School of English

M.Phil. in Irish Writing Handbook 2017–2018
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M.Phil. in Irish Writing Programme Overview

Contact Information

Course Director: Prof. Eve Patten
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Course Executive Officer: Ms Sophia Ní Sheoin
Ground Floor, Trinity Oscar Wilde Centre
wilde@tcd.ie
01-896 2885

General Course Outline
Teaching in this course takes place in two terms of twelve weeks duration. The first term is called the MICHAELMAS TERM, the second, the HILARY TERM. In each of these terms, students will take a combination of required courses and their choice of option courses. In the third term, TRINITY EXAM TERM, students begin working on their dissertations.

Weighting of Credits

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

Teaching Elements: 60 ECTS
Dissertation: 30 ECTS

The European Credit Transfer and Accumulation System (ECTS)

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

The ECTS weighting for a module is a measure of the student input or workload required for that module, based on factors such as the number of contact hours, the number and length of written or verbally presented assessment exercises, class preparation and private study time, laboratory classes, examinations, clinical attendance, professional training placements, and so on as appropriate. There is no intrinsic relationship between the credit volume of a module and its level of difficulty.
The European norm for full-time study over one academic year is 60 credits. The Trinity academic year is 40 weeks from the start of Michaelmas Term to the end of the annual examination period. 1 ECTS credit represents 20-25 hours estimated student input, so a 10-credit module will be designed to require 200-250 hours of student input including class contact time and assessments.

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

### Michaelmas Term 2017: (25 September –15 December 2017)

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<thead>
<tr>
<th>Day</th>
<th>Time</th>
<th>Course</th>
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<tbody>
<tr>
<td>Tuesday</td>
<td>10 – 12</td>
<td>EN7056 Perspectives in Irish Writing</td>
</tr>
<tr>
<td></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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<tr>
<td>Thursday</td>
<td>10 – 12</td>
<td>EN7057 Single Authors</td>
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### Hilary Term 2018: (15 January – 6 April 2018)

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<thead>
<tr>
<th>Day</th>
<th>Time</th>
<th>Course</th>
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<tbody>
<tr>
<td>Tuesday</td>
<td>12 – 1</td>
<td>EN7014 The Briena Staunton Practice of Writing (Optional)</td>
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<tr>
<td></td>
<td>4 – 6</td>
<td>EN7098 Irish Poetry after Yeats (Optional)</td>
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<tr>
<td></td>
<td></td>
<td>(Runs over 8 weeks: 30.01.18 to 27.03.18 - not reading week)</td>
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<tr>
<td>Wednesday</td>
<td>2 – 4</td>
<td>EN7003 Ireland on Stage (Optional)</td>
</tr>
<tr>
<td>Thursday</td>
<td>10 – 12</td>
<td>EN7057 Single Authors</td>
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<tr>
<td>Friday</td>
<td>10 – 12</td>
<td>EN7019 Writer Fellow Specialist Workshop (Optional)</td>
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<tr>
<td></td>
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<td>(30.03.18 W’shp is rescheduled to (TBC) (Good Fri)</td>
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All classes take place in the seminar room on the first floor of the Trinity Oscar Wilde Centre unless otherwise stated.
Taught Elements

Mandatory Modules

**EN7056 Perspectives in Irish Writing**  (20 ECTS)
This module is coordinated by Prof. Patten. It comprises a weekly series of lectures and seminars (two hours per week) on the history and contexts of Irish Writing from the late seventeenth to the present day. This course is given by various lecturers from the School of English.

**EN7057 Single Authors**  (20 ECTS)
This module, taught in a weekly two-hour seminar, covers the work of four major individual authors from the Irish literary tradition. In Michaelmas term we study Swift and Yeats, and in Hilary term, Joyce and Beckett, as below:

**Michaelmas Term:**
- Weeks 1 - 6  Swift (Prof. Aileen Douglas)
- Week 7  Study Week
- Weeks 8 - 12  Yeats (Prof. Tom Walker)

**Hilary Term:**
- Weeks 1 - 6  Joyce (Prof. Samuel Slote)
- Week 7  Study Week
- Weeks 8 - 12  Beckett (Prof. Julie Bates)
Students are required to select one of the optional modules offered in Michaelmas Term and one of those offered in Hilary Term. Please inform the Course Executive Officer of your choice of Michaelmas Term optional module by the end of the second week, and your choice of the Hilary Term optional module two weeks before the end of Michaelmas Term: please note the earlier deadline if you wish to apply for the Creative Writing workshop. (Students are permitted to audit the options in which they have not enrolled with the exception of Option 5).

