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Module Descriptions

Required Modules:

Perspectives in Irish Writing 13-14

Single Authors: 15-16
Swift
Yeats
Joyce
Beckett

Option Modules:

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M.PHIL. in IRISH WRITING

Course Director:
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Room 4023 Arts Building epatten@tcd.ie
01-869 1299

Course Administrator:
[tbc]
Administrator's Office,
Ground Floor, Oscar Wilde Centre oscar@tcd.ie
01-896 2885

General Course Outline:
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 EXAM TERM, students begin working on their dissertations.

Weighting of Credits:
The total weighting for European Credit Transfer and Accumulation System (ECTS) is 90,
broken down as follows:

Taught elements: 60 ECTS
Dissertation: 30 ECTS

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.

The European norm for full-time study over one academic year is 60 credits. The Trinity academic year is 40 weeks from the start of Michaelmas Term to the end of the annual examination period. 1 ECTS credit represents 20-25 hours estimated student input, so a 10-credit module will be designed to require 200-250 hours of student input including class contact time and assessments.

ECTS credits are awarded to a student only upon successful completion of the course year. Progression from one year to the next is determined by the course regulations. Students who fail a year of their course will not obtain credit for that year even if they have passed certain component courses. Exceptions to this rule are one-year and part-year visiting students, who are awarded credit for individual modules successfully completed."
Taught Elements:

Required Modules

**Perspectives in Irish Writing (20 ECTS)**

This is a weekly series of lectures and seminars (two hours per week) on the history and contexts of Irish Writing from the late sixteenth to the present day. This course is given by various lecturers from the School of English.

**Single Authors (20 ECTS)**

This module, taught in a weekly two-hour seminar, covers the work of four major individual authors from the Irish literary tradition. In Michaelmas term we study Swift and Yeats, and in Hilary term, Joyce and Beckett, as below:

**Michaelmas Term:**

- Weeks 1 - 6  Swift (Prof Aileen Douglas)
- Week 7  Study Week
- Weeks 8 - 12  Yeats (Prof Eve Patten)

**Hilary Term:**

- Weeks 1 - 6  Joyce (Prof Samuel Slote)
- Week 7  Study Week
- Weeks 8 - 12  Beckett (Prof Chris Morash)
Option Modules

Students are required to select one of the options offered in Michaelmas Term and one of those offered in Hilary Term. Please inform the Course Administrator of your choice of Michaelmas Term option by the end of the second week, your choice of Hilary Term option by the end of Michaelmas Term: please note the earlier deadline if you wish to apply for the Creative Writing workshop. (Students are permitted to audit the options in which they have not enrolled with the exception of Option 5).

Michaelmas Term:

1. Writing the Troubles (10 ECTS)
   This is taught by Prof Terence Brown in a weekly 2-hour seminar

2. Ireland on Stage (10 ECTS)
   This is taught by Prof Julie Bates in a weekly 2-hour seminar

Hilary Term:

3. Big House Literature (10 ECTS)
   This is taught by Prof Paul Delaney in a weekly 2-hour seminar

4. Irish Poetry after Yeats (10 ECTS)
   This is taught by Prof Tom Walker in a weekly 2-hour seminar

5 Creative Writing (10 ECTS)
   This is taught by the Irish Writer Fellow in a weekly 2-hour workshop, open only to students selected upon presentation of a portfolio of recent creative work. Portfolios should be presented to the Course Administrator by December 2015

The Briena Staunton Practice of Writing Seminar

This is a series of eight talks for the M.Phil. in Creative Writing during which writers will speak about their own experience of the practice of writing. This is open to students in the M.Phil. in Irish Writing and M.Phil. in Literary Translation as an audit option. This seminar is moderated by Professor Deirdre Madden and Professor Gerald Dawe.
Taught Element Timetables:

TERM 1: MICHAELMAS TERM 2015

Tuesday 10 – 12 Perspectives in Irish Writing
2 – 4 Writing the Troubles (Option)

