School of English

M.Phil. in
Creative Writing
Handbook 2018-2019
M.Phil. in Creative Writing Programme Overview
Contact Information/General Programme Outline/ Weighting of Credits  1-2

M.Phil. in Creative Writing Timetable  3

Taught Elements

Mandatory Modules  4
Optional Modules  5

Module Descriptions

Mandatory Modules
EN7000 Workshops in Creative Writing Michaelmas Term  6-7
EN7007 Workshops in Creative Writing Hilary Term  6-7
EN7014 The Briena Staunton Practice of Writing Seminar  7
EN7019 Writer Fellow Specialist Workshop  7-8
EN*** Structure in Fiction and Poetry  7-8
EN7116 Writing for a Living  8-9

Optional Module: Michaelmas Term
EN7089 Writing the Troubles  10-11
EN7090 Big House Literature  11-12

Optional Module: Hilary Term
EN7003 Ireland on Stage  12-13
EN7098 Irish Poetry after Yeats  13-14

Creative Writing Schedule and Deadlines  15

Assessment Information  16-18

General Information  19-22

General Regulations  13

House Rules for Trinity Oscar Wilde Centre  23-24

Information about the Trinity Oscar Wilde Centre  25

In the event of any conflict or inconsistency between the General Regulations published in the University Calendar and information contained in programme or local handbooks, the provisions of the General Regulations in the Calendar will prevail.
M.Phil. in Creative Writing Programme Overview

Contact Information

Programme Director: Prof. Deirdre Madden  
Creative Writing Room, 2nd Floor,  
Trinity Oscar Wilde Centre  
dmadden@tcd.ie  
01 896 4397

Programme Executive Officer: Ms Sophia Ní Sheoin  
Ground Floor, Trinity Oscar Wilde Centre  
wilde@tcd.ie  
01-896 2885

General Programme Outline

Teaching in this Programme 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 modules and their choice of option modules. In the third term, TRINITY EXAM TERM, students begin working on their portfolios.

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

In MICHAELMAS TERM students will take a three hour weekly workshop with either Professor Harry Clifton or Professor Deirdre Madden. They will also take the modules ‘Writing for a Living’, taught by Professor Carlo Gebler, and ‘Structure in Fiction and Poetry’, taught by Professor Kevin Power. Both these modules take the form of weekly two hour workshops.

In HILARY TERM students will take a three hour weekly workshop with Professor Clifton, if taught by Professor Madden in Michaelmas term, and vice versa. They will also take a weekly two hour specialist workshop, taught by the Irish Writer Fellow (TBC). They will attend the Briena Staunton Practice of Writing Seminar, which runs over eight weeks, and consists of a series of hour long talks given by invited speakers.

The Irish Writer Fellow workshop in Hilary Term is also available to selected students on the M.Phil. in Irish Writing.
The European Credit Transfer and Accumulation System (ECTS)

The European Credit Transfer and Accumulation System (ECTS) is an academic credit system based on the estimated student workload required to achieve the objectives of a module or programme of study. It is designed to enable academic recognition for periods of study, to facilitate student mobility and credit accumulation and transfer. The ECTS is the recommended credit system for higher education in Ireland and across the European Higher Education Area.

The ECTS weighting for a module is a measure of the student input or workload required for that module, based on factors such as the number of contact hours, the number and length of written or verbally presented assessment exercises, class preparation and private study time, laboratory classes, examinations, clinical attendance, professional training placements, and so on as appropriate. There is no intrinsic relationship between the credit volume of a module and its level of difficulty. 1 ECTS credit represents 20-25 hours estimated student input, so a 10-credit module will be designed to require 200-250 hours of student input including class contact time and assessments.