Optional Module: Michaelmas Term
(Students choose one of the following Michaelmas Term modules)

1. **EN7089 Writing the Troubles** (10 ECTS)
   This is taught by Prof. Terence Brown in a weekly 2-hour seminar

2. **EN7090 Big House Literature** (10 ECTS)
   This is taught by Prof. Paul Delaney in a weekly 2-hour seminar

Optional Module: Hilary Term
(Students choose one of the following Hilary Term modules)

3. **EN7003 Ireland on Stage** (10 ECTS)
   This is taught by Prof. Nicholas Grene in a weekly 2-hour seminar

4. **EN7098 Irish Poetry after Yeats** (10 ECTS)
   This is taught by Prof. Rosie Lavan in a weekly 2-hour seminar

5. **EN7019 Writer Fellow Specialist Workshop** (10 ECTS)
   This is taught by the Irish Writer Fellow in a weekly 2-hour workshop, open only to students selected upon presentation of a portfolio of recent creative work. Portfolios should be presented to the Course Executive Officer by 17th November 2017. 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 5000 words of prose and up to maximum of twelve poems.

**EN7014 The Briena Staunton Practice of Writing Seminar** (Audit Only)
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.
Module Descriptions

Mandatory Modules

**EN7056 Perspectives in Irish Writing**

**ECTS allocation:** 20  
**Module Coordinator:** Prof. Eve Patten  
**Teaching Faculty:** Prof. Eve Patten; Prof. Amy Prendergast; Prof. Paul Delaney; Prof. Jarlath Killeen; Prof. Julie Bates; Prof. Tom Walker, Prof. Rosie Lavan.  
**Contact:** 1 x 2 hours/week in Michaelmas and Hilary terms

**Summary**

This course introduces students to the socio/cultural contexts in which Irish writing in English developed from the seventeenth through to the twenty-first century. It investigates key terms that students will encounter in the critical literature on Irish writing and culture: Anglo-Irish, Protestant Ascendancy, the Gaelic tradition, colonialism, the Big House, romantic and cultural nationalism, the Literary Revival. In addition to covering a selection of significant authors and texts, it addresses a number of theoretical issues and concepts relevant to understanding Irish writing.  
**Please note:** students will be advised on set readings and background bibliography before and during the course.

For classes marked *, photocopied texts will be distributed in advance.

**Michaelmas Term: Weeks 1-12**

**Introduction to Irish Writing**

**Week 1:** Space, tradition and the idea of a ‘national’ literature  

**Week 2:** Time, memory and ‘modern’ Ireland  

**Ideas of the Nation 1691-1800**

**Week 3:** Early Irish Fiction: Anon., *Vertue Rewarded* (1693) Four Courts Press, Ed. Ian Campbell Ross and Anne Markey. [AP]

**Week 4:** Women's Life Writing: Extracts from Laetitia Pilkington's *Memoirs* (1748) and Women's Diaries from 1798 [AP] *
Week 5: Edmund Burke, extracts from ‘Tracts on the Popery Laws’ (1765) and ‘Reflections on the Revolution in France’ (1790) [AP] *

Week 6: Maria Edgeworth, Castle Rackrent (1800) Oxford World Classics, Ed. Kathryn Kirkpatrick. [AP]

Week 7: Study Week

Introduction to Irish writing 1800-1900

Week 8: Reading C19th Ireland: William Carleton’s ‘Wildgoose Lodge’ (1844); James Clarence Mangan (selected poems). [EP] *


Week 10: Douglas Hyde, ‘The necessity for de-anglicising Ireland’ (1892). [PD] *

Week 11: Oscar Wilde, Salome (1891/3) [JK]


Hilary Term: Weeks 1-12

The Theatre of Revival

Week 1: John Millington Synge, The Playboy of the Western World (1907) [JB]

Revolution, War and Irish Writing


Nation and the International Crisis – 1930s to 1950s

Week 4: Satire and subversion: Flann O’Brien, At-Swim-Two-Birds (1939) [TW]