Wednesday 10 – 12 Ireland on Stage (Option)

Thursday 10 – 12 Single Author

TERM 2: HILARY TERM 2016

Tuesday 10 – 12 Perspectives in Irish Writing
12 – 1 The Briena Staunton Practice of Writing Seminar (Audit Option)

Wednesday 10 – 12 Big House Literature (Option)
2 – 4 Irish Poetry after Yeats (Option)

Thursday 10 – 12 Single Author

Friday: 10 – 12 Creative Writing (Option)

All classes take place in the seminar room on the first floor of the Oscar Wilde Centre unless otherwise stated.
Schedule and Deadlines 2015-2016

ESSAY SUBMISSION

Michaelmas term (28 September –18 December 2015)

1. Students are required to submit ONE essay relating to the Perspectives in Irish Writing module and ONE essay on EITHER Swift OR Yeats. The essay relating to the Perspectives in Irish Writing is 4000 words, due by Friday of week 12 of Michaelmas Term (18 December 2015). The essay on EITHER Swift OR Yeats is 4000 words and is due by the Friday of week 1 of Hilary term (22 January 2016).

2. Students are required to submit ONE essay relating to their chosen option in this term. This essay is 4000 words with submission by the Friday of week 3 of Hilary term (5 February 2016).

Hilary term (18 January –8 April 2016)

3. Students are required to submit ONE essay relating to the Perspectives in Irish Writing module and ONE essay on EITHER Joyce OR Beckett. The essay relating to the Perspectives in Irish Writing course is 4000 words, due on the Friday of week 12 of Hilary Term (8 April 2016). The essay on EITHER Joyce OR Beckett is 4000 words and is due by the Friday of week 2 of Trinity Exam Term, 22 April 2016

4. Students are required to submit ONE essay relating to their chosen option in this term. This essay is 4000 words with submission by the Friday of week 4 of Trinity Exam Term, 6 May 2016

5. Submission by 2 December 2015 of portfolios for students wishing to apply for Creative Writing Option in Hilary Term 2016

Submission of Creative Writing Option work by the Friday of week 4 in Trinity Exam Term May 2016

Week 12 of Hilary term (4 April)
Indication and preliminary discussion of dissertation topics.

1 June 2016
Dissertation titles and outlines to be presented to supervisor for approval by course director.

May – August 2016
Consultations between students and supervisors on dissertations on the basis of individual arrangement.

31 August 2016
Submission of dissertation.

Award of degree to successful candidates at Spring Commencements in 2017.
Assessment Information:
The course is assessed by means of presented papers and a dissertation. Students must submit essays relating to their compulsory courses and to their chosen options. In the case of the Creative Writing Option, students present a portfolio of work.

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

Papers should be presented to the Course Administrator before or on the due date. Essays and dissertations must not exceed the designated word count. Work exceeding the word count may be penalised. Presented papers are kept on file by the School of English.

PLEASE KEEP A DIGITAL COPY OF ALL PRESENTED WORK

Requests for extensions should be directed to Professor Patten, and will only be granted in exceptional circumstances. In the case of extensions requested on medical grounds, documentation may be required.

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

In order to be awarded a distinction, a student must satisfy all of the following four criteria:
1) they must achieve a mark of 70% in the dissertation element of the course (the dissertation amounts to 30 ECTS)
2) they must achieve an average mark of at least 68% (without the benefit of rounding up) in the taught modules of the course (these total 60 ECTS)
3) they must achieve a mark of at least 70% in at least half of the taught modules (ie modules amounting to an aggregate of 30 ECTS)
4) they cannot fail any course module

Grade Descriptors:
Although the MPhil degree is awarded on a Distinction/Pass/Fail basis, individual assignments within the MPhil 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.

