perspectives in Modern and Contemporary Literary Studies

<b>ECTS allocation:</b>	20
<b>Module Coordinators:</b>	Dr Clare Clarke [CC] and Prof. Darryl Jones [DJ] &
<b>Teaching Faculty:</b>	Dr Julie Bates [JB]; Dr Clare Clarke [CC]; Dr Dara Downey [DD]; Sr Seán Hewitt [SH]; Prof. Darryl Jones [DJ]; Prof. Jarlath Killeen [JK]; Dr Bernice Murphy [BM]; Dr Brendan O'Connell [BOC]; Dr Melanie Otto [MO]; Dr Kevin Power [KP]; Dr Amy Prendergast [AP]; Dr Sam Slote [SS]; Dr Margaret Robson [MR]; Dr Ema Vyroubalova [EV]
<b>Contact Hours:</b>	1 x 2 hours/week in Michaelmas and Hilary terms
<b>Assessment:</b>	4 x 2,500-3,000 word essays

#### **Description:**

This compulsory module addresses some of the major trends in literary history from c.1800 to the present. It offers students the opportunity to study a wide range of texts from this period, across a variety of genres, including poetry, fictional prose, life-writing, the essay, and the graphic novel. It also provides students with a knowledge of key contextual, conceptual, and critical perspectives on the literature of this period, centred around issues such as identity, nationality, race, gender, sexuality, popularity, and adaptation. This module is taught by a cluster of colleagues whose research focuses on nineteenth-century, twentieth-century and contemporary literature, including those with specialist expertise in postcolonialism, the literature of the Americas, popular genres, and adaptation. Rather than a chronological survey, the year-long module is structured into four distinct thematic half-term blocks: Writing the City, Identities, Fictive Futures, and Afterlives. Individual texts studied within these blocks may vary from year to year.

#### **Module Learning Aims**

The module has the following key aims:

- To introduce students to a diverse range of literary explorations of the nineteenth-century, twentieth-century and contemporary world, and to examine some of the key contexts for literary culture in the period
- To provide students with a strong theoretical grounding in the study of literature from c.1800 through to the present day
- To encourage students to reflect critically upon and respond to a wide variety of modern texts and genres
- To familiarise students with some of the central theoretical and critical approaches as regards the conceptualisation and critical evaluation of the period's culture and history.

#### **Module Learning Outcomes**

Upon successful completion of this module, students should be able to:

- Identify and describe key developments in the history of anglophone literature from c.1800 to the present
- Demonstrate advanced skills in textual analysis of a range of anglophone nineteenth-century, twentieth-century, and contemporary literary texts and genres

- Compare and contrast different critical and methodological approaches to a variety of nineteenth-century, twentieth-century, and contemporary anglophone literature
- Develop academic writing skills through essay writing and oral presentation skills through class discussion and non-assessed presentations.

### MT I: Writing the City

The city is a key motif in modern and contemporary literature. This section of the module focuses on the cultural connections between prose and poetic narratives and a range of urban environments, from the rapidly changing city streets of the nineteenth and early twentieth century, to the expatriate experience, to the imagined cities of postmodernist literature. The chosen literary texts reflect the ways in which cities generate states of shock, violence, exhilaration, alienation, anonymity, confusion, or thrill. This block explores how the city is the setting for exploration of the themes of memory, alienation, anomie, nation, and identity.

**Week 1:** The Victorian City: James Malcolm Rymer and Thomas Peckett Prest, *The String of Pearls* (1846) [CC]

**Week 2:** The modernist city: James Joyce, *Ulysses* (1922) [SS]

**Week 3:** The imagined city: Tennessee Williams, *A Streetcar Named Desire* (1947). (Also watch the 1951 movie adaptation) [SM]

**Week 4:** The postmodern city: Don DeLillo, *Cosmopolis* [MR]

**Week 5:** The postcolonial city: Shaun Tan, *Tales from Outer Suburbia* (2008) and *Tales from the Inner City* (2018) [MO]

**Week 6:** The contemporary city: Olga Tokarczuk, *Flights* (2007, trans. J. Croft, 2017) [JB]

**Week 7:** Reading Week

### MT II: Identities

In this second block of the module, we build upon our examination of the city, modernity, and genre from the first part of the course, examining how a selection of writers from the Victorian era to the present day have explored identity and subjectivity in the modern world – through the prisms of ethnicity, gender, and sexuality – ranging through a variety of genres and forms including poetry, fiction, and the graphic novel.

**Week 8:** Gender and the Victorians: The Victorian Women's Ghost Story [DD]

**Week 9:** Postcolonial feminism: Grace Nichols, *I is a long-remembered woman* (1983) [MO]

**Week 10:** Life in wartime: Ken Saro-Wiwa, *Sozaboy* [MO]

**Week 11:** Contemporary Irish womanhood: Sally Rooney, *Normal People* (2018) [KP]

**Week 12:** Queer poetics: Selected poems from Paul Madder, ed., *Queering the Green: Post-2000 Queer Irish Poetry* (2022) [HH]

### HT III: Afterlives



In this third block of the module, we build upon our examination of modernity and genre from the first part of the course, examining how a selection of modern and contemporary writers have explored identity and subjectivity in the modern world – through the prisms of ethnicity, immigration, gender and sexuality – from the nineteenth-century to the present day, ranging through a variety of genres and forms including poetry, fiction, the graphic novel.

**Week 1:** The Jane Austen Industry: *Bridget Jones's Diary* (1996) by Helen Fielding [DJ]

**Week 2:** Sherlock Holmes: Arthur Conan Doyle, "The Final Problem" (1893) and BBC's *Sherlock* "The Reichenbach Fall" and "The Final Problem" (2017) [CC]

**Week 3:** Chaucer: *Telling Tales* by Patience Agbabi (2015) [BO'C]

**Week 4:** Shakespeare retold: Matei Vişniec: *Richard III will not take place or Scenes from the life of Meyerhold* (2005) {PDFs will be provided} {EV}

**Week 5:** Mary Shelley's *Frankenstein: Frankissstein* by Jeanette Winterson (2019) [AP]

**Week 6:** Lovecraft reimaged: "The Horror at Red Hook" (1927) by HP Lovecraft and *The Ballad of Black Tom* by Victor LaValle (2016) [DJ]

**Week 7:** Reading Week

#### HT IV: Fictive Futures

From the dangers and promises of science and technology to the future of feminism, climate change, politics, race, and reading itself, we will explore what modern and contemporary imaginings of the future tell us about the contexts in which they were written as well as our own historical moments.

