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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: Mr Eoin McNamee
Trinity Oscar Wilde Centre

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 Mr Eoin McNamee. They will also take the modules ‘Writing for a Living’, taught by Dr Carlo Gebler, and ‘Structure in Fiction and Poetry’, taught by Dr Kevin Power. Both these modules take the form of weekly two hour workshops.

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

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) 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
- EN*** Structure in Fiction and Poetry = 10 ECTS
- EN7116 Writing for a Living = 15 ECTS
# M.Phil. in Creative Writing Timetable

## Michaelmas Term 2019: (9 September – 30 November 2019) (Provisional)

<table>
<thead>
<tr>
<th>Day</th>
<th>Time</th>
<th>Course</th>
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| Monday    | 2 – 5 | *EN7000 Workshops in Creative Writing (Group A: H. Clifton)  
28.Oct.19 W'shp is rescheduled to Thu. 31.Oct.19, 2-5pm (Oct. BH) |
| Tuesday   | 2 – 4 | EN**** Publishing Twentieth-Century Irish Literature  
(Optional) |
| Wednesday | 10 – 12 | EN7090 Big House Literature  
(Optional) |
|           | 4.15 – 6.15 | EN7116 Writing for a Living |
| Thursday  | 10 – 1 | *EN7000 Workshops in Creative Writing (Group B: E. McNamee)  
*10.Oct.19 W'shp is rescheduled to Mon. 30.Sep.19, 2-5pm  
*17.Oct.19 W'shp is rescheduled to Mon. 4.Nov.19, 2-5pm |
| Friday    | 11-1  | EN**** Structure in Fiction and Poetry |

## Hilary Term 2020: (20 January – 10 April 2020) (Provisional)

<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>
</tbody>
</table>
| Tuesday   | 2 – 4 | EN7098 Irish Poetry after Yeats  
(Optional)  
17.Mar.20 Seminar is rescheduled to Mon. 16.March.20, 1-3pm (St Pats) |
| Wednesday | 12-1  | EN7014 The Briena Staunton Practice of Writing  
(Runs over 8 weeks: 05.Feb.20 to 01.April.20 - not reading week) |
|           | 2 – 4 | EN**** Shifting Scenes: Irish Theatre 1960-2020  
(Optional) |
| Thursday  | 10 – 1 | *EN7007 Workshops in Creative Writing (Group A: E. McNamee) |
| Friday    | 10 – 12 | EN**** Writer Fellow Specialist Workshop  
10.Apr.20 W'shp is rescheduled to Thu. 9.April.20, 2-4pm (Good Friday) |

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.
BH is the timetable abbreviation for a Bank Holiday
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 Mr Eoin McNamee (Group B)

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

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

**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 Mr Eoin McNamee (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

**EN**** Writer Fellow Specialist Workshop - Hilary Term**  (Audit only)
This is a weekly 2-hour workshop given by the Irish Writer Fellow.
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 or none of the optional modules offered in Michaelmas Term and one or none of those offered in Hilary Term, subject to the discretion of the Module Coordinator. The Course Executive officer will email you shortly before the start of the Michaelmas Term requesting confirmation of your intent to select modules or not, for both the Michaelmas Term and the Hilary Term optional modules. Shortly thereafter, the Course Executive Officer will confirm if you have been accepted on the modules before the start of the Michaelmas Term.

Further to receiving a place on the module, please note that you must attend your chosen modules for the first two weeks of each Term and then make a final decision. The Michaelmas Term optional modules can be changed by the second Friday of Term (20 September 2019) and the Hilary Term optional modules can be changed by the second Friday of Term (31 January 2020). Once you have made a firm decision to audit any of these modules you must then attend all classes.

Optional Module: Michaelmas Term
(Students may choose one or none of the following Michaelmas Term modules at the discretion of the Module Coordinator). Please see above for details.

EN7089 EN**** Publishing Twentieth-Century Irish Literature (Audit only)
This is taught by Dr Conor Linnie 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 or none of the following Hilary Term modules at the discretion of the Module Coordinator). Please see above for details.

EN**** Shifting Scenes: Irish Theatre 1960-2020 (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 Dr 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 & Mr Eoin McNamee

**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)* by Dennis O'Driscoll, Faber and Faber
- *Hope Against Hope*, Nadezhda Mandelstam, Penguin Books
- *Object Lessons*, Eavan Boland, Vintage 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 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

**Mr Eoin McNamee:**
- *The Collected Stories* by Lorrie Moore
- *A Goat’s Song* by Dermot Healy
- *Milkman* by Anna Burns
- *The Rattle Bag* by Seamus Heaney and Ted Hughes
- *Libra* by Don DeLillo
- *Pilgrim at Tinker Creek* by Annie Dillard
- *Laidlaw* by William McIlvanney
- *Frankenstein* by Mary Shelley
- *Watchmen* by Alan Moore and Dave Gibbons
- *On Photography* by Susan Sontag
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 Mr Eoin McNamee.