Weighting of Assessed Elements

Dissertation = 34%
Perspectives in Irish Writing Essay (x2) + Single Major Authors Essays (x2) = 33%
Option Essays (x2) or Option Essay + Creative Writing Option = 33%

Presentation of Dissertations

Dissertation (30 ECTS)

The dissertation must be between 12,000 and 15,000 words, on a topic chosen in consultation with the MPhil course directors and supervised during the summer by a member of the teaching staff. Dissertations must be bound in accordance with the University regulations and guidelines, available from the Course Administrator. A word count should be included at the end of the dissertation. Three copies should be presented. The dissertation must not exceed the designated word count. Work exceeding the word count may be penalised.

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

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

Please note that students who are required to make minor revisions to their dissertations must complete them within two months from the date of the Court of Examiners meeting. Where major revisions are requested, the student must re-register for a six-month period and pay the appropriate fee.

Complete guidelines are available from the Course Administrator.
General Information:

Library:

The course is structured to allow students to spend a good deal of time in the library. It is conceived as very much a reading course which directs students in various aspects of the field. Reading lists should not be treated as simply lists of set texts but as guides to the individual subject areas.

There are two departments of the University library with significant holdings for literary students:

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

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

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

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

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

Computer Access:

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

Blackboard:

Blackboard is TCD’s online learning environment. Some courses in the M.Phil. use Blackboard to provide additional learning materials, links to relevant websites, or simply to post notices. Check with your module co-ordinator as to whether or not a given module will be using Blackboard. Access to Blackboard is through https://mytcd.ie

General Regulations:

Photograph

All students must supply (by Friday, 9 October 2015) to the Course Administrator a recent photograph and current address, email address and Dublin telephone number.
Noticeboard
It is the individual student's responsibility to note announcements relating to the course that are posted on the noticeboard in the Oscar Wilde Centre.

Timetabling
The course timetable is posted on the noticeboard in the Oscar Wilde Centre. Any changes to the schedule will be posted there.

Illness
Please inform the Course Administrator of absence due to illness. The College Health Centre is beside the Samuel Beckett Theatre.

Graduation
It is the individual student's responsibility to contact the Proctor's Office about the process of graduation. The address is: Academic Registry, Watts Building, College; phone: 896 1218. Email: graduation@tcd.ie

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

Students' Union and Graduate Students' Union
The Students' Union represents all students in College, having five full-time officers (President, Publicity, Education, Welfare, Entertainments). It has two shops on campus. 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; for 2015-16 they are the President, Katie Crowther, and the Vice-President, Dr Gianna Hegarty. As the head and public face of the Union, Ms Katie Crowther is responsible for strategy and policy formulation, whilst sitting on a wide range of committees. Dr Hegarty is the Union's Education and Welfare Officer and advises students on matters such as academic appeals and supervisor relationships. He is also available to help on more personal matters, such as financial concerns, illness and bereavement. Any discussions about such concerns are treated with the strictest confidentiality. Contact: president@gsu.tcd.ie, or vicepresident@gsu.tcd.ie.

Postgraduate students may use the Graduate Common Room in House 7, Front Square. Keys are distributed by the GSU at the beginning of the year.

Postgraduate Advisory Service
The Postgraduate Advisory Service is a unique and confidential service available to all registered postgraduate students in Trinity College. It offers a comprehensive range of academic, pastoral and professional supports dedicated to enhancing your student experience.
Who?
The Postgraduate Advisory Service is led by the Postgraduate Support Officer who provides frontline support for all Postgraduate students in Trinity. The Postgrad Support Officer will act as your first point of contact and a source of support and guidance regardless of what stage of your Postgrad you’re at. In addition each Faculty has three members of Academic staff appointed as Postgraduate Advisors who you can be referred to by the Postgrad Support Officer for extra assistance if needed.

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

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

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

If you have any queries regarding your experiences as a Postgraduate Student in Trinity don’t hesitate to get in touch with us.
https://www.tcd.ie/Senior_Tutor/postgraduateadvisory/

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.