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

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

European Credit Transfer System (ECTS)

EN7041 Portfolio = 25 ECTS
EN7000 Workshops in Creative Writing Michaelmas Term = 20 ECTS
EN7007 Workshops in Creative Writing Hilary Term = 20 ECTS
EN7019 Writer Fellow Specialist Workshop = 10 ECTS
EN7116 Writing for a Living = 15 ECTS
### M.Phil. in Creative Writing Timetable

#### Michaelmas Term 2018: (10 September – 30 November 2018)

<table>
<thead>
<tr>
<th>Day</th>
<th>Time</th>
<th>Course</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monday</td>
<td>2 – 5</td>
<td>*EN7000 Workshops in Creative Writing (Group A: H. Clifton)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>29.Oct.18 W'shp is rescheduled to Thu. 01.Nov.18, 2-5pm (Oct. BH)</td>
</tr>
<tr>
<td>Tuesday</td>
<td>2 – 4</td>
<td>EN7089 Writing the Troubles (Optional)</td>
</tr>
<tr>
<td>Wednesday</td>
<td>10 – 12</td>
<td>EN7090 Big House Literature (Optional)</td>
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<td></td>
<td>4 – 6</td>
<td>EN7116 Writing for a Living</td>
</tr>
<tr>
<td>Thursday</td>
<td>10 – 1</td>
<td>*EN7000 Workshops in Creative Writing (Group B: D. Madden)</td>
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<tr>
<td></td>
<td></td>
<td>11.Oct.18 W'shp is rescheduled to Mon. 12.Nov.18, 2-5pm (away)</td>
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<tr>
<td></td>
<td></td>
<td>18.Oct.18 W'shp is rescheduled to Mon. 26.Nov.18, 2-5pm (away)</td>
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<td><em>(The rescheduled w'shps will take place in the main seminar room)</em></td>
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<tr>
<td></td>
<td>2-4</td>
<td>John Grogan Class: (takes place on 27.Sept.18)</td>
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<tr>
<td>Friday</td>
<td>11-1</td>
<td>EN*** Structure in Fiction and Poetry</td>
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<tr>
<td></td>
<td></td>
<td>21.Sept.18 Class is rescheduled to Thu. 20.Sep.18, 2-4pm</td>
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</tbody>
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#### Hilary Term 2019: (21 January – 12 April 2019)

<table>
<thead>
<tr>
<th>Day</th>
<th>Time</th>
<th>Course</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monday</td>
<td>2 – 5</td>
<td>*EN7007 Workshops in Creative Writing (Group B: H. Clifton)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>18.Mar.19 W'shp is rescheduled to Wed. 19.March.19, 10-1pm (St Pats)</td>
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<tr>
<td>Tuesday</td>
<td>2 – 4</td>
<td>EN7014 The Briena Staunton Practice of Writing</td>
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<td></td>
<td>4 – 6</td>
<td><em>(Runs over 8 weeks: 05.Feb.19 to 02.April.19 - not reading week)</em></td>
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<tr>
<td></td>
<td></td>
<td>EN7098 Irish Poetry after Yeats (Optional)</td>
</tr>
<tr>
<td>Wednesday</td>
<td>2 – 4</td>
<td>EN7003 Ireland on Stage (Optional)</td>
</tr>
<tr>
<td>Thursday</td>
<td>10 – 1</td>
<td>*EN7007 Workshops in Creative Writing (Group A: D. Madden)</td>
</tr>
<tr>
<td>Friday</td>
<td>10 – 12</td>
<td>EN7019 Writer Fellow Specialist Workshop</td>
</tr>
</tbody>
</table>

All classes take place in the seminar room on the first floor of the Trinity Oscar Wilde Centre unless otherwise stated.
*Class takes place in the Brendan Kennelly Room on the ground floor at the Trinity Oscar Wilde Centre.
Taught Elements

Mandatory Modules

**Michaelmas Term**

**EN7000 Workshops in Creative Writing - Michaelmas Term** (20 ECTS)
These are weekly 3-hour workshops given by Prof. Harry Clifton (Group A) and Prof. Madden (Group B)

**EN7116 Writing for a Living - Michaelmas Term** (15 ECTS)
This is a weekly 2-hour seminar given by Prof. Carlo Gébler

**EN***Structure in Fiction and Poetry - Michaelmas Term** (Audit only)
This is a weekly 2-hour workshop given by Prof. Kevin Power

**John Grogan Class – Michaelmas Term** (Audit only)

**Hilary Term**

**EN7007 Workshops in Creative Writing - Hilary Term** (20 ECTS)
These are weekly 3-hour workshops given by Prof. Harry Clifton (Group B) and Prof. Madden (Group A)

**EN7014 The Briena Staunton Practice of Writing - Hilary Term** (Audit only)
This is a 1-hour talk by a number of invited guests as well as faculty

**EN7019 Writer Fellow Specialist Workshop - Hilary Term** (10 ECTS)
This is a weekly 2-hour workshop given by the Irish Writer Fellow (TBC)
Optional Modules

M.Phil. in Irish Writing Options modules are available for M.Phil. in Creative Writing students on a strictly audit basis only (no module work submitted & no marks are awarded). Students must audit the entire module. Places are at the discretion of the Module Coordinator.