EN**** Writer Fellow Specialist Workshop

ECTS allocation: Audit only
Teaching Faculty: Irish Writer Fellow.
Contact: 1 x 2 hours/week in Hilary term

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

EN**** Structure in Fiction and Poetry

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

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

The module will be delivered through a series of two-hour workshops that will run for eleven weeks in Michaelmas term.
Assessment
Students must submit a two-part assessment (total 5000 words), consisting of:
1. A structural outline of a piece of fiction, nonfiction, or drama (c. 1000 words)
2. A piece of fiction, nonfiction, or drama based on this structural outline (c. 4000 words)

Recommended reading
- Joseph Campbell, *The Hero with a Thousand Faces*
- Samuel R. Delany, *About Writing: Seven Essays, Four Letters, and Five Interviews*
- James Fenton, *An Introduction to English Poetry*
- John Gardner, *The Art of Fiction*
- Anne Lamott, *Bird by Bird: Some Instructions on Writing and Life*
- Terence Rattigan, *The Winslow Boy*

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:** Dr Carlo Gébler
**Contact:** 1 x 2 hours/week in Michaelmas term & individual consultations as necessary.

In order to make a living, creative writers (poets, novelists, playwrights) usually have to do all sorts of other kinds of 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, personal essays, 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
- Tunnel Vision, Kevin Breathnach
- Minor Monuments, Ian Maleney

Optional Module: Michaelmas Term
(Students may choose one or none of the following Michaelmas Term modules at the discretion of the Module Coordinator). Please see page 5 for optional module details.

EN**** Publishing Twentieth-Century Irish Literature

ECTS allocation: Audit Only
Teaching Faculty: Dr Conor Linnie
Contact: 1 x 2 hours/week in Michaelmas term

The twentieth century was a transformative period in Irish publishing and print culture. This interdisciplinary course explores the material world of the modern Irish book from the Literary Revival to the Troubles. The course considers a diverse range of fiction, poetry and critical prose. Each seminar is structured around a key publishing context, exploring how issues of production, circulation and reception inform our readings of major literary works and socio-cultural events. Students will learn to critically analyse different forms of publication and their relation to the text, from independent pamphlets and little magazines to the mass-market productions of international publishing houses. The course aims, in Brian Walker and Robert Welch’s terms, to establish an understanding of the Irish book as ‘an object situated in an environment of complex contingencies,’ showing how the printed word is shaped by the external dynamics of ‘power, money, trade and communications.’

Week 1  Introduction
Week 2  Literary Revival and the Marketplace: Yeats in London and Dublin
W.B. Yeats, *Poems* (1895-1904); *In The Seven Woods* (1903)

**Week 3**  
**Pamphlets and Periodicals: Early Joyce**  
James Joyce, ‘The Day of Rabblement’ in *Two Essays* (1901)  
‘The Sisters’; ‘Eveline’; ‘After the Race’ in *The Irish Homestead* (1904-5)  

**Week 4**  
**Little Magazines and Irish Modernism**  
*The Klaxon* (1923)  
*To-Morrow* (1924)

**Week 5**  
**Little Magazines and the Counter-Revival**  
Patrick Kavanagh, ‘O Stony Grey Soil’; ‘A Christmas Childhood’ in *The Bell* (1940); *The Great Hunger* (1942)

**Week 6**  
**The Novel and State Censorship**  
Kate O’Brien, *The Land of Spices* (1941)

**Week 7**  
**Reading Week**

**Week 8**  
**Writing in the Middlebrow Market**  
Mary Lavin, *Tales from Bective Bridge* (1943); *In the Middle of the Fields* (1967)

**Week 9**  
**The Private Press Tradition: Gayfield and Dolmen Press**  
Blanaid Salkeld, *...the engine is left running* (1937)  
*The Dolmen Miscellany of Irish Writing* (1962)  
Thomas Kinsella, *The Starlit Eye* (1952); *Nightwalker* (1967)