**Week 8:** Victorian scientific romance: HG Wells, *The War of the Worlds* (1898) [DJ]

**Week 9:** Feminism/the female body: Naomi Alderman, *The Power* (2016) [DD]

**Week 10:** Ecopoetics: Coracle Press, selection on place and the natural world [JB]

**Week 11:** Apocalyptic visions: Rumaan Alam, *Leave the World Behind* (2021) [CC]

**Week 12:** Dystopian identities: Kazuo Ishiguro, *Never Let Me Go* (2005) [BM]

#### Suggested supplementary reading:

- Shameem Black. *Fiction Across Borders: Imagining the Lives of Others in Late Twentieth-Century Novels*. (2010)
- Mark Bould, Andrew Butler, and Adam Roberts, eds. *The Routledge Companion to Science Fiction*. (2009)
- Danny Boyle, Dir. NTL production of *Frankenstein*. (2011) <https://youtu.be/ufynUd03wgl>
- Malcolm Bradbury and James McFarlane, eds. *Modernism, 1890-1930* (1991)
- David Bradshaw and Kevin Deitmar, *A Companion to Modernist Literature and Culture* (2006)
- Bruhn, Jørgen, Anne Gjelsvik, and Eirik Frisvold Hanssen, eds. *Adaptation Studies: New Challenges, New Directions*. (2013)
- Chute. HL. *Graphic women: Life narrative and contemporary comics*. (2010)
- Cutchins, Dennis, Katja Krebs, and Eckhart Viogts, eds. *The Routledge Companion to Adaptation*. (2018)
- Jo Gill. *The Poetics of the American Suburbs*. (2013)
- Linda Hutcheon, *A Theory of Adaptation*. (2006)
- Brian McHale, *Postmodernist Fiction*. (2003)
- Laura Marcus and Peter Nicholls, eds., *The Cambridge History of Twentieth-Century English Literature* (2009)
- Marjorie Perloff, *21<sup>st</sup> -Century Modernism: The "New" Poetics* (2002)

- Adam Roberts, *The History of Science Fiction*. (2016)
- Kime Scott, Bonnie, ed. *Gender in Modernism: New Geographies* (2007)
- Christopher Warnes, *Magical Realism and the Postcolonial Novel*. (2009)
- Patricia Waugh, *Metafiction; The Theory and Practice of Self-conscious fiction*. (2002)

## **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** This module has the following key aims:

#### **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** Having completed the module students will:

#### **Outcomes**

- 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 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.

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**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.

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#### **Assessment:**

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

#### **Assignment 1 (week 6: due Monday 16 October)**

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

#### **Assignment 2: Part 1 (week 11; due Monday 20 November)**

Students will be asked to produce a 300-word abstract pertaining to the topic they will be discussing during their 'Thesis-in-Three' presentation. An information sheet containing an example of an academic abstract will be uploaded to Blackboard for your information.

#### **Assignment 2: Part 2: (week 12: 'Thesis-in-Three' Presentations; Tuesday 28 November)**

Students will give (on Zoom) a three-minute presentation based upon the abstract submitted in week 11. Full instructions for this exercise will be provided on Blackboard.

### **ENP11012 Mapping the Literary Field**

**ECTS allocation:** 10

**Module Coordinator:** Darryl Jones

**Teaching Faculty:** Clare Clark; Darryl Jones; Bernice Murphy; Brendan O'Connell; Melanie Otto; Kevin Power; Mark Sweetnam; Björn Quiring; Ema Vyroubalova

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

**Assessment:** 5,000-6,000 word essay

#### **Description:**

The primary aim of this module is to offer students a foundational grounding in a range of issues of key importance to the study of English literature. The module is 'topped and tailed' by sessions which engage with the crucial impact of new technologies in the formation of the literary field -- and of culture more generally. In the first of these sessions, students will consider how printing radically altered the way in

which literature was conceived -- among other things, by making distinctive 'national' literatures possible. This session will be held in the Library's Early Printed Books department, where a range of materials -- including early editions of Shakespeare and Ben Jonson -- will be examined. The final session will consider how contemporary concepts of literature are being re-formed under the impact of the latest technological forms and practices. Between these two poles, the module will consider a range of other related issues, including: how literary periods come to be defined and re-defined; the history of the development of literary studies within the academy (including considering the papers of Edward Dowden, one of the first ever Professors of English literature); issues of interdisciplinarity; the impact of modern re-examinations of gender roles and imperialism on how we interpret the central texts of the literary canon.

### **Module Learning Aims**

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

### **Module Learning Outcomes**

Upon successful completion of this module, students should be able to:

- Explain how technology impacts on cultural formations
- Describe how the concept of what constitutes the literary field changes over time
- Explain how literary studies as a discipline and practice has developed over an extended period
- Describe how the business of literature is structured as a commercial practice

**Week 1:** Introduction [Darryl Jones]

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

**Week 3:** Periodicity [Darryl Jones]

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

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

**Week 6:** The discipline of English [TBC]

**Week 7** Reading Week

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

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

**Week 10:** Gender and the Canon [Bernice Murphy]

**Week 11:** Creative Writing [TBC]

**Week 12:** Starting a Literary Journal in Dublin: Roundtable

### **Primary Texts**

The titles below provide context or theoretical exploration of the issues covered in the module. A list of specific readings for each seminar will be circulated early in MT and most readings will be available on Blackboard.