Accessibility and Oscar Wilde Centre
Please consult Trinity Accessible Information Policy at http://www.tcd.ie/about/policies/accessible-infopolicy.php#events
House Rules for Oscar Wilde Centre:

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

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

Conserve electricity; last person out switches lights off.

Keep the House tidy; place rubbish in the bins provided, wash and tidy away cups and saucers etc. in the Common Room.

Ensure entrance doors are closed at all times.

Please note: the Centre closes at 9.00 p.m. and must be vacated at that time.

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

Mobile phones should not be used in the Centre.

In the event of an emergency the following extension numbers can be dialled using the telephone in the student computer room:

1317 – General Security
1999 – Emergency

When using a mobile telephone these numbers change to:
01-8961317 or 01-8961999

TELEPHONE NUMBER AT OSCAR WILDE CENTRE: 01-8963434 (incoming calls only)
MODULES:

REQUIRED MODULES:

Perspectives in Irish Writing

ECTS Allocation: 20
Module Coordinator: Prof Eve Patten
Teaching Faculty: Prof Chris Morash, Prof Aileen Douglas, Prof David O’Shaughnessy, Prof Paul Rooney, Prof Jarlath Killeen, Prof Eve Patten, Prof Gerald Dawe, Prof Tom Walker, Prof Paul Delaney, Prof Rosie Lavan.

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

Summary
This course introduces students to the socio/cultural contexts in which Irish writing in English developed from the late sixteenth century through to the twenty-first century. It investigates key terms that students will encounter in the critical literature on Irish writing and culture: Anglo-Irish, Protestant Ascendancy, the Gaelic tradition, colonialism, the Big House, romantic and cultural nationalism, the Literary Revival. In addition to covering the significant authors of the tradition, it also addresses such issues as authorship, publishing history and reception as they bear on the emergence and development of a national literature in English and explores a number of theoretical issues.

Please note: students will be advised on set readings and background bibliography before and during the course. For classes marked ‘*’, photocopied texts will be distributed in advance. Selected course materials will also be posted on the Blackboard system.

Schedule

Michaelmas Term:

Introduction to Irish Writing 1590-1800

Ideas of the Nation 1691-1820
2. Early Irish Fiction: [Anon], Virtue Rewarded; or, The Irish Princess (1693) [DO’S]
3. Oliver Goldsmith, ‘A Description of the Manners and Customs of the Native Irish’ (1759), ‘The Deserted Village’ (1770) [DO’S]
4. The 18thc Irish Theatrical Diaspora: Charles Macklin, The Man of the World (1781) [DO’S]
5. Edmund Burke, extracts from ‘Tracts on the Popery Laws’ (1765) and ‘Reflections on the Revolution in France’ (1790)*[AD]
6. Maria Edgeworth, Castle Rackrent (1800) [AD]

Study Week

Introduction to Irish writing 1800-1900
8. Reading Victorian Ireland: William Carleton’s ‘Wildgoose Lodge’ (1844) [CM]*
9. James Clarence Mangan (selected poems) and The Nation newspaper [CM] *
10. Duffy’s ‘Irish Library’ and C19th Irish publishing [PR] *

Towards the Revival
11. Oscar Wilde, Salome [JK]
12. Oscar Wilde, 'The Soul of Man under Socialism', 'Phrases and Philosophies for the Use of the Young', 'A Few Maxims for the Instruction of the Over Educated' [JK]

Hilary Term
Edwardian Ireland
1. George Moore, The Lake (1905) [EP]
2. John Millington Synge, The Playboy of the Western World (1907) [EP]

Revolution, war and Irish Writing
3. 1916 and Great War Poetry
Selections from Gerald Dawe, ed. Earth Voices Whispering: An Anthology of Irish War Poetry, 1914-1945 [GD] *

Nation and the International Crisis – 1930s to 1950s
5. The Emergency at Home: The Bell (October 1940) * [TW]
6. The War Abroad: Elizabeth Bowen, The Demon Lover and Other Stories (1946) [TW]