Students may select one of the optional modules offered in Michaelmas Term and one of those offered in Hilary Term, subject to the discretion of the Module Coordinator. Please contact the Module Coordinator to request a place, via email and then email the Programme Executive Officer of your choice of Michaelmas Term and Hilary Term optional modules by the end of the second week.

Optional Module: Michaelmas Term
(Students may choose one of the following Michaelmas Term modules at the discretion of the Module Coordinator)

EN7089 Writing the Troubles (Audit only)
This is taught by Prof. Terence Brown in a weekly 2-hour seminar

EN7090 Big House Literature (Audit only)
This is taught by Prof. Paul Delaney in a weekly 2-hour seminar

Optional Module: Hilary Term
(Students may choose one of the following Hilary Term modules at the discretion of the Module Coordinator)

EN7003 Ireland on Stage (Audit only)
This is taught by Prof. Nicholas Grene in a weekly 2-hour seminar

EN7098 Irish Poetry after Yeats (Audit only)
This is taught by Prof. Rosie Lavan in a weekly 2-hour seminar
Module Descriptions

Mandatory Modules

EN7000 Workshops in Creative Writing Michaelmas Term
and
EN7007 Workshops in Creative Writing Hilary Term

ECTS allocation: 20 & 20
Module Coordinators: Prof. Harry Clifton & Prof. Deirdre Madden
Contact: 1 x 3 hours/week in Michaelmas and Hilary Terms

The core of the students’ work takes the form of three hours of weekly workshops running through Michaelmas and Hilary Terms. The students are divided into two workshops, one meeting in Michaelmas Term, the other in Hilary Term. Drama, poetry and fiction are all represented in the workshops. One-to-one meetings between the students, Programme Coordinators and teaching staff supplement the workshops.

Recommended Reading

Professor Harry Clifton:
- Stepping Stones (Interviews with Seamus Heaney) Dennis O’Driscoll, Faber and Faber
- Hope Against Hope, Nadezhda Mandelstam, Penguin Books
- Object Lessons, Eavan Boland, Vintage Books
- Isaac Bashevis Singer, Collected Stories, Penguin Books
- Tarry Flynn, Patrick Kavanagh, Penguin Books
- Poetry in the Making, Ted Hughes, Faber and Faber
- Dylan Thomas in America, John Malcolm Brinnin, Prion Books
- The Harvill Book of Twentieth Century Poetry in English, edited by Michael Schmidt
- Harvill Books
- The New Oxford Books of 16th/17th century verse
- John Butler Yeats, Selected Letters, Faber and Faber
- William Butler Yeats, Collected Poems, Wordsworth editions
- Patrick Kavanagh, Selected Poems, Penguin Books
- Ted Hughes, New Selected Poems, Faber and Faber

Professor Deirdre Madden:
- An Introduction to English Poetry by James Fenton
- Complete Poems of Edward Thomas
- Now All Roads Lead To France: The Last Years of Edward Thomas
  by Matthew Hollis
- The Great Gatsby by F. Scott Fitzgerald
- Careless People: Murder, Mayhem and the Invention of The Great Gatsby by Sarah Churchwell
EN7014 The Briena Staunton Practice of Writing Seminar

ECTS allocation: Audit Only  
Teaching Faculty: Guest Writers  
Contact: 1 hour/week in Hilary term

This is a series of eight talks for the M.Phil. in Creative Writing during which writers will speak about their own experience of the practice of writing. This 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.