- Benedict Anderson, *Imagined Communities: Reflections on the Origin and Spread of Nationalism* (London: Verso, 1983)
- Alan Bacon (ed.), *The Nineteenth-century History of English Studies* (Farnham, Surrey: Ashgate, 1998)
- Homi K. Bhabha, *The Location of Culture* (London: Routledge, 1994)
- Judith Butler, *Undoing Gender* (London: Routledge, 2004)
- John Carey, *The Intellectuals and the Masses: Pride and Prejudice among the Literary Intelligentsia, 1880-1939* (London: Faber & Faber, 1992)
- ---. *What Good are the Arts?* (London: Faber & Faber, 2005)
- Pascale Casanova, *The World Republic of Letters*, trans. M. B. DeBevoise (Cambridge, MA: Harvard University Press, 2004)
- Marilyn Deegan and Kathryn Sutherland, *Transferred Illusions: Digital Technology and the Forms of Print* (Farnham, Surrey: Ashgate, 2009)
- Lukas Erne, *Shakespeare and the Book Trade* (Cambridge: Cambridge University Press, 2013)
- Gerald Graff, *Professing Literature: An Institutional History* (Chicago: University of Chicago Press, 1987)
- John Guillory, *Cultural Capital: The Problem of Literary Canon Formation* (Chicago: University of Chicago Press, 1993)
- Adam Hammond, *Literature in the Digital Age: An Introduction* (Cambridge: Cambridge University Press, 2016)
- Ian Haywood, *The Revolution in Popular Literature: Print, Politics and the People, 1790-1860* (Cambridge: Cambridge University Press, 2004)
- Lawrence W. Levine, *Highbrow/Lowbrow: The Emergence of Cultural Hierarchy in America* (Cambridge, MA: Harvard University Press, 1988)
- D. F. McKenzie, *Bibliography and the Sociology of Texts* (London: British Library, 1986)
- Joe Moran, *Interdisciplinarity* (London: Routledge, 2010)
- Jonathan Rose, *The Intellectual Life of the British Working Classes* (New Haven: Yale University Press, 2002)
- David Vincent, *Literacy and Popular Culture: England 1750-1914* (Cambridge: Cambridge University Press, 1989)

## Course Optional Modules

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

### Michaelmas Term

#### ENP11020 Caribbean Literature

**ECTS allocation:** 10  
**Teaching Faculty:** Dr Melanie Otto  
**Contact Hours:** 1 x 2 hours/week in Michaelmas Term



**Assessment:** 5,000-6,000 word essay

**Description:**

This module aims to explore literary engagements with race and class, gender and sexuality, nation and diaspora in the modern and contemporary Caribbean.

**Module Learning Outcomes**

- Identify central themes and concepts in Caribbean literature
- Recognize and analyse themes, debates, and theories central to the study of Caribbean literatures and the literatures of the Caribbean diaspora
- Examine the connection between historical, political, and aesthetic contexts of Caribbean literatures and the literatures of the Caribbean diaspora
- Reflect and write critically on any topic in the areas studied

**Module Content**

Beginning with a discussion of foundational writers like Édouard Glissant and contemporary engagements with race, we will study a range of authors from the Caribbean, from well-known modernist writers such as Jean Rhys to contemporary poet Kei Miller. Focusing primarily on prose and poetry, texts include Anglophone Caribbean writing as well as translations from Spanish and French to reflect current trends in scholarship on the literatures produced in the Caribbean and the Caribbean diaspora.

**Primary Text and Schedule**

**Week 1:** The Caribbean archipelago and the Atlantic world:

- Édouard Glissant in Conversation with Manthia Diawara (interview)
- Annalee Davis, “White Creole Conversations” (interviews)

**Week 2:** The continental imagination:

- Pauline Melville, “Erzulie”, from *The Migration of Ghosts* (short story)

**Week 3:** Creolization and creole poetics:

- Édouard Glissant, selected essays
- Patrick Chamoiseau, Raphaël Confiant, Jean Bernabé, “In Praise of Creoleness” (essay)

**Week 4:** The diasporic imagination:

- Jean Rhys, selected stories

**Week 5:** “Woman version”:

- Jamaica Kincaid, *At the Bottom of the River* (short prose)

**Week 6:** The Caribbean and Latin America:

- Gabriel García Márquez, *Of Love and Other Demons* (novel)

**Week 7: Reading Week**

**Week 8:** “Fragments of epic memory”:

- Derek Walcott, *Omeros* (poetry)

**Week 9:** Derek Walcott, *Omeros* (continued)

**Week 10:** “Caliban takes up his pen”:

- George Lamming, “A Monster, a Child, a Slave” in *The Pleasures of Exile* (London: Michael Joseph, 1960) (essay)
- Roberto Fernández Retamar, “Caliban: Notes Toward a Discussion of Culture in Our America”, in *Caliban and Other Essays* (Minneapolis: University of Minnesota Press, 1989) (essay)

**Week 11:** Queer Caribbean:

- Michelle Cliff, *No Telephone to Heaven* (novel)

**Week 12:** Place and belonging:

- Kei Miller, *The Cartographer Tries to Map a Way to Zion* (poetry)

**ENP11027 So Many Selves: Representing the self in US Poetry, 1855-present**

**ECTS allocation:** 10

**Teaching Faculty:** Prof. Stephen Matterson

**Contact Hours:** 1 x 2 hours/week in Michaelmas Term

**Assessment:** 5,000-6,000 word essay

**Description:**

So many selves, so many sensuous worlds,  
As if the air, the mid-day air, was swarming  
With the metaphysical changes that occur,  
Merely in living as and where we live.  
—Wallace Stevens, from ‘Esthétique du Mal’

I can never be all the people I want and live all the lives I want. . . . I want to live and feel all the shades, tones, and variations of mental and physical experience possible in my life.  
—from Sylvia Plath’s Journal

We too are somehow impossible, formed of so many different things,  
Too many to make sense to anybody.  
We straggle on as quotients, hard-to-combine  
Ingredients, and what continues  
Does so with our participation and consent.  
—John Ashbery, from ‘The Wrong Kind of Insurance’

When a voice learns to sing it can be heard as dangerous  
when a voice learns to listen it can be heard as desperate.  
The self unlocked to so many selves.  
—Adrienne Rich, from ‘Inscriptions’

Americans battle between the ‘historical self’ and the ‘self self.’  
—Claudia Rankine, from *Citizen: An American Lyric*

Ideas of individualism and the self have formed a significant core in US culture and ideology, and in this option we explore how these ideas have been interrogated by US poets in the transition from the onset of modernity to the present. Introspection as part of the American Puritan legacy developed in complex ways via Romanticism to the concept of self-reliance; to oblique self-representation in Modernism, to racialised self-awareness, to the psychoanalytically-driven 'confessional' movement and to post-modern polyvalence with its approval of multi-form modes of identity.

We will examine these topics, along with the idea that the poem is the truest form of self-representation—with the poem as simultaneously the site of self-examination as well as a tool of self-making and self-celebration. Other core themes will be the relation between self and politics, poetry and war, poetry's presence in a highly racialised culture, the family, literary traditions, the intergenerational self—and the 'cooked' v. the 'raw.'