**Week 10**  
**The Novel and State Censorship**  
John McGahern, *The Dark* (1965)

**Week 11**  
**The Politics of Poetry Publishing**  
Seamus Heaney, ‘Requiem for the Croppies’ (*Dublin Magazine*, 1966); ‘Old Derry Walls’ (*The Listener*, 1968); selections from *Wintering Out* (1972); *North* (1975); *Sweeney Astray* (1983)

**Week 12**  
**Anthologies: The Politics of Canon Formation**  

*Specific reading lists will be provided in advance of each class*

**Preliminary Reading**  
Learning Outcomes

- Introduction to the theoretical practices and methodological skills essential to the study of book history
- Ability to distinguish between different modes of publication and to critically assess their relation to the text
- Application of historicist and materialist methodologies in the study of modern Irish literature
- Recognition of the significance of gender issues in the production, circulation and reception of literary texts
- Familiarisation with the early printed book and manuscript collections of the Trinity Oscar Wilde Centre and TCD Libraries

EN7090 Big House Literature

ECTS allocation  Audit Only
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: Reading Week
Week 10: Molly Keane, Good Behaviour (London: Virago, 2006)
Week 11: Brian Friel, Aristocrats (Oldcastle: Gallery, 1983)
Week 12: John Banville, Birchwood (London: Picador, 2010)
Suggested Preliminary Reading

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 or none of the following Hilary Term modules at the discretion of Module Coordinator). Please see page 5 for optional module details.

EN**** Shifting Scenes: Irish Theatre 1960-2020

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

The period covered by this module has been one of major social and cultural changes in Ireland, with its transformation from an isolated, largely agricultural society into a fully modern, globalised economy. Notable features of this set of changes have been Ireland’s membership of the EU, the collapse of the authority of the Catholic Church, and the liberalisation of public opinion reflected in referenda on marriage equality and abortion, while the years of political violence in the North were constant reminders of the unfinished business of Irish history. This has also been a time of change in Irish theatre, the 1960s often seen as a second Irish theatrical renaissance with the emergence of playwrights such as Brian Friel, Tom Murphy and Thomas Kilroy, followed by Frank McGuinness, Marina Carr, Martin McDonagh, Conor McPherson and Enda Walsh, and the setting up of new theatre companies such as Druid (1975), Field Day (1980) and Rough Magic (1984). The aim of this course is to look at paired plays to explore the varying dramatic forms used to express the country's shifting scenes, often not directly but by a re-working of traditional themes and a revision of the sense of the past. The syllabus is a provisional one because the plays chosen will be varied to allow for the inclusion of current productions; the analysis of performance as well as published texts will be one dimension of the course. After an initial introductory overview, the module will be taught entirely through student-led seminar discussion. It will be assessed by one submitted essay.
Week 1: Introductory overview
Week 7: Reading week

* copies of these texts, which are not readily accessible, will be posted on Blackboard.

Reading list
Almost all the plays prescribed for this module are available in the Library as Drama online texts. However, for those who like to own hard copies or have a particular interest in one of the playwrights, these are editions you might want to buy. It is essential that you have texts at hand in class.

- Brian Friel, *Plays 1 and 2* (London: Faber, 2016)
- David Ireland, *Cyprus Avenue* (London: Bloomsbury, 2016)
- Frank McGuinness, *Observe the Sons of Ulster Marching Towards the Somme* (London: Faber, 2016)


**Secondary reading**


**EN7098 Irish Poetry after Yeats**

**ECTS allocation** 10  
**Teaching Faculty** Dr 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:** Reading 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 Chuilleanáin and Nuala Ní Dhomhnaill

Primary Texts
- Austin Clarke, Collected Poems, ed. R. Dardis Clarke (Carcanet) or Selected Poems, ed. W. J. McCormack/Hugh Maxton (Penguin/Lilliput).
- 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 Chuilleanáin, 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** (20 January – 10 April 2020)
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 Thursday 9 April 2020)
The Writing for a Living essay is 5,000 words, due by Thursday of week 12 of Hilary Term.

**EN**** Structure in Fiction and Poetry** (Due Friday 24 January 2020)
Students are required to submit a TWO-PART assessment, consisting of: 1) A structural outline of a piece of fiction, nonfiction, or drama (c. 1000 words), and 2) A piece of fiction, nonfiction, or drama based on this structural outline (c. 4000 words).

Important Dates and Deadlines

**Optional module final choices** (Due Friday 20 September 2019 & Friday 31 January 2020)
The Michaelmas Term optional modules can be changed by the second Friday of Term (20 September 2019) and the Hilary Term optional modules can be changed by the second Friday of Term (31 January 2020). Please see page 5 for optional module details.