EN7019 Writer Fellow Specialist Workshop

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

This module is taught by the Irish Writer Fellow in a weekly 2-hour workshop. As part of the overall M.Phil. programme in Creative Writing, the Irish Writer Fellow workshop is designed to open and foster the individual student’s self-knowledge as a writer. Under the direction of the Irish Writer Fellow students will be instructed in the variety of writing and the different forms of genre as well as the experience of reading. The Irish Writer Fellow workshop is dedicated to an expert writer in the field of poetry, fiction, drama, creative non-fiction or life-writing. The individual writer addresses technical, stylistic and literary issues of his/her chosen specialism in a mix of workshop, lecture and reading.

EN*** Structure in Fiction and Poetry

ECTS allocation: Audit only  
Teaching Faculty: Prof. Kevin Power  
Contact: 1 x 2 hours/week in Michaelmas term

Structure is one of the central considerations in any piece of writing, from vignette to poem to short story to novel – in other words, no matter what you’re writing, you will, sooner or later, have to think about structure. This course will introduce students to a wide range of thinking about structure, from Aristotle’s engagement with classical tragedy to the hero’s journey to the “three-act structure” of Hollywood films, from structure-as-argument to theories about ostensibly “plotless” works of fiction, poetry, or nonfiction. To help us think about structure, we will be looking at examples from children’s stories, fairy tales, drama, fiction, and poetry. The course will dig beneath
more traditional considerations (e.g. voice, characterisation, theme, imagery) to look at the basic materials out of which narrative is built. It aims to equip writers with the skills to construct an effective piece of writing and the tools to identify structural problems in their work as they undertake the task of revision.

The module will be delivered through a series of two-hour workshops that will run for eleven weeks in Michaelmas term. All students will be required to produce texts which will be discussed in workshop.

**Recommended reading**
- James Fenton, *An Introduction to English Poetry*
- John Gardner, *The Art of Fiction*
- Anne Lamott, *Bird by Bird: Some Instructions on Writing and Life*
- Alain Robbe-Grillet, “Towards a New Novel” (essay)

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

- Anne Beattie, “The Burning House”

**EN7116 Writing for a Living** (15 ECTS)

**ECTS allocation:** 15  
**Teaching Faculty:** Prof. Carlo Gébler  
**Contact:** 1 x 2 hours/week in Michaelmas term & individual consultations as necessary.

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

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

**Structure**

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

- The Rise and Fall of the Man of Letters, Aspects of English Literary Life since 1800, John Gross
- The Intellectuals and the Masses, Pride and Prejudice among the Literary Intelligentsia 1880 – 1939, John Carey
- The Prose Factory, Literary Life in England Since 1918, D.J. Taylor
- The Collected Essays, Journalism and Letters of George Orwell, (Vols 1 – 4), edited by Sonia Orwell and Ian Angus
- New Grub Street, George Gissing
- Truth & Beauty, A friendship, Ann Patchett
- A Preparation for Death, Greg Baxter
- Slouching Towards Bethlehem, Joan Didion
Optional Module: Michaelmas Term
(Students may choose one of the following Michaelmas Term modules at the discretion of Module Coordinator)

EN7089 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 confessional 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 seminars on the following topics:

Week 1: Seamus Heaney, ‘The Tollund Man’, ‘Punishment’*
Week 2: Seamus Heaney, ‘Funeral Rites’, ‘The Strand at Lough Beg’, ‘Station Island’ Section VIII.*
Week 5: Brian Friel, Translations (London: Faber 1980)
Week 6: Frank McGuinness, Observe the Sons of Ulster Marching Towards the Somme (London: Faber, 1986)
Week 7: Study Week
Week 8: Sewart Parker, Pentecost in Plays: 2 (London: Methuen Drama, 2000)
Week 11: Deirdre Madden, One by One in the Darkness (London: Faber, 2003)
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.*

**EN7090 Big House Literature**

**ECTS allocation** 10  
**Teaching Faculty** Prof. Paul Delaney  
**Contact** 1 x 2 hours/week in Michaelmas 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.

**Week 1:** Introduction  
**Week 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)  
**Week 4:** Seán O'Faoláin, selected short stories  
**Week 5:** Elizabeth Bowen, selected non-fiction  
**Week 6:** Aidan Higgins, *Langrishe, Go Down* (Dublin: New Island, 2010)  
**Week 7:** Study Week  
**Week 10:** Molly Keane, *Good Behaviour* (London: Virago, 2006)  
**Week 11:** Brian Friel, *Aristocrats* (Oldcastle: Gallery, 1983)  

**Suggested Preliminary Reading**

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.