We'll usually focus on selected poems by one poet for each class; after a brief introduction each seminar will involve close critical readings, as well as referring to key critical essays

### **Module Learning Outcomes**

We'll learn about individual American poets and reflect on their poetry while developing contexts for larger understanding of their work. On successful completion of this module a student should be able to

- Identify and describe the characteristics of the poets studied and analyse their connections with other major authors and literary movements.
- Employ a highly developed range of interpretive strategies using appropriate critical vocabulary and theory.
- Examine US culture and history as contexts for the work of the poets on the course.
- Differentiate between the significant theorists and theories of poetry studies.
- Generate research questions through the applied techniques of literature review, bibliographic enquiry, database and archive search.
- Evaluate poetry in sophisticated written and oral presentation.

### **Primary Texts and Schedule**

**Week 1:** Introductory seminar with course outline

**Week 2:** Walt Whitman

**Week 3:** Emily Dickinson

**Week 4:** Countee Cullen and Langston Hughes

**Week 5:** Robert Frost and William Carlos Williams

**Week 6:** Robert Lowell

**Week 7:** Reading Week

**Week 8:** Sylvia Plath

**Week 9:** Elizabeth Bishop

**Week 10:** Gwendolyn Brooks and Adrienne Rich

**Week 11:** Allen Ginsberg

**Week 12:** Claudia Rankine/Conclusions

- W. H Auden, 'American Poetry' in *The Dyer's Hand* (1962)
- Allen Ginsberg, 'Sleeve Notes' for Bob Dylan, *Desire* (1975)
- Robert von Hallberg, *American Poetry and Culture, 1945–1980* (1988)
- Langston Hughes, 'The Negro Artist and the Racial Mountain' (1923)
- D. H. Lawrence, 'Walt Whitman' in *Studies in Classic American Literature* (1923)
- Robert Lowell, 'National Book Award Acceptance Speech' (1960)
- Adrienne Rich, 'When We Dead Awaken: Writing as Re-vision' (1971)

### **ENP11028 Shedunnit: Women's Crime Fiction from the 20th to 21st century**

**ECTS allocation:** 10

**Teaching Faculty:** Dr Clare Clarke

**Contact Hours:** 1 x 2 hours/week in Michaelmas Term

**Assessment:** Weekly reflective reading blog: 200 words per week in weeks 2-6; 8-12, and 5,000 essay

#### **Description:**

"The death of a beautiful woman is unquestionably the most poetical topic in the world," wrote Edgar Allan Poe, the acknowledged father of the modern detective genre, in 1846. This is borne out in his work; at the centre of the first two detective stories in the history of the genre – *The Murders in the Rue Morgue* and *The Mystery of Marie Roget* – are the bodies of beautiful dead women. Not only dead, but murdered, mutilated, broken. Not only described in unflinching detail to the reader, but gazed upon, lavished over, dissected by the "lynx eye" of Poe's detective, Chevalier Auguste Dupin. Dead women are problems to be solved by genius men. Men gaze at dead girls, the reader sharing that gaze and the resultant objectification of the victim.

This module seeks to explore how women crime writers have either co-opted or written back to the idea of the dead women as central to the crime story. Investigating and tracing the development of women's contribution to the crime genre, from the early 20<sup>th</sup> century, right up to the present day, the module explores the development of various crime sub-genres, including the clue puzzle form, developed by Agatha Christie, mid-20<sup>th</sup>-century noir fiction, which explored the dark recesses of the criminal psyche, second-wave feminist detective fiction, domestic noir, the true crime podcast, and the recent turn towards victim-focused narratives. This module will appeal to students with an interest in contemporary fiction and crime fiction, as it examines how the crime genre forces us to think about the differences between the law, justice, and morality, as well as exploring the intersections between issues of class, race, and gender with ideas about criminality and victimhood.

Content note: Many of the texts on this course feature murder, sexual assault, and abuse. Detailed content notes will be provided for each text.

## Module Learning Outcomes

By the end of this module students will be able to:

- Trace the emergence and development of the women's crime writing through the 19<sup>th</sup>, 20<sup>th</sup> and 21<sup>st</sup> centuries
- Identify and examine key themes in 20<sup>th</sup>-21<sup>st</sup> century crime and detective fiction by and about women
- Discuss the themes and concerns of the set texts in relation to their social, historical, and political contexts
- Close read and analyse the primary texts paying attention to form, structure, language
- think critically about the ways in which the crime genre depicts gender and victimhood in terms of class, gender, and race
- trace and interrogate developments in the history of crime fiction criticism, examining in detail a number of key approaches– Formalist, Foucauldian, Historicist, feminist
- Demonstrate skills in research, oral and written communication, and teamwork

## Preliminary Reading List:

**Week 1:** Introduction: texts and theories. Megan Pillow Davis, "Long Live the Girl Detective."

(2021) <https://electricliterature.com/long-live-the-girl-detective-by-megan-pillow/>

**Week 2:** Golden Age Detective Fiction: Agatha Christie, *The Body in the Library* (1942)

**Week 3:** The Femme Fatale: Vera Caspary, *Bedelia* (1945)

**Week 4:** The psycho-thriller: Patricia Highsmith, *Deep Water* (1957)

**Week 5:** Noir: Dorothy B. Hughes, *The Expendable Man* (1963)

**Week 6:** Feminist detective fiction: Gender: Sara Paretsky, *Bitter Medicine* (1987)

**Week 7:** READING WEEK (NO CLASSES)

**Week 8:** True Crime: Ann Rule, *The Stranger Beside Me* (1980) – its LONG so start early and do not read the 100 pages or so of epilogues!

**Week 9:** Domestic Noir: Gillian Flynn, *Gone Girl* (2012)

**Week 10:** Serial killer: Oyinkan Braithwaite, *My Sister, The Serial Killer* (2018)

**Week 11:** The "less-dead": Marie Rutkoski, *Real Easy* (2022)

**Week 12:** Victims: Danya Kukafka, *Notes on an Execution* (2022) and course conclusions.

Please note:

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

## Optional Module: Hilary Term

### ENP11026 Experiments with Time

**ECTS allocation:** 10  
**Teaching Faculty:** Prof. Darryl Jones  
**Contact Hours:** 1 x 2 hours/week in Hilary Term  
**Assessment:** 5,000-6,000 word essay

#### **Description:**

Modernity is fascinated by time. The modern world has gone through profound alterations in thinking about time. Charles Lyell's formulation of geological 'deep time' in the 1830s laid the foundations for modern geology and palaeontology, and therefore for thinking about the archaic status of the Earth and its life. Without Deep Time, the temporal framework which Darwinian evolution required would have been inconceivable. In the 1840s, the imposition of a standardized national (and international) 'Railway Time' became necessary in order for trains to run on time: without a standard and comprehensible railway transport system, the global reach of the British Empire would have been significantly foreshortened. The postulation of a 'fourth dimension' in the 1880s directly informed Einstein's theories of space-time. The discovery by Edwin Hubble in 1929 of galactic red shift, led to the big bang theory of the origin of the universe, and to speculations as to whether its expansion would increase indefinitely and thus lead, in accordance with the Second Law of Thermodynamics, to the inevitable heat death of the universe, black, frozen and remote; or, whether gravity would eventually overwhelm all other forces, making the universe contract back in on itself culminating in a satisfyingly apocalyptic 'big crunch'. Philosophically and culturally, the work of Nordau and Spengler on forms of degeneration and decline, and Bergson on time-flux, and of McTaggart and Broad on the metaphysics of time are very significant.