Week 5: The Emergency at Home: The Bell (October 1940) [TW] *

Week 6: The War Abroad: Elizabeth Bowen, The Demon Lover & Other Stories (1946) [TW]

Week 7: Study Week
Modern Irish landscapes


**Week 9:** John McGahern, *Amongst Women* (1990) [PD]

**Week 10:** Images of Ireland: texts by Fintan O’Toole and Anne Enright (1990s) [RL]*

**Week 11:** Poetry after the Ceasefire: Seamus Heaney, *The Spirit Level* (1996) [RL]

**Week 12:** Conclusions: what is ‘contemporary’ Irish writing? [EP] *

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EN7057 Single Authors

**ECTS allocation:** 20

**Teaching Faculty:** Prof. Aileen Douglas, Prof. Tom Walker, Prof. Samuel Slote and Prof. Julie Bates

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

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**Michaelmas Term: Weeks 1-6**

**Jonathan Swift (1667-1745): Prof. Aileen Douglas**

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

**Week 1-8: Weekly set reading will be given at the first seminar.**

**Primary Texts**

**Suggested Preliminary Reading**

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


Michaelmas Term: Weeks 8-12

W.B. Yeats (1865-1939): Prof. Tom Walker

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

Week 8: Folklore and Symbolism

Week 9: Controversy and Conflict
Plays: The Dreaming of the Bones*

Week 10: Shaping History
Plays: The Resurrection
Prose: A Vision – book 5*

Week 11: Self and Anti-self
Prose: sections from Per Amica Silentia Lunae and from ‘A General Introduction for my Work’

Week 12: Songs, Buildings, Bodies
Plays: Purgatory.
Prose: sections from On the Boiler
Primary Texts

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

Selected Criticism
Getting some biographical hold on Yeats is important. His life is consciously integrated into his work and he was a publically prominent writer through most of his career. The best two accounts are: R. F. Foster, W. B. Yeats: A Life, 2 vols (1997 and 2002); and Terence Brown’s more critically inclined (and somewhat shorter) The Life of W.B. Yeats (2001). Also still very illuminating and entertaining is Richard Ellmann’s classic Yeats: the Man and the Masks (2nd ed. 1973). David Pierce, Yeats's Worlds: Ireland, England and the Poetic Imagination (1995) is also informative and well illustrated. Good places to start to orientate oneself in relation to Yeats criticism are: John Kelly and Marjorie Howes, eds, The Cambridge Companion to W.B. Yeats (2006); and David Holdeman and Ben Levitas, eds, Yeats in Context (2010). A more detailed bibliography will be distributed at the beginning of the course.

Hilary Term: Weeks 1-6

James Joyce (1882-1941): Prof Sam Slote

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

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

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

Primary Texts
- James Joyce, A Portrait of the Artist as a Young Man. Any edition will suffice.
Preliminary Reading
Among the books you might want to read in advance for this course are the following:


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

**Hilary Term: Weeks 8-12**

**Samuel Beckett (1906-1989): Prof Julie Bates**

Beckett’s legacy is formidable in both fiction and drama, having left both literary forms profoundly altered, and his creative praxis was evidently enriched by moving from one form to another. This series of lectures and seminars will map Beckett’s distinct authorial procedure by exploring five formal and thematic features of his writing in both fiction and drama, tracing the ways in which Beckett was engaged in an ongoing attempt to give shape to certain recurring themes – a creative project that lasted more than half a century and found expression in ceaseless formal experimentation. We will also visit Trinity’s Manuscripts and Archives Research Library to view some of Beckett’s manuscripts and letters in person. Students are encouraged to consider drawing on these materials in their essays. In order to do justice to Beckett’s prolific creativity, the course will examine a wide range of his works. Those works in bold will be central to the lecture and subsequent discussion each week:

**Week 8: Characters**

**Week 9: Environments**

**Week 10: Heads**
Week 11: Childlessness


Week 12: Ethics


Note on dates:
I’ve noted the dates of publication of each work to give a sense of how each week’s lecture and discussion will span several decades of Beckett’s work. Where two dates are given, the first indicates the work’s initial publication in French, and the second its subsequent publication in English, because we need to be attentive to the role and impact of self-translation in Beckett’s evolving creative practice.