**Indication and preliminary discussion of portfolio topics:** (Week beginning 6 April 2020)
In week 12 of Hilary term a meeting will be held to allocate supervisors and discuss the portfolio.

**Portfolio Consultations:** (From May-August 2020)
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 2020)
Please note that supervisor sign-off is 31 July 2020.

**Submission of Portfolio** (Due Monday 31 August 2020)
(15,000 words), Portfolios must be typed and bound in accordance with the University regulations, available from the Programme Executive officer.
This M.Phil. in Creative Writing Court of Examiners (November 2020)
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 2021)
Award of degree to successful candidates at Spring Commencements in 2021. 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 my.tcd.ie inbox early in 2021.
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 EN**** 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 day 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%

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

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

M.Phil. in Creative Writing Portfolio Guidelines

- The content should be 15,000 words. Do not exceed the word count. The word count includes the preface.
- The preface should be no less than 600 words and no more than 1,000.
- The word count is to be cited as a separate sentence at the end of the portfolio, ideally after the concluding paragraph
- The word counts for the preface and portfolio, and the total word count should be given. Example: ‘Preface –xxxx words, Portfolio xx,xxx words Total word count xx,xxx’
- For students doing poetry, fifteen poems is the suggested submission, but students must consult with their supervisor. Students doing a poetry portfolio must give a word count for their preface.
- Students are advised to consult previous portfolios.
- Two hard-backed copies submitted by noon on Monday 31st August 2020 to Sophia.
  (one will be kept in the OWC Office, the other kept by Course Director)
- Submit a PDF version of your thesis by Friday 28th August 2020 to Sophia.
- The spacing is double or 1.5. Print on one side of the paper only. Paper size A4.
- Page numbers can be at the top right hand corner of the page or centred at the bottom of the page.
- The format is normally Times New Roman or a Sans Serif font in a size 12 font
The portfolio colour should be navy blue with gold embossing.

The cover should have the portfolio title and student name.

The portfolio spine should have the following details (gold embossed):

M.Phil. in Creative Writing  2020  Student Name

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**TITLE PAGE**

The title page should have the following:

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

Presented in partial fulfilment of the requirements for the degree of Master in Philosophy in Creative Writing, School of English, Trinity College Dublin, the University of Dublin, August 2020.
DECLARATION PAGE (must be signed)

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

Signed...............
August 2020

ACKNOWLEDGEMENTS

CONTENTS

PREFACE

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

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

- Reads Design and Print
  Setanta Centre
  Nassau Street
  Dublin 2
  Phone: 01.6799117
  Website: https://www.reads.ie

- Duffy Book Binders Ltd
  Seville Terrace
  Dublin 1
  Phone: 01.8557579 Fax: 01.8557579
  E-mail: duffybookbinders@eircom.net

- The Thesis Centre Ltd
  65 Camden Street Lower
  Dublin 2
  Phone: 01.4753616 Fax: 01.4757342
  Email: thesis@indigo.ie Website: thesiscentre.com
US students have used the following book binding firms.

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

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

### Portfolio Marking Descriptors & Grade Boundaries

The MPhil degree is awarded as a Distinction, Pass or Fail.

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

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

#### Pass 70-100% Excellent/Outstanding

**Creative work:** Stylistically fluent and coherent; sophisticated engagement with audience; excellent control and invention in the use of language; excellent understanding and control of the technical aspects of writing; excellent ability to exploit the possibilities of form and structure; inventive and skilful response to genre conventions; maturity and individuality of approach to theme and content; excellent ability to create and exploit layers of meaning.

**Essay:** Lucid and insightful; thorough understanding of technical and compositional issues; perceptive and revealing analysis of the development of piece of work; impressive awareness of the wider creative and critical context; impressive use of
appropriate concepts and vocabulary; fine judgement in its use of supporting evidence.

**Presentation:** Excellent typography and layout, matching the standards required professionally in the genre; excellent understanding of the requirements of grammar and punctuation.

---

**Pass 60-69% Good/Very Good**

**Creative work:** Stylistically fluent overall; thoughtful engagement with audience; good control and invention in the use of language; good understanding and control of the technical aspects of writing; good ability to exploit the possibilities of form and structure; thoughtful response to genre conventions; maturity and some individuality of approach to theme and content; good ability to create and exploit layers of meaning.

**Essay:** Well written and argued; good understanding of technical and compositional issues; thoughtful analysis of the development of a piece of work; good awareness of the wider creative and critical context; good use of appropriate concepts and vocabulary; sound judgement in the use of supporting evidence.