It is therefore understandable, perhaps, that in *Time and Western Man* (1927), Wyndham Lewis was to criticize what he saw as the Western intelligentsia's misguided obsession with temporality. The same year saw the publication of J.W. Dunne's *An Experiment with Time*. Dunne, a pioneering Irish aeronautical engineer, was inspired by the apparent premonitory quality of his own dreams; coupled with his reading of H. G. Wells and his understanding of the implications of Relativity, this led him to posit with great seriousness the notion of "Absolute Time", with an absolute past, present and future. The present moment of this "absolute time" must contain all the moments, "past", "present", and "future", of all the subordinate dimensions of Time.' His own work,



Dunne claimed, contained 'the first scientific argument for human immortality'. After reading Dunne, Jorge Luis Borges wrote a series of essays on time across the 1930s and '40s: 'The Doctrine of Cycles', 'A History of Eternity', 'Time and J. W. Dunne', 'Circular Time', and finally 'A New Refutation of Time'. Reading Dunne also inspired J.B. Priestley to write his series of 'time plays' in the 1930s and 40s: *Dangerous Corner* (1932), *Time and the Conways* (1937), *An Inspector Calls* (1945), and several others. From Hardy and Wilde to Joyce and Woolf to Tolkien and Lewis, few writers were unaffected by these ideas about time. In this module, we will look at a number of these literary responses, from the 1880s to the 1950s.

## Module Learning Outcomes

The student will be expected to gain detailed knowledge and understanding of the primary literary texts, and of some of the scientific and philosophical ideas which inform them.

Students studying this module will develop:

- critical skills in the close reading and analysis of texts
- an ability to demonstrate knowledge of a range of texts, genres, and critical approaches
- an ability to discuss a range of texts in their intellectual, historical and critical contexts
- an informed awareness of formal and aesthetic dimensions of literature and an ability to offer cogent analysis of their workings in specific texts
- a sensitivity to generic conventions and to the shaping effects on communication of historical circumstances, and to the affective power of language
- an ability to articulate and substantiate an imaginative response to literature
- an ability to articulate knowledge and understanding of concepts and theories relating to the texts studied
- an ability to demonstrate skills in critical reasoning, including the ability to assess other critical readings
- skills of effective communication and argument

## Learning Aims:

We are going to read a selection of literary works from the late-nineteenth and early twentieth centuries, all of which are centrally engaged with the problem of time. In physics, philosophy, social and cultural life, and in industry and business, time was being redefined, taking on new meanings. Imaginative literature became the perfect medium for exploring some of these new definitions and implications of time.

**Week 1:** Introduction: T. S. Eliot, 'Burnt Norton', from *Four Quartets* (1943)

**Week 2:** C. H. Hinton, 'What is the Fourth Dimension?' (1880); Edwin Abbott, *Flatland* (1884).

**Week 3:** H. G. Wells, *The Time Machine* (1895)

**Week 4:** J. W. Dunne, *An Experiment with Time* (1927)

**Week 5:** John Buchan, 'Space' (1911); *The Gap in the Curtain* (1932)

**Week 6:** H. G. Wells, *The Shape of Things to Come* (1933)

**Week 7:** Reading Week

**Week 8:** J. B. Priestley, *Time and the Conways* (1938) and *An Inspector Calls* (1945).

**Week 9:** Jorge Luis Borges, 'Tlön, Uqbar, Orbis Tertius' (1940); 'Time and J. W. Dunne' (1940); 'A New Refutation of Time' (1946).

**Week 10:** Dorothy Macardle, *The Unforeseen* (1945)

**Week 11:** Rumer Godden, *A Fugue in Time* (1945)

**Week 12:** Philippa Pearce, *Tom's Midnight Garden* (1958)

- John Baxendale, *Priestley's England: J. B. Priestley and English Culture* (Manchester: Manchester University Press, 2007)
- Henri Bergson, *Time and Free Will* (1889)
- J. W. Dunne, *The Serial Universe* (1932)
- T. S. Eliot, *Four Quartets* (1936-43)
- Trish Ferguson, ed. *Victorian Time: Technologies, Standardizations, Catastrophes* (2013)
- Trish Ferguson, ed. *Literature and Modern Time: Technological Modernity; Glimpses of Eternity; Experiments with Time* (2020)
- James Gleick, *Time Travel: A History* (2016)
- Stephen Jay Gould, *Time's Arrow, Time's Cycle* (1987)
- Stephen Kern, *The Culture of Time and Space, 1880-1918* (2003)
- Wyndham Lewis, *Time and Western Man* (1927)
- Jesse Matz, 'J. B. Priestley in the Theater of Time', *Modernism/Modernity*, 19/2 (April 2012),
- Mark O'Connell, "'How to handle eternity': infinity and the theories of J. W. Dunne in the fiction of Jorge Luis Borges and Flann O'Brien's *The Third Policeman*", *Irish Studies Review*, 17:2 (2009)
- J. B. Priestley, *Man and Time* (1964)
- Wolfgang Schivelbusch, *The Railway Journey: The Industrialization of Time and Space in the Nineteenth Century* (1987; 2nd edn, 2014)
- Victoria Stewart, 'J. W. Dunne and Literary Culture in the 1930s and 1940s', *Literature and History* 17/2 (2008)

### **ENP11035 Deleuze and Literature: Conceptualizing the Creative Process**

**ECTS allocation:** 10

**Teaching Faculty:** Dr Björn Quiring

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

**Assessment:** 5,000-6,000 word essay

#### **Description:**

Trying to understand the creative act and its embeddedness in life, the philosopher Gilles Deleuze produced an extremely rich and complex work that is nowadays acknowledged as groundbreaking and has decisively influenced the humanities. Deleuzian concepts like "nomad thought", "body without organs", "desiring machines", "schizoanalysis", "micropolitics" and "multiplicity" are bandied about in diverse fields, especially cultural studies. However, really understanding them is undeniably very difficult.