### Optional Module: Hilary Term

(Students may choose one of the following Hilary Term modules at the discretion of Module Coordinator)

#### EN7003 Ireland on Stage

**ECTS allocation:** 10  
**Teaching Faculty:** Prof. Nicholas Grene  
**Contact:** 1 x 2 hours/week in Hilary Term

WW.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 aim of this option course, taught through seminars and assessed by submitted essay, is to explore some of the major plays and playwrights who have sought to represent Ireland on stage in the modern period.

**Week 1:** Introductory lecture: Bernard Shaw, *John Bull’s Other Island*  
**Week 2:** W.B. Yeats and Lady Gregory, *Cathleen ni Houlihan*, J.M. Synge, *Riders to the Sea*  
**Week 3:** J.M. Synge, *The Shadow of the Glen*, *The Well of the Saints*  
**Week 4:** W.B. Yeats, *On Baile’s Strand*, *At the Hawk’s Well*  
**Week 5:** Sean O’Casey, *The Shadow of a Gunman*, *Juno and the Paycock*  
**Week 6:** Sean O’Casey, *The Plough and the Stars*, Brendan Behan, *The Hostage*  
**Week 7:** Study Week  
**Week 8:** Brian Friel, *Philadelphia Here I Come!, Dancing at Lughnasa*  
**Week 9:** Tom Murphy, *Conversations on a Homecoming*, *Bailegangaire*  
**Week 10:** Martin McDonagh, *The Beauty Queen of Leenane*, Conor McPherson, *The Weir*  
**Week 11:** Thomas Kilroy, *Talbot’s Box*, Elizabeth Kuti, *The Sugar Wife*  
**Week 12:** Stacey Gregg, *Shibboleth*, David Ireland, *Cypress Avenue*

**Primary Texts**  
[N.B. There may well be cheaper alternatives to the texts listed below – second-hand copies, Kindle texts – and if so you are welcome to acquire them. What is crucially important is that you are able to bring texts of the plays to the classes for discussion.]
Brendan Behan, *Complete Plays* (London: Methuen, 2001)
David Ireland, *Cypress Avenue* (London: Bloomsbury, 2016)
Thomas Kilroy, *Talbot’s Box* (Dublin: Gallery Press, 1979)
Martin McDonagh, *The Beauty Queen of Leenane* (London: Methuen, 1996)
Tom Murphy, *Plays: 2* (London: Methuen, 1993)
W.B. Yeats, *The Major Works* (prescribed for the Single Authors Yeats seminars)

*At the Hawk’s Well*, which is not in the *Major Works* edition, will be made available on Blackboard.

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


A fuller bibliography will be supplied at the start of the course and supplementary materials will be posted on Blackboard.

**EN7089 Irish Poetry after Yeats**

**ECTS allocation** 10
**Teaching Faculty** Prof. Rosie Lavan
**Contact** 1 x 2 hours/week in Hilary term

The course will consider various directions taken by Irish poetry after W. B. Yeats, and some of the concerns – formal, thematic, political, and personal – which have preoccupied poets writing in and about Ireland since the early decades of the twentieth century. Each seminar will focus on two poets, emphasise key historical and cultural contexts, and attend to questions of poetics and ideology.
Week 1: Introduction: ‘After’ Yeats
Week 2: Counter-revivals: Austin Clarke and Patrick Kavanagh
Week 3: Modernist departures: Samuel Beckett and Thomas MacGreevy
Week 4: Vision and form: Louis MacNeice and Blanaid Salkeld
Week 5: Nature and perception: Sheila Wingfield and Rhoda Coghill
Week 6: History: Richard Murphy and John Montague
Week 7: Study Week
Week 8: Politics and representation: Thomas Kinsella and Eavan Boland
Week 9: Ireland and elsewhere: Derek Mahon and Paul Muldoon
Week 10: Language and violence: Medbh McGuckian and Ciaran Carson
Week 11: Translations: Seamus Heaney and Vona Groarke
Week 12: Transformations: Eiléan Ní Chuíleáin and Nuala Ní Dhomhnaill

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 Ní Chuíleáin, *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
Creative Writing Schedule and Deadlines

Essay Submission Deadlines

**Hilary Term** (21 January – 12 April 2019)
Students are required to submit ONE essay relating to the Irish Writer Fellow Specialist Workshop module, and ONE essay for the Writing for a Living module.