**Presentation:** Good typography and layout, generally matching the standards required professionally in the genre; sound understanding of the requirements of grammar and punctuation.

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**Pass 50-59% Competent**

**Creative work:** Stylistically consistent overall; some thoughtful engagement with audience; competence and some invention in the use of language; adequate understanding and control of the technical aspects of writing; some dependence on stereotype and cliché; partial or inconsistent ability to exploit the possibilities of form and structure; competent response to genre conventions; conventional and perhaps immature approach to theme and content; some ability to create and exploit layers of meaning.

**Essay:** Competently written and argued; adequate understanding of technical and compositional issues; partial account and understanding of the development of a piece of work, tending towards description rather than analysis; adequate awareness of the wider creative and critical context; generally adequate use of appropriate concepts and vocabulary; some good judgement in the use of supporting evidence.

**Presentation:** Adequate typography and layout, only partly matching the standards required professionally in the genre; good though variable understanding of the requirements of grammar and punctuation.
Pass 40-49% Acceptable

**Creative work:** Stylistically limited, with some or much inconsistency; limited engagement with audience; competence but limited invention in the use of language; basic understanding and control of the technical aspects of writing; much dependence on stereotype and cliché; limited ability to exploit the possibilities of form and structure; uncertain response to genre conventions; conventional or immature approach to theme and content; limited ability to create and exploit layers of meaning.

**Essay:** Poorly written and argued; limited understanding of technical and compositional issues; superficial account and understanding of the development of a piece of work, largely dependent on description rather than analysis; limited awareness of the wider creative and critical context; limited or inappropriate use of appropriate concepts and vocabulary; poor judgement in the use of supporting evidence.

**Presentation:** Poor typography and layout, not matching the standards required professionally in the genre; poor understanding of the requirements of grammar and punctuation.

Fail 1-39% Unacceptable

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

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

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

Fail - No work
<table>
<thead>
<tr>
<th>Class</th>
<th>Numerical Mark</th>
<th>Equivalent Grade (US)</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>70 -100%</td>
<td>A+</td>
</tr>
<tr>
<td>II.1</td>
<td>65 – 69%</td>
<td>A</td>
</tr>
<tr>
<td></td>
<td>60 – 64%</td>
<td>A-</td>
</tr>
<tr>
<td>II.2</td>
<td>57 – 59%</td>
<td>B+</td>
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<td>54 – 56%</td>
<td>B</td>
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<tr>
<td></td>
<td>50 – 53%</td>
<td>B-</td>
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<tr>
<td>III</td>
<td>47 – 49%</td>
<td>C+</td>
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<td>44 – 46%</td>
<td>C</td>
</tr>
<tr>
<td></td>
<td>40 - 43%</td>
<td>C-</td>
</tr>
</tbody>
</table>
**Library**

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

The Ussher Library (Level 1). This holds a useful collection of basic literary texts that may be borrowed.

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

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

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

Borrowing: Students on this 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/](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/](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 website: [http://www.tcd.ie/students/orientation/accommodation/](http://www.tcd.ie/students/orientation/accommodation/). 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 for 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

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/.

E-mail Protocol School of English
Every student in the School has a TCD email address. You should check your college email daily during teaching term as your lecturers and tutors will use it to communicate important information. If away from Trinity on Erasmus or on an exchange you should still check your TCD mail periodically.

Sending emails
Email is a useful way of contacting lecturers and administrators with queries re course work, to arrange an appointment, or to request a letter of recommendation. Email within college is essentially work related, and it is appropriate to be relatively formal.

Subject Lines
When sending email, please fill in the subject line so as to indicate the purpose of the email. This will help the recipient to answer your query and to recover the email subsequently if necessary.

Forms of address
As a courtesy, emails should address recipients by name. If you are using titles (Ms.; Mrs.; Mr.; Dr.; Professor) these should be accurate. If you are unsure as to a name or title this can be checked on the school website.

Introduce yourself
If you are writing to a member of staff for the first time, make sure your complete name appears somewhere in the email.

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

Requests for Transcripts/Letters of Recommendation
If you are emailing a request for a transcript or a letter of recommendation you must allow at least two working weeks for your request to be processed. Such requests will
be expedited if you include your student number in your email. Please note: that you must not give the name of a staff member as a referee on an application form or CV until you have asked that person and they have given their consent.

Be secure
Beware of phishing; never divulge account details and do not click on links from unknown sources.

### 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.