The seminar offers several points of access to the work of Deleuze: firstly, we will read some of his early, more conventional and therefore less difficult texts. Afterwards, we will dip into some chapters from his main works, first and foremost from his magnum opus "A Thousand Plateaus" that he wrote together with Félix Guattari. Furthermore, we will study some of the short articles he wrote on

literary texts. (Deleuze was very interested in literature, especially Anglo-American literature, and in the way it uses the forces of language.) Additionally, we will read some literary texts that Deleuze liked and engaged with in his books and essays: works by Herman Melville, Lewis Carroll, Henry James, T. E. Lawrence, Samuel Beckett and others.

## Module Learning Outcomes

Upon successful completion of the module students should be able to

- read the complex texts by Gilles Deleuze and the considerable number of scholars who have been influenced by him with a better understanding.
- Look at texts (and other aspects of cultural production) from a Deleuzian, processual perspective and thus discover new aspects of them
- Engage critically with the multi-faceted reception history of Gilles Deleuze

## Primary Texts and Schedule

**Week 1:** Introductory seminar with course outline

Additional reading: Jorge Luis Borges, "Tlön, Uqbar, Orbis Tertius"

**Week 2:** Early philosophical work: *Empiricism and Subjectivity*: "The Problem of Knowledge and Ethics", "David Hume"

**Week 3:** Early essays on literature: "Introduction to *The Nun* by Denis Diderot", "Instincts and Institutions", "How Jarry's Pataphysics Opened the Way for Phenomenology", "The Philosophy of Crime Novels"

Additional readings: Denis Diderot, *The Nun* (Excerpts), Alfred Jarry, *Exploits and Opinions of Dr. Faustroll, Pataphysician* (Excerpts)

**Week 4:** *Difference and Repetition*: "The Image of Thought"

**Week 5:** *Logic of Sense* (Excerpts)

Additional reading: Lewis Carroll, *Through the Looking-Glass* (Excerpts)

**Week 6:** *Anti-Oedipus* (Excerpts)

**Week 7:** Reading Week

**Week 8:** On Beckett: "The Exhausted"

Additional readings: Samuel Beckett "Ghost Trio", "Quad", "...But the Clouds...", "Nacht und Träume"

**Week 9:** *A Thousand Plateaus*: "Geology of Morals"

Additional readings: H. P. Lovecraft/E. Hoffmann Price, "Through the Gates of the Silver Key", Arthur Conan Doyle, "When the World Screamed"

**Week 10:** *A Thousand Plateaus*: "Postulates of Linguistics" and excerpt from "Three Novellas"

Additional reading: Henry James, *In the Cage*

**Week 11:** *A Thousand Plateaus*: "Treatise on Nomadology"

**Week 12:** Late essays on literature: "The Shame and the Glory: T. E. Lawrence", "Bartleby or The Formula"

Additional readings: T. E. Lawrence, *The Seven Pillars of Wisdom* (Excerpts), Herman Melville, "Bartleby the Scrivener"

**Preliminary Secondary Reading List:**

- Samuel Beckett "Ghost Trio", "Quad", "...But the Clouds...", "Nacht und Träume", in: *The Complete Dramatic Works*, London: Faber and Faber, 1986.
- Jorge Luis Borges, "Tlön, Uqbar, Orbis Tertius", in: *Labyrinths*, trans. James E. Irby, New York: New Directions, 2007.
- Lewis Carroll, *Through the Looking-Glass*, in: *Alice's Adventures in Wonderland and Through the Looking-Glass*, ed. Hugh Haughton, London: Penguin, 1998.
- Gilles Deleuze/Félix Guattari, *Anti-Oedipus: Capitalism and Schizophrenia I*, trans. Robert Hurley, Mark Seem and Helen R. Lane, Minneapolis: University of Minnesota Press, 2008.
- Gilles Deleuze, "Bartleby or The Formula", in: *Essays Critical and Clinical*, trans. Michael A. Greco and Daniel W. Smith, Minneapolis: University of Minnesota Press, 1997.
- Gilles Deleuze, "David Hume", in: *Pure Immanence: Essays on a Life*, trans. John Rajchman and Anne Boyman, New York: Zone Books, 2012.
- Gilles Deleuze, *Difference and Repetition*, trans. Paul Patton, London: Continuum, 2008.
- Gilles Deleuze, *Empiricism and Subjectivity: An Essay on Hume's Theory of Human Nature*, trans. Constantin V. Boundas, New York: Columbia University Press, 2001.
- Gilles Deleuze, "The Exhausted", in: *Essays Critical and Clinical*, trans. Michael A. Greco and Daniel W. Smith, Minneapolis: University of Minnesota Press, 1997.
- Gilles Deleuze, "How Jarry's Pataphysics Opened the Way for Phenomenology", in: *Desert Islands and Other Texts: 1953-1974*, ed. David Lapoujade, trans. Michael Taormina, Los Angeles/Cambridge, Mass.; Semiotext(e)/MIT Press, 2004.
- Gilles Deleuze, "Instincts and Institutions", in: *Desert Islands and Other Texts: 1953-1974*, ed. David Lapoujade, trans. Michael Taormina, Los Angeles/Cambridge, Mass.; Semiotext(e)/MIT Press, 2004.

- Gilles Deleuze, "Introduction to *The Nun* by Denis Diderot", in: *Letters and Other Texts*, ed. David Lapoujade, trans. Ames Hodges, South Pasadena: Semiotext(e), 2020.
- Gilles Deleuze, *The Logic of Sense*, trans. Constantin V. Boundas and Mark Lester, London: Continuum, 2011.
- Gilles Deleuze, "The Philosophy of Crime Novels", in: *Desert Islands and Other Texts: 1953-1974*, ed. David Lapoujade, trans. Michael Taormina, Los Angeles/Cambridge, Mass.; Semiotext(e)/MIT Press, 2004.
- Gilles Deleuze, "The Shame and the Glory: T. E. Lawrence", in: *Essays Critical and Clinical*, trans. Michael A. Greco and Daniel W. Smith, Minneapolis: University of Minnesota Press, 1997.
- Gilles Deleuze/Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia II*, trans. Brian Massumi, Minneapolis: University of Minnesota Press, 2005.
- Denis Diderot, *The Nun*, trans. Russell Goulbourne, Oxford: Oxford University Press, 2005.
- Arthur Conan Doyle, "When the World Screamed", in: *The Complete Professor Challenger Stories*, London: Wordsworth Editions, 1989.
- Henry James, *In the Cage*, in: *The Turn of the Screw and In the Cage*, New York: Modern Library, 2001.
- Alfred Jarry, *Exploits and Opinions of Dr. Faustroll, Pataphysician*, trans. Simon Watson Taylor, Boston: Exact Change, 1996.
- T. E. Lawrence, *The Seven Pillars of Wisdom*, London: Penguin, 2019.
- H. P. Lovecraft, "Through the Gates of the Silver Key", in: *The Dreams in the Witch House and Other Weird Stories*, ed. S. T. Joshi, London/New York: Penguin, 2004.
- Herman Melville, "Bartleby the Scrivener", in: *Billy Budd, Bartleby and Other Stories*, ed. Peter Coviello, London/New York: Penguin, 2016.