Suggested Reading and Preparation for Course:
I will distribute shorter works at the beginning of the course, but students are encouraged to acquire copies of Beckett’s collected plays and trilogy of novels, and read these works in advance of the course. Here are two good editions:


Students are also advised to look at the adaptations of Beckett’s plays in the Beckett on Film collection (Blue Angel films, 2001), copies of which are held in the library. In addition to reading and watching the fiction and drama, students should familiarise themselves with some biographical context for Beckett. James Knowlson’s Damned to Fame (Bloomsbury, 1996) is considered definitive, but Anthony Cronin’s The Last Modernist (Flamingo: 1996) is generally better on the Irish side of things. In terms of secondary reading, good starting points are The Grove Companion to Samuel Beckett, ed. C.J. Ackerley and S.E. Gontarski (Grove: 2004), the two Cambridge Companions to Beckett, eds. John Pilling (2006) and Dirk van Hulle (2015) and Samuel Beckett in Context, ed. Anthony Uhlmann (Cambridge University Press, 2013). I will recommend suitable secondary and critical resources to support our discussions throughout the course.
Optional Module: Michaelmas Term

(Students choose one of the following Michaelmas Term modules)

**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 4:** Paul Muldoon, ‘Aisling’, ‘The More a Man Has the More a Man Wants’.*  
- **Week 5:** 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 10:** Jennifer Johnston, *Shadows on our Skin* (London: Headline Review, 2002)  
- **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 choose one of the following Hilary Term modules)

**EN7003 Ireland on Stage**

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

W.B. Yeats, Lady Gregory and Edward Martyn, in their 1897 manifesto for the Irish Literary Theatre, stated that their aim was ‘to bring upon the stage the deeper thoughts and emotions of Ireland’. In the national theatre movement that evolved subsequently and in the century since, that aim has been pursued more or less self-consciously in a wide variety of forms. The 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, *The Dreaming of the Bones*, *Purgatory*  
**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.]
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.

**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. Poets discussed will include Austin Clarke, Thomas MacGreevy, Louis MacNeice, Patrick Kavanagh, Blanaid Salkeld, Thomas Kinsella, Richard Murphy, Eiléan Ní Chuilleanáin, Derek Mahon and Ciaran Carson. Seminars will emphasise key historical and cultural contexts, as well as attending 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:** Centres of poetry: Irish poets and publishing  
**Week 5:** Ireland and elsewhere: Louis MacNeice, Derek Mahon, Paul Muldoon
Week 6: Outside eyes: Blanaid Salkeld, Sheila Wingfield, Rhoda Coghill
Week 7: Study Week
Week 8: (Outside) history: Richard Murphy and Eavan Boland
Week 9: Translations: Eiléan Ní Chuilleanáin and Seamus Heaney
Week 10: Forms of violence: Thomas Kinsella, John Montague, Ciaran Carson
Week 11: Retrospectives: Bernard O’Donoghue and Gerald Dawe
Week 12: New direction

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 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
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. 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 aim of this module is to engage the student in imaginative and critical challenges other than the student’s particular field. The Irish Writer Fellow workshop is dedicated to an expert writer in the field of poetry, fiction, drama, creative non-fiction and life-writing. The individual writer addresses technical, stylistic and literary issues of his/her chosen specialism in a mix of workshop, lecture and reading.

NOTE: This workshop is open only to students selected upon presentation of a portfolio of recent creative work. Portfolios should be presented to the Course Executive Officer by 17th November 2017. 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 5000 words of prose and up to maximum of twelve poems.

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.
Irish Writing Schedule and Deadlines

Essay Submission Deadlines

**Michaelmas Term 2017**
(25 September – 15 December 2017)

Students are required to submit ONE essay relating to the Perspectives in Irish Writing module, ONE essay for the Single Authors module on EITHER Swift OR Yeats, and ONE essay for the Writing the Troubles module OR the Big House Literature module.

**EN7056 Perspective in Irish Writing Essay** (Due Friday 15 December 2017)
The Perspectives in Irish Writing essay is 4000 words, due by Friday of week 12 of Michaelmas Term.

**EN7057 Single Authors Essay** (Due Friday 19 January 2018)
The essay on EITHER Swift OR Yeats is 4000 words and is due by the Friday of week 1 of Hilary term.