Study Week
Ireland, Modernity and Contemporary Writing

10. Loss and legacy.
John McGahern, Amongst Women (1990); John Banville, Ancient Light (2012) [RL]


SINGLE AUTHORS:

ECTS allocation: 20

Teaching Faculty: Prof Aileen Douglas, Prof Eve Patten, Prof Samuel Slote and Prof Chris Morash

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

Jonathan Swift (1667-1745) Prof Aileen Douglas

This section of the course will consider a range of Swift’s writings in poetry and prose. Seminars will explore Swift’s works in relation to a number of opposed terms: Ireland/England; print/manuscript; private/public. Issues of gender, and questions of literary form, will also be foregrounded.

Week 1

Introduction (lecture and discussion)

Week 2
The Story of the Injured Lady (1707)
'Verses said to be Written on the Union' (1707)
'A Description of the Morning' (1709)
'A Description of a City Shower' (1710)

Week 3
A Proposal for the Universal Use of Irish Manufacture (1720)
'An Excellent New Song on a Seditious Pamphlet' (1720)
The Drapier's Letters I and IV (1724-5)
'Horace, Book I, Ode xiv...paraphrased and inscribed to Ireland' (1724)

Week 4
Gulliver's Travels (1726)

Week 5
‘A Short View of the Present State of Ireland’ (1728)
A Modest Proposal (1729)
'An Excellent New Ballad; or, The True English Dean to be Hanged for a Rape' (1731)
‘Impromptu: “Behold a proof of Irish sense”’ (c. 1742)

Week 6
'Stella's Birthday' (1727)
'A Beautiful Young Nymph going to Bed' (1731)
‘On the Death of Mrs. Johnson’ (1727)
'Verses on the Death of Dr. Swift' (1731)
Primary Texts


Suggested Preliminary reading

On Swift and Ireland, O. W Ferguson’s *Jonathan Swift and Ireland* (1962) is still a valuable study. Carole Fabricant’s *Swift's Landscape* (1982; repr. 1995), and Robert Mahony’s *Jonathan Swift: The Irish Identity* (1995), are also significant works. *The Cambridge Companion to Jonathan Swift* (2003), edited by Christopher Fox is a good place to orient oneself in relation to Swift criticism, as are the essays in *Locating Swift*, ed. Aileen Douglas, Patrick Kelly and Ian Campbell Ross (1998).


Members of the seminar are encouraged to begin their reading of primary texts in advance of the first class meeting. A detailed bibliography will be distributed at the beginning of the course.

W.B. Yeats (1865-1939)  Prof Eve Patten

The course will examine a range of Yeats’s poetry, drama and prose. Structured loosely around different phases of his career, seminars will emphasise key historical and cultural contexts, as well as attending to questions of poetics and ideology.

Week 8. Folklore and Symbolism

Week 9. Controversy and Conflict
Plays: *Cathleen ni Houlihan*, *The Dreaming of the Bones*
Prose: sections from *Per Amica Silentia Lunae*.

Week 10. A Modernist Aesthetic?

Week 11. Race, Class and Blood
Plays: *Purgatory*.

Week 12. **Turning in on the Self**
Prose: from ‘A General Introduction for my Work’ *.

**Primary Texts**
The texts marked with an asterisk above are not in this edition; copies of them will be provided in advance of each relevant session. Members of the seminar are strongly encouraged to begin their reading of primary texts in advance of the first class meeting.

**Selected Criticism**
Getting some biographical hold on Yeats is important. His life is consciously integrated into his work and he was a publically prominent writer through most of his career. The best two accounts are: R. F. Foster, *W. B. Yeats: A Life*, 2 vols (1997 and 2002); and Terence Brown’s *The Life of W.B. Yeats* (2001). Also still very illuminating and entertaining is Richard Ellmann’s classic *Yeats: the Man and the Masks* (2nd ed. 1973). David Pierce, *Yeats’s Worlds: Ireland, England and the Poetic Imagination* (1995) is also informative and very well illustrated.
Detailed bibliography will be distributed at the beginning of each seminar.