**EN7116 Writing for a Living**: (Due Friday 12 April 2019)
The Writing for a Living essay is 5,000 words, due by Friday of week 12 of Hilary Term.

**EN7019 Writer Fellow Specialist Workshop** (Due Friday 10 May 2019)
Students are required to submit ONE text due by Friday of week 4 of Trinity Exam Term. Writer Fellow Specialist Workshop students will be required to submit a piece of creative/and or critical work according to the requirements of the Writer Fellow, not to exceed 5,000 words of prose and up to maximum of twelve poems.

Important Dates and Deadlines

**Optional module choices (Due Friday 21 September 2018 & Friday 1 February 2019)**

If you are interested in taking either of the optional modules in (Writing the Troubles/Big House Literature) you may attend for the first two weeks of MT and then decide. You must inform the Programme Executive Officer by Friday 21st September 2018 of your decision. Once you have made a firm decision to audit one of these modules you must then attend all classes. Similarly in Hilary Term, you may attend Ireland on Stage/Irish Poetry after Yeats for the first two weeks, and then make your decision by Friday 1 February 2019.

**Indication and preliminary discussion of portfolio topics: (Week beginning 2 April 2019)**
In week 12 of Hilary term a meeting will be held to allocate supervisors and discuss the portfolio.

**Portfolio Consultations: (From May-August 2019)**
Consultations between students and supervisors on portfolios on the basis of individual arrangement. During Trinity Term, and over the course of the summer, students work independently on their portfolios.

**Supervisor signoff Portfolio (From May-August 2019)**
Please note that supervisor sign-off is 31 July 2019.

**Submission of Portfolio (Due Friday 30 August 2019)**
(15,000 words). Portfolios must be typed and bound in accordance with the University regulations, available from the Programme Executive officer.
M.Phil. in Creative Writing Court of Examiners (November 2019)
Further to the Court of Examiners meeting in late November, the Master in Philosophy in Irish Writing is awarded on a pass/fail basis. This will be communicated and published through the Student Portal on my.tcd.ie. An official transcript and examiners report will be available by request through the Programme Executive Officer, 2-3 weeks after the publication date.

Commencements (Spring 2020)
Award of degree to successful candidates at Spring Commencements in 2020. For more details please see the Academic Registry Graduation Website at the following link: https://www.tcd.ie/academicregistry/graduation/

Assessment Information

The programme is assessed by means of presented papers and a dissertation. Students must submit essays relating to their compulsory modules. In the case of the EN7019 Writer Fellow Specialist Workshop, students present a portfolio of work.

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

Submission of Papers
Papers are to be submitted to the wooden post box in the hall, inside the door of the Trinity Oscar Wilde Centre, as well as a PDF version to be submitted to the Course Executive Officer by email at: wilde@tcd.ie, any time or day before the 12 noon deadline on the Friday the work is due in.

PLEASE KEEP A DIGITAL COPY OF ALL PRESENTED WORK

Request for an Extension

In exceptional circumstances, an extension of up to one month, known as Dean's Grace, may be requested from the Director of the M.Phil. When such a request is made on medical grounds, documentation may be required.

Requests for extensions concerning assessed work for the Irish Writer Fellow Module and Writing for a Living should be made to the relevant staff member, with the Director of the programme copied in.

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

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

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

**EN7041 Portfolio = 60%**
Substantial portfolio of creative work written during the year, which may take the form of a selection of short stories, a collection of poetry, play, script or novel. The work in the portfolio should not be published prior to Examination Board Meeting.

**EN7116 Writing for a Living Essay = 20%**

**EN7019 Writer Fellow Specialist Workshop Essay = 20%**

**Portfolio (25 ECTS)**

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

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

Portfolios must be bound in accordance with the University regulations and guidelines, available from the Programme Executive Officer. Two copies should be presented. The portfolios 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”.