**EN7089 Writing the Troubles / EN7090 Big House Literature module Essay** (Due Friday 2 February 2018)
Students are required to submit ONE essay relating to their chosen option in this term. This essay is 4000 words with submission by the Friday of week 3 of Hilary term.

**Hilary Term**
(15 January – 6 April 2018)

Students are required to submit ONE essay relating to the Perspectives in Irish Writing module, ONE essay for the Single Authors module on EITHER Joyce OR Beckett, and ONE essay the Students optional module.

**EN7056 Perspective in Irish Writing Essay** (Due Friday 6 April 2018)
The Perspectives in Irish Writing essay is 4000 words, due by Friday of week 12 of Hilary Term.

**EN7057 Single Authors Essay** (Due Friday 20 April 2018)
The essay on EITHER Joyce OR Beckett is 4000 words and is due by the Friday of week 2 of Trinity Exam Term).

**EN7003 Ireland on Stage / EN7098 Irish Poetry After Yeats /EN7019 Writer Fellow Specialist Workshop** (Due Friday 4 May 2018)
Students are required to submit ONE essay relating to their chosen option in this term. This essay is 4000 words with submission by the Friday of week 4 of Trinity Exam Term.
**Important Dates and Deadlines**

**Application for Writer Fellow Specialist Workshop: (Due Friday 17 November 2017)**
Submission of portfolios for students wishing to apply for EN7019 Writer Fellow Specialist Workshop optional module in Hilary term 2018.

**Hilary Term Optional module choice (Due Friday 1 December 2017)**
Deadline for submission of Hilary term optional module choice.

**Indication and preliminary discussion of dissertation topics: (Week beginning 2 April 2018)**
Indication and preliminary discussion of dissertation topics in week 12 of Hilary term.

**Dissertation Consultations: (From May-August 2018)**
Consultations between students and supervisors on dissertations on the basis of individual arrangement.

**Supervisor signoff Portfolio (From May-August 2018)**
During Trinity Term, students work independently on their dissertations. Please note that supervisor sign-off is 1 August 2018.

**Submission of Dissertation (Due 31 August 2018) (Provisional Date)**
(15,000-18,000 words). Dissertations must be typed and bound in accordance with the University regulations, available from the Course Executive Officer.

**M.Phil. in Irish Writing Court of Examiners (November 2018)**
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 mytcd.ie. An official transcript and examiners report will be available by request through the Course Executive Officer, 2-3 weeks after the publication date.

**Commencements (Spring 2019)**
Award of degree to successful candidates at Spring Commencements in 2019.
Assessment Information

The course is assessed by means of presented papers and a dissertation. Students must submit essays relating to their compulsory courses and to their chosen options. In the case of the 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 courses. Topics for these papers will be posted on email and/or on the notice board in the Oscar Wilde Centre.

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, any time or day before the 12 noon deadline on the Friday the work is due in.

Word Count
Essays and dissertations must not exceed the designated word count. Work exceeding the word count may be penalised. Presented papers are kept on file by the School of English. PLEASE KEEP A DIGITAL COPY OF ALL PRESENTED WORK

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

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

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

Although the MPhil degree is awarded on a Distinction/Pass/Fail basis, individual assignments within the MPhil courses are marked according to the following standards:

1st  80–100 A paper of outstanding merit; publishable quality.

1st  70–79 A very strong and original paper: work displaying analytical and argumentative power with good command of the facts and/or arguments relevant to the questions and evidence of ability to organise them with clarity, insight and efficiency.

Upper 2nd 60–69 Work displaying analytical power and argumentation of the quality associated with a First, but with less comprehensive and thorough command of evidence. Or work showing considerable thoroughness but less analytical skill or less clarity in organisation.

Lower 2nd 50–59 Competent work with no major defects, but giving an incomplete account of the question, or marred by inaccuracies. Or work which demonstrates lapses in (but does not lack) analytical and argumentative skills.

3rd 40–49 Work that is generally weak with muddled argumentation, but containing some evidence of knowledge of facts and analytical skill. These marks are also used for work that, while competent and knowledgeable in itself, does not address the question asked.

Fail 0–39 Very poor quality work, not meeting the standards of information, understanding and analysis required for graduate level.