### **ENP11037 American Gothic Historical Fiction**

**ECTS allocation:** 10  
**Teaching Faculty:** Dr Dara Downey  
**Contact Hours:** 1 x 2 hours/week in Hilary Term  
**Assessment:** 5,000-6,000 word essay

#### **Description:**

This module explores a range of texts by American and US writers from the end of the twentieth century and the beginning of the twenty first, all of which are set in and reimagine an earlier period of history in the United States, Mexico, and across the Atlantic world. In particular, it focuses on novels that fit (more or less) into Linda Hutcheon's category of "historiographic metafiction," which she describes as "popular [...] novels whose metafictional self-reflexivity (and intertextuality) renders their implicit claims to historical veracity somewhat problematic, to say the least." In other words, these are texts that do not so much reflect or reproduce the historical past, but rather problematise our assumptions about how we know anything at all about previous decades and centuries, and what narratives we have been repeating in uncritical or even problematic ways. Within this categorisation, the module examines texts that could also be considered to be gothic. In doing so, we will explore the ways in which the gothic as a mode is dedicated to the unearthing of unspeakable secrets from the past, and how it narrates the difficulties and consequences of doing so.

The module aims overall to introduce students to novels they may not have encountered previously, as well as to encourage them to view more familiar texts, such as *Interview With the Vampire*, in a new light. Some obvious choices, such as Toni Morrison's *Beloved* and Margaret Atwood's *Alias Grace*, are therefore absent from the module itself, but will most likely hover in the background of class discussions. And while we do not directly study texts examining the lives and histories of Indigenous peoples in the Americas, their absent presence will also inform and nuance our readings of the set texts. Overall, the module aims to offer new insights into our understandings of issues such as racialised differences, gender and sexuality, class relations, and the narrative forms used to dramatise and complicate them.

## Module Learning Outcomes

The student will be expected to gain detailed knowledge and understanding of the primary literary texts, and of some of the theoretical ideas and historical contexts that inform them. Students studying this module will develop:

- critical skills in the close reading and analysis of texts.
- an ability to demonstrate knowledge of a range of texts, genres, and critical approaches.
- an ability to discuss a range of texts in their intellectual, historical, and critical contexts.
- an informed awareness of formal and aesthetic dimensions of literature, and an ability to offer cogent analysis of their workings in specific texts.
- a sensitivity to generic conventions and to the shaping effects on narrative form and scope of historical circumstances.
- an ability to articulate and substantiate an imaginative response to literature.
- an ability to articulate knowledge and understanding of concepts and theories relating to the texts studied.
- an ability to demonstrate skills in critical reasoning, including the ability to assess and synthesise other critical readings.
- skills of effective written and oral communication and argument.

## Learning Aims:

We will be reading a selection of literary works from the late-twentieth and early twenty-first centuries, all of which conjure up an earlier period in American history. In a variety of academic fields as well as in popular culture, our relationship to history was being redefined during this period, taking account of new understandings of history as constructed and ideologically motivated. Imaginative literature, and particularly the gothic and supernatural fiction, became the perfect medium for exploring some of these new definitions and implications of history as the millennium came to an end, and a new one began.

**Week 1:** Introduction

**Week 2:** Anne Rice, *Interview With the Vampire* (1976)

**Week 3:** Octavia Butler, *Kindred* (1979)

**Week 4:** Valerie Martin, *Mary Reilly* (1990)



**Week 5:** Jewelle Gomez, *The Gilda Stories* (1991)

**Week 6:** Elizabeth Hand, *Wylding Hall* (2015)

**Week 7:** Reading Week

**Week 8:** Victor LaValle, *The Ballad of Black Tom* (2016)

**Week 9:** Colson Whitehead, *The Underground Railroad* (2016)

**Week 10:** Sarah Schmidt, *See What I Have Done* (2017)

**Week 11:** Silvia Moreno-Garcia, *Mexican Gothic* (2020)

**Week 12:** Conclusions

- John Baxendale, *Priestley's England: J. B. Priestley and English Culture* (Manchester: Manchester University Press, 2007)
- Henri Bergson, *Time and Free Will* (1889)
- J. W. Dunne, *The Serial Universe* (1932)
- T. S. Eliot, *Four Quartets* (1936-43)
- Trish Ferguson, ed. *Victorian Time: Technologies, Standardizations, Catastrophes* (2013)
- Trish Ferguson, ed. *Literature and Modern Time: Technological Modernity; Glimpses of Eternity; Experiments with Time* (2020)
- James Gleick, *Time Travel: A History* (2016)
- Stephen Jay Gould, *Time's Arrow, Time's Cycle* (1987)
- Stephen Kern, *The Culture of Time and Space, 1880-1918* (2003)
- Wyndham Lewis, *Time and Western Man* (1927)
- Jesse Matz, 'J. B. Priestley in the Theater of Time', *Modernism/Modernity*, 19/2 (April 2012),
- Mark O'Connell, "'How to handle eternity': infinity and the theories of J. W. Dunne in the fiction of Jorge Luis Borges and Flann O'Brien's *The Third Policeman*", *Irish Studies Review*, 17:2 (2009)
- J. B. Priestley, *Man and Time* (1964)
- Wolfgang Schivelbusch, *The Railway Journey: The Industrialization of Time and Space in the Nineteenth Century* (1987; 2nd edn, 2014)
- Victoria Stewart, 'J. W. Dunne and Literary Culture in the 1930s and 1940s', *Literature and History* 17/2 (2008)

#### **ENP11004 Practice of Poetry (Audit Only)**

**ECTS allocation:** 0 Credit (Audit Only)

**Teaching Faculty:** Professor Harry Clifton MT, Dr Seán Hewitt HT

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

This non-assessed course will take place over both terms, and is intended for students with a strong interest in both the writing and criticism of poetry. Each weekly session will last for two hours, and

will be moderated by contemporary Irish poet and former Ireland Professor of Poetry Harry Clifton, and the poet and critic Dr Seán Hewitt.