**James Joyce (1882-1941)**
**Prof Sam Slote**

Hilary Term: Weeks 1–6

This course will examine *Ulysses* from a variety of perspectives: Joyce as an ‘Irish writer’; Joyce as an ‘English writer’; Joyce as a ‘European writer’; the poetics of style and form; the politics of style and form; modes of ideology (race, religion, gender, and nation); framing a literary tradition; the production and reception of Modernism; etc. We will begin with *A Portrait of the Artist as a Young Man* and discuss that novel insofar as it leads towards *Ulysses* thematically and stylistically. We will also discuss the composition of *Ulysses* as is indicated on the NLI *Ulysses* drafts.

**Course Structure:**
Week 1: *A Portrait* and *Ulysses*: ‘Telemachus’ – ‘Nestor’
Week 2: *Ulysses*: ‘Proteus’ – ‘Hades’
Week 3: *Ulysses*: ‘Æolus’ – ‘Wandering Rocks’
Week 4: *Ulysses*: ‘Sirens’ – ‘Oxen of the Sun’
Week 5: *Ulysses*: ‘Circe’ – ‘Eumæus’
Week 6: *Ulysses* ‘Ithaca’ – ‘Penelope’

Please read *A Portrait* and the first two episodes of *Ulysses* (‘Telemachus’ and ‘Nestor’) for the first class.

**Primary texts:**

**Preliminary reading:**
Among the books you might want to read in advance for this course are the following:


The Killeen book is especially recommended as a guidebook for first-time readers.

**Samuel Beckett (1906-1989) Prof Chris Morash**

There is a certain irony that Samuel Beckett is now considered to have been one of the greatest writers of the twentieth century, for, from the outset, his aesthetic was founded in failure, collapse, and, ultimately, the impossibility of art itself. He came to this position early, in his essay, *Proust* (1930), crystalised it in the poems of the 1930s, and restated many of the key ideas in his *Three Dialogues* in 1949. We will begin by looking at these key early essays as the uncertain foundation for Beckett’s work, before moving on to look at a play that engages in a concentrated way with the issues of memory, the self, and language in relation to technology: *Krapp’s Last Tape*. The next two seminars will look at Beckett’s explorations of form: film, television, radio, fiction and theatre. The final seminar will consider a trilogy of works that constitute what is arguably the Beckett’s most concentrated work arising from the “calamity of yesterday” that he originally named in 1930, three late plays, *That Time, Not I* and *Rockaby*. Should a production of a Beckett play be scheduled near the time of the seminar, this may be added to the curriculum.

**Students are expected to acquire copies of:**

- Samuel Beckett, *Collected Shorter Plays* (Faber, 2006)

- There is limited second-hand availability for *Proust* and *Three Dialogues*; PDF copies are available on Blackboard.

**Suggestions for Preliminary Reading**

For a solid background in Beckett’s life and work, read James Knowlson’s definitive biography, *Damned to Fame: The Life of Samuel Beckett* (Bloomsbury, 1996). Anthony
Uhlmann (ed.) *Samuel Beckett in Context* (Cambridge University Press, 2013) in the excellent Cambridge *In Context* series contains thirty-seven chapters by the leading figures in Beckett studies, and as such is not only a comprehensive guide to the topic, but will introduce you to the scholars currently working in the field. S.E. Gontarski (ed.) *Edinburgh Companion to Samuel Beckett and the Arts* (Oxford University Press, 2014) focuses more on Beckett’s work *per se*, and performs a similar function. The book that is in some ways the predecessor of these volumes, John Pilling, (ed.), *The Cambridge Companion to Samuel Beckett* (Cambridge University Press, 1994) remains useful, mapping the valuable work of a slightly earlier generation of Beckett scholars. These edited volumes should help you to map what is an extensive scholarly field.