Complete guidelines are available from the Programme Executive Officer.
<table>
<thead>
<tr>
<th>Class</th>
<th>Numerical Mark</th>
<th>Equivalent Grade (US)</th>
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<tbody>
<tr>
<td>I</td>
<td>70 -100%</td>
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</tbody>
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Library

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 programme 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 Phiarsaigh, College: http://www.tcd.ie/itservices/

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://tcd.blackboard.com/webapps/login/

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
The Students' Union also provides information about accommodation in Dublin. Please inform the Programme Executive Officer 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 first floor of House Seven, the Graduate Students' Union is an independent body within College that represents postgraduate students throughout College. Upon registration, all postgraduates are automatically members. It is run by two full-time sabbatical officers. The President is the head and public face of the Union, and is responsible for strategy and policy formulation, whilst sitting on a wide range of committees. The Vice-President is the Union’s Education and Welfare Officer and advises students on matters such as academic appeals and supervisor relationships. The Vice-President is also available to help on more personal matters, such as financial concerns, illness and bereavement. Any discussions about such concerns are treated with the strictest confidentiality. Contact: president@gsu.tcd.ie, or vicepresident@gsu.tcd.ie.

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

**Postgraduate Advisory Service**

The Postgraduate Advisory Service is a unique and confidential service available to all registered postgraduate students in Trinity College. It offers a comprehensive range of academic, pastoral and professional supports dedicated to enhancing your student experience.

**Who?**

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

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

**Where?**

The PAS is located on the second floor of House 27. We’re open from 8.30 – 4.30, Monday to Friday. Appointments are available from 9am to 4pm.
Phone: 8961417
Email: pgsupp@tcd.ie
What?
The PAS exists to ensure that all Postgrad students have a contact point who they can
turn to for support and information n college services and academic issues arising.
Representation assistance to Postgrad students is offered in the area of discipline and/
or academic appeals arising out of examinations or thesis submissions, supervisory
issues, general information on Postgrad student life and many others. If in doubt, get in
touch! All queries will be treated with confidentiality. For more information on what we
offer see our website.

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

MyCareer from Careers Advisory Service

An online service that you can use to:

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

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

Careers Advisory Service
Trinity College Dublin, 7-9 South Leinster Street, Dublin 2
01 896 1705/1721 | Submit a career query through MyCareer

www.tcd.ie/Careers/students/postgraduate/
@TCDCareers
tinyurl.com/LinkedIn-TCD-Connecting

Opening Hours
During term: 9.30am - 5.00pm, Monday - Friday
Out of Term: 9.30am - 12.30pm & 2.15 - 5.00pm, Monday - Friday
Books

Hodges Figgis, Dawson St. has been informed of the contents of the module 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
General Regulations

**Noticeboard**
It is the individual student’s responsibility to note announcements relating to the programme that are posted on the noticeboard in the Trinity Oscar Wilde Centre.

**Timetabling**
The course timetable is posted on the noticeboard in the Trinity Oscar Wilde Centre. Any changes to the schedule will be posted there and confirmed by email. Please note that the timetable is not available through the online student portal.

**Illness**
Please inform the Course Executive Officer of absence due to illness. The College Health Centre is beside the Samuel Beckett Theatre, see website: [http://www.tcd.ie/collegehealth/](http://www.tcd.ie/collegehealth/).

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House Rules for Trinity Oscar Wilde Centre

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

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

- Conserve electricity; last person out switches lights off.

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

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

- Ensure entrance doors are closed at all times.

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

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

- The Centre closes at 9.00 p.m. and must be vacated at that time.
• If you have any problems with equipment – computers or printers – please inform the Programme Executive Officer and ring the computer helpdesk at extension 2000.

• Mobile phones should not be used in the Centre.

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

  1317 – General Security
  1999 – Emergency

When using a mobile telephone these numbers change to:
01-8961317 or 01-8961999
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 Wilde’s birth, by the playwright Lennox Robinson at the same time as the plaque in the Tite Street, London was unveiled by Sir Compton MacKenzie. The veil that was removed in Dublin was a plain curtain. The one in Tite Street was a Union Jack.