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

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

## **Assessment**

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

## **How to apply**

Students who choose this module will complete both the Michaelmas and Hilary term workshops with Harry Clifton and Seán Hewitt. Students may apply by submitting a short letter outlining their interests and practice in this area, together with a sample of their work (4-6 poems/2 A4 pages maximum per poem. Submissions should be marked 'For attention of Professor Harry Clifton' to [cliftonh@tcd.ie](mailto: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 16<sup>th</sup>/17<sup>th</sup> 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

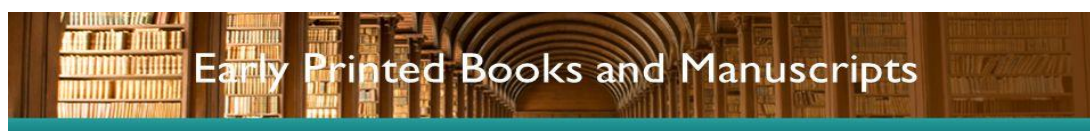
In this module, we will explore some key concerns of contemporary poetry, including race, sexuality and the environment, and will look at a range of poets working in both traditional and non-traditional forms. Using sample poems provided in class, alongside critical materials, we will develop an informed 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.



### Manuscripts & Archives Research Library

[msscripts@tcd.ie](mailto:msscripts@tcd.ie)

<http://www.tcd.ie/Library/manuscripts>

### Early Printed Books

[epbooks@tcd.ie](mailto:epbooks@tcd.ie)

<http://www.tcd.ie/Library/epb>



## **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 by Friday of week 6 of Michaelmas Term

#### **ENP11022 Perspectives in Modern and Contemporary Literary Studies (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 Friday of week 11 of Michaelmas Term

#### **ENP11005 Research Skills for Postgraduate English (Due Monday 27 November 2023)**

End-of-term-presentation is due on Monday of week 12 of Michaelmas Term.

#### **ENP11022 Perspectives in Modern & Contemporary Literary Studies (Monday 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)**

#### **ENP11020 Caribbean Literature (Due Monday 8 Jan. 2024)**

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

#### **ENP11027 So Many Selves: Representing the self in US Poetry, 1855-present (Due Monday 8 Jan. 2024)**

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

#### **ENP11028 Shedunnit: Women's Crime Fiction from the 19th to 21st century (Due Monday 8 Jan. 2024)**

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

#### **ENP11022 Perspectives in Modern and Contemporary Literary Studies (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)**

#### **ENP11022 Perspectives in Modern & Contemporary Literary Studies (Due Mon 24 April 2024)**

The second HT 2,500-3,000 words essay is due by week 1 of Trinity Term

**ENP11012 Mapping the Literary Field (Due Tuesday 2 May 2023)**

The 5,000-6,000 words essay is due by week 2 of Trinity Term.

**ENP11026 Experiments with Time (Due Monday 7 May 2024)**

The 5,000-6,000 words essay is due two week 3 of Trinity term.

**ENP11035 Deleuze and Literature: Conceptualizing the Creative Process(Due Monday 7 May 2024)**

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

**ENP11037 American Gothic Historical Fiction (Due Monday 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 Modern and Contemporary Literature Studies Court of Examiners (November/December 2024)**

Further to the Court of Examiners meeting, with external examiner, Professor Christine Ferguson of Stirling University, the Master in Philosophy in MCLS 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 2024.

## Coursework Submission Requirements

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

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](http://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-ie.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.

<b>TCD Grading System</b>		
<b><i>Class</i></b>	<b><i>Numerical Mark</i></b>	<b><i>Equivalent Grade (US)</i></b>
<b>I</b>	70 -100%	A+
<b>II.1</b>	65 – 69%	A
	60 – 64%	A-
<b>II.2</b>	57 – 59%	B+
	54 – 56%	B
	50 – 53%	B-
<b>III</b>	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)

In the final phase of the course, you will complete a dissertation (15,000-16,000 words), allowing you to pursue in-depth research on a subject of your choice under the expert supervision of an appropriate staff member.

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 School of English teaching staff.

The dissertation is an independent research project and a central element of the M.Phil. Students will receive supervision throughout the research and writing process, where the supervisor will read drafts and offer oral and/or written feedback. 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 (held in School library)
- Submit a PDF version of your dissertation by **2 September 2024 to Blackboard. A PDF must also be emailed to: [wilde@tcd.ie](mailto: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.
- 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/Calibri/Arial and 12-point sized font

### FORMAT:

TITLE PAGE (with statement bottom page)  
DECLARATION (signed)  
ACKNOWLEDGEMENTS  
TABLE OF CONTENTS  
SUMMARY/ABSTRACT (approx. 1 page)  
INTRODUCTION  
CHAPTERS (3-4 USUALLY)  
CONCLUSION

### TITLE PAGE:

The title page should have the following:

- (i) Dissertation 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 Modern and Contemporary Literary Studies, School of English, Trinity College Dublin, the University of Dublin, August 2024.

### **DECLARATION PAGE (must be signed)**

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

Signed.....

August 2024

### **Planning Your Dissertation**

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

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

Make sure that your proposal is relevant. Remember that this is a modern and contemporary literature course; therefore, please don't turn up asking to write on a writer or a topic that does not fall under this remit. And while we have had dissertations in the past that included material on TV programmes, the literary component must remain paramount.

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

Supervisors will be assigned by us AFTER this meeting. Your supervisor will be a member of staff from the School of English.

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

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

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

## 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 Christine Ferguson, University of Stirling is the M.Phil. External Examiner.

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 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.

All **new entrant students** will receive their Student ID card once they have completed registration. An email will be sent to your TCD account requiring you to upload your ID image here: <https://tcard.tcd.ie/Account/Login>

We will also ask you to confirm the address the ID is to be sent. Be advised that you will need a valid TCD student card to gain access to the Campus.

### **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](http://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, Victorian literature, periodicals, 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 offered in the first week of Michaelmas Term. Info here: <https://www.tcd.ie/library/using-library/>

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](mailto:president@gsu.tcd.ie), or [vicepresident@gsu.tcd.ie](mailto: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/](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](mailto: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>