**Seminar 1:** Beckett’s Calamity: *Proust, Three Dialogues*

**Seminar 2:** “Extraordinary Silence”: *Krapp’s Last Tape*

**Seminar 3:** “We’re Watching You”: *Film, Embers*

**Seminar 4:** “I Couldn’t Go On”: *Texts for Nothing*

**Seminar 5:** “Close of a Long Day”: *That Time, Not I and Rockaby*

**OPTION MODULES:**

*Michaelmas Term*

1. Writing the Troubles

ECTS allocation: 10
Teaching Faculty: Prof Terence Brown
Contact: 1 x 2 hours/week in Michaelmas term

The outbreak of the Troubles in Northern Ireland in 1968 took place at the same time as the emergence of a group of poets who would go on to achieve international reputations. For these poets, a response to the crisis in Northern Ireland and especially to the violence there presented a moral and aesthetic challenge. The first part of this course, therefore, will allow students to study some of their key poems in the context of the conflict.

Dramatists and novelists also took up the tasks of representing the Troubles and of seeking to understand their psychological, cultural and social causes. A second part of the course will allow study of selected plays and works of fiction that appeared during the Troubles, which dealt directly with the Troubles themselves or sought to comprehend them in broader contexts. Issues of family, gender and sexuality, as well as politics and confessiona l identity, will be seen as salient to such projects. A final class will consider how one journalist dealt directly with the reportage of violence.

The course will comprise a series of 11 seminars on the following topics:

2. Seamus Heaney, ‘Funeral Rites’, ‘The Strand at Lough Beg’, ‘Station Island’ Section VIII.*

7. **Study Week**

12. Selected *Irish Times* articles by Mary Holland.*

*Suggested background works:*


*Photocopies of asterisked texts will be provided in class. Relevant critical articles and books will be identified during the course of the seminars.

2. **Ireland on Stage**

<table>
<thead>
<tr>
<th>ECTS allocation</th>
<th>10</th>
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<tbody>
<tr>
<td>Teaching Faculty</td>
<td>Prof Julie Bates</td>
</tr>
<tr>
<td>Contact</td>
<td>1 x 2 hours/week in Michaelmas Term</td>
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W.B. Yeats, Lady Gregory and Edward Martyn, in their 1897 manifesto for the Irish Literary Theatre, stated that their aim was ‘to bring upon the stage the deeper thoughts and emotions of Ireland.’ In the national theatre movement that evolved subsequently and in the century since, that aim has been pursued more or less self-consciously in a wide variety of forms. The continuing importance of the Abbey Theatre as a platform for the most pressing developments in evolving Irish identity was evident in January 2014 when the performer and gay activist Panti Bliss took to the stage to denounce the homophobia that had informed, to that point, debates about gay marriage: a speech that gained international recognition and initiated the popular movement that culminated, in May 2015, with an overwhelming vote in
favour of constitutional reform to enable gay marriage in Ireland. The aim of these seminars is to assess the relevance of Irish theatre to society by exploring some of the major plays and playwrights who have sought to represent Ireland on stage in the modern period.

Selected texts:

Preliminary reading:

A complete bibliography will be supplied at the start of the course and material will be uploaded to Blackboard during the course.

*Hilary Term*
3. Big House Literature

ECTS allocation 10
Teaching Faculty Prof Paul Delaney
Contact 1 x 2 hours/week in Hilary Term

This course traces the continuation and development of ‘Big House literature’ in post-independence Irish writing. The course begins with an introductory class which outlines theories of the genre and contextualises some of the readings for the course. A central question of the course is whether the survival of Big House literature in the twentieth and early twenty-first centuries is illustrative of the ‘generative power’ of the genre, as Vera Kreilkamp has suggested, or whether it demonstrates the ‘comparative poverty’ of the Irish literary tradition, in the words of Seamus Deane.