**Weighting of Assessed Elements**

Dissertation = 34%
Perspectives in Irish Writing Essay (x2) + Single Major Authors Essays (x2) = 33%
Option Essays (x2) or Option Essay + Writer Fellow Specialist Workshop Option = 33%
Presentation of Dissertations

Dissertation (30 ECTS)

The dissertation must be between 15,000 and 18,000 words, on a topic chosen in consultation with the MPhil course directors and supervised during the summer by a member of the teaching staff. Dissertations must be bound in accordance with the University regulations and guidelines, see below. A word count should be included at the end of the dissertation. Three copies should be presented. The dissertation must not exceed the designated word count. Work exceeding the word count may be penalised. The 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. Substantive feedback will not normally be available after mid-August.

Dissertation Guidelines

- Students are advised to consult previous dissertations
- Two soft-bound copies and one hard-bound copy submitted by 31st August 2018 to the Course Executive Officer
- Submit a PDF version of your thesis by 31st August 2018 to the Course Executive Officer
- The content should be 15,000-18,000 words (this includes footnotes/endnotes but not bibliography). The spacing is double or 1.5. Print on one side of the paper only
- Paper size A4
- The format is normally Times New Roman and 12 point font

Format: 

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

A Loose single page Abstract should be included – this can be similar to the Summary

- The cover should have the dissertation title
- The hard-bound dissertation colour should be navy blue with gold embossing, in either a plain or TCD textured cover.
- The hard-bound dissertation spine should navy blue with gold embossing
- The soft-bound dissertation front cover should be either navy blue with gold embossing, or transparent with black and white title page underneath.
- The soft-bound dissertation spine should be navy blue
- The soft-bound dissertation back page colour should be navy blue
• Please note that printers require a separate PDF document for both the front cover and the side cover.

M.Phil. in Irish Writing 2017 Student Name

(hard-bound) (soft-bound)

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 Irish Writing, School of English, Trinity College Dublin, the University of Dublin August 2018.
DECLARATION PAGE (must be signed)

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 Trinity College Library may lend or copy this thesis upon request.

Signed............
August 2018

TCD students have used the following bookbinding firms:

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

- Print Save
  8 Burgh Quay
  Dublin 2
  Email: students@printsavie.ie
  Telephone: 01.6777838
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](http://www.thesisbookbinding.com)
  Tel: 609.497.1445

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General Information

Library

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

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

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

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

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

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

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

Computer Access

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

Blackboard

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

Graduation

It is the individual student's responsibility to contact the Proctor's Office about the process of graduation. The address is: Academic Registry, Watts Building, College; phone: 896 1218. Email: graduation@tcd.ie
Residence
The College Accommodation Office is in West Chapel, Front Square. There is some College accommodation available in Trinity Hall: for details of how to apply see the website: http://www.tcd.ie/Accommodation/student.htm. The Students' Union also provides information about accommodation in Dublin. Please inform the Course 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 second floor of House Six, the Graduate Students' Union is an independent body within College that represents postgraduate students throughout College. Upon registration, all postgraduates are automatically members. It is run by two full-time sabbatical officers. The President is the head and public face of the Union, and is responsible for strategy and policy formulation, whilst sitting on a wide range of committees. The Vice-President is the Union's Education and Welfare Officer and advises students on matters such as academic appeals and supervisor relationships. The Vice-President is also available to help on more personal matters, such as financial concerns, illness and bereavement. Any discussions about such concerns are treated with the strictest confidentiality. Contact: president@gsu.tcd.ie, or vicepresident@gsu.tcd.ie.

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

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

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

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

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

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

Books
Hodges Figgis, Dawson St. has been informed of the contents of the course reading lists.
For books you wish to buy, please look first in Hodges Figgis.

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

General Regulations

Noticeboard
It is the individual student’s responsibility to note announcements relating to the
course 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.

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

TELEPHONE NUMBER AT OSCAR WILDE CENTRE: 01-8963434
(incoming calls only)
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 Mac Liammóir, was unveiled on 16 October 1954, the centenary of Wide’s birth, by the playwright Lennox Robinson at the same time as the plaque in the Tite Street was unveiled by Sir Compton MacKenzie. The veil that was removed in Dublin was a plain curtain. The one in Tite Street was a Union Jack.