1. Introduction
3. Lennox Robinson, The Big House in Selected Plays (Gerrards Cross: Colin Smythe, 1982); W.B. Yeats, Purgatory in The Major Works (prescribed for Single Authors Yeats seminars)
4. Seán O’Faoláin, selected short stories,
5. Elizabeth Bowen, selected non-fiction
7. Reading Week
11. Brian Friel, Aristocrats (Oldcastle: Gallery, 1983)

Suggested Preliminary reading

Vera Kreilkamp’s The Anglo-Irish Novel and the Big House (Syracuse UP, 1998) is probably the best place to start, as it combines a thoughtful analysis of many of the texts on the course with good contextual overviews. Kreilkamp’s essay ‘The novel of the big house’, in John Wilson Foster’s The Cambridge Companion to the Irish Novel (Cambridge UP, 2006), provides a succinct summary of much of this argument. Perceptive essays can also be found in two edited collections: Jacqueline Genet, ed. The Big House in Ireland: Reality and Representation (Brandon, 1991); and Otto Rauchbauer, ed. Ancestral Voices: The Big House in Irish Literature (Lilliput Press, 1992). Seamus Deane’s essay ‘The Literary Myths of the Revival’ offers combative views on the subject, and retains critical value; it can be found in his early study, Celtic Revivals: Essays in Modern Irish Literature, 1880-1980 (Faber, 1985).

Members of the seminar are encouraged to begin their reading of primary texts in advance of the first class meeting. A detailed bibliography will be distributed at the beginning of the course.
The course will consider various directions taken by Irish poetry after W.B. Yeats. Poets discussed will include Austin Clarke, Thomas MacGreevy, Louis MacNeice, Patrick Kavanagh, Blanaid Salkeld, Thomas Kinsella, Richard Murphy, Eiléan Ni Chuilleannáin, Derek Mahon and Ciaran Carson. Seminars will emphasise key historical and cultural contexts, as well as attending to questions of poetics and ideology.

1. Introduction
2. Austin Clarke
3. The Irish Modernists
4. Louis MacNeice
5. Patrick Kavanagh
6. Women Poets at Mid-Century
7. Reading Week
8. Thomas Kinsella
9. Richard Murphy
10. Eiléan Ni Chuilleannáin
11. Derek Mahon
12. Ciaran Carson

Primary Texts
Louis MacNeice, *Collected Poems*, ed. Peter McDonald (Faber), or *Selected Poems*, ed. Michael Longley (Faber).
Patrick Kavanagh, *Collected Poems* or *Selected Poems*, both ed. Antoinette Quinn (Penguin)
Thomas Kinsella, *Collected Poems* or *Selected Poems* (both Carcanet). Due to complex textual issues a pdf will also be provided of the original printings of the key poems to be discussed.
Richard Murphy, *Collected Poems* (Gallery) or *The Pleasure Ground: Poems 1952-2012* (Bloodaxe/Lilliput)
Eiléan Ni Chuilleannáin, *Selected Poems* (Gallery/Faber)
Derek Mahon, *Selected Poems* (Penguin), *Collected Poems* or *New Collected Poems* (both Gallery). Due to complex textual issues a pdf will also be provided of the original printings of the key poems to be discussed.
Ciaran Carson, *Collected Poems* (Gallery Press)

Other primary material will be distributed via pdfs through the term.

Secondary Reading

5. Creative Writing Workshop

ECTS allocation: 10
Teaching Faculty: Irish Writer Fellow [tbc]
Contact: 1 x 2 hours/week in Hilary term
The house comprised a basement with four floors above. The kitchen was in the basement. The ground floor reception room was William Wilde’s surgery, and the dining room was behind this. The front room on the first floor was the Wildes’ drawing room and the back room the family sitting-room. The bedrooms were on the upper two floors.

‘Do rugadh sa teach seo’: ‘born in this house’.

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