School of English

M.Phil. in Irish Writing
Handbook 2019–2020
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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 Irish Writing Programme Overview

Contact Information

Course Directors: Dr Julie Bates and Dr Sam Slote
School of English, Arts Building
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Course Executive Officer: Ms Sophia Ní Sheoin
Trinity Oscar Wilde Centre
wilde@tcd.ie
01-896 2885

General Programme 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 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:

Taught Elements: 60 ECTS
Dissertation: 30 ECTS

The European Credit Transfer and Accumulation System (ECTS)

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

The ECTS weighting for a module is a measure of the student input or workload required for that module, based on factors such as the number of contact hours, the number and length of written or verbally presented assessment exercises, class preparation and private study time, laboratory classes, examinations, clinical attendance, professional training placements, and so on as appropriate. There is no intrinsic relationship between the credit volume of a module and its level of difficulty.
# M.Phil. in Irish Writing Timetable

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

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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>
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<tr>
<td></td>
<td>2 – 4</td>
<td>EN**** Publishing Twentieth-Century Irish Literature (Optional)</td>
</tr>
<tr>
<td>Wednesday</td>
<td>10 – 12</td>
<td>EN7090 Big House Literature (Optional)</td>
</tr>
<tr>
<td>Thursday</td>
<td>10 – 12</td>
<td>EN7057 Single Authors</td>
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## Hilary Term 2020: (20 January – 10 April 2020) (Provisional)

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<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>
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<tr>
<td></td>
<td>4 – 6</td>
<td>EN7098 Irish Poetry after Yeats (Optional)</td>
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<td></td>
<td></td>
<td>17.Mar.20 Seminar is rescheduled to Mon. 16.March.20, 10-12pm (St Pats)</td>
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<td>EN**** Shifting Scenes: Irish Theatre 1960-2020 (Optional)</td>
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<tr>
<td>Wednesday</td>
<td>12 – 1</td>
<td>EN7014 The Briena Staunton Practice of Writing (Optional)</td>
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<td></td>
<td>2 – 4</td>
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<tr>
<td></td>
<td></td>
<td>(Runs over 8 weeks: 05.Feb.20 to 01.April.20 - not reading week)</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>EN**** Writer Fellow Specialist Workshop (Optional)</td>
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<tr>
<td></td>
<td></td>
<td>10.Apr.20 W’shp is rescheduled to Thu. 9.April.20, 2-4pm (Good Friday)</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 Dr Julie Bates and Dr Sam Slote. 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 (Dr Amy Prendergast)
- Week 7  Reading Week
- Weeks 8 - 12  Yeats (Dr Tom Walker)

**Hilary Term:**
- Weeks 1 - 6  Joyce (Dr Samuel Slote)
- Week 7  Reading Week
- Weeks 8 - 12  Beckett (Dr Julie Bates)
Optional Modules

Students are required to select one of the 10 ECTS optional modules offered in Michaelmas Term and one of those offered in Hilary Term. The Course Executive officer will email you shortly before the start of the Michaelmas Term requesting confirmation of your choices for both the Michaelmas Term and the Hilary Term optional modules. After which you must attend your chosen modules for the first two weeks of each Term and then make a final decision. The Michaelmas Term optional module can be changed by the second Friday of Term (20 September 2019) and the Hilary Term optional module can be changed by the second Friday of Term (31 January 2020). Please note the deadline for submitting a portfolio if you wish to apply for the Creative Writing workshop (EN**** Writer Fellow Specialist Workshop), see below. Students are permitted to audit the options in which they have not enrolled.

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

**Publishing Twentieth-Century Irish Literature** (10 ECTS)
This is taught by Dr Conor Linnane in a weekly 2-hour seminar

**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)

**EN**** Shifting Scenes: Irish Theatre 1960-2020** (10 ECTS)
This is taught by Prof. Nicholas Grene in a weekly 2-hour seminar

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

**EN**** Writer Fellow Specialist Workshop** (Audit Only)
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 19 November 2019.

**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 Mr Eoin McNamee.
Module Descriptions

Mandatory Modules

EN7056 Perspectives in Irish Writing

ECTS allocation: 20
Module Coordinator: Dr Julie Bates/Dr Sam Slote
Teaching Faculty: Prof Andrew Murphy; Dr Clare Clarke, Dr David O'Shaughnessy; Dr Amy Prendergast; Dr Paul Delaney; Prof Chris Morash, Dr Jarlath Killeen; Dr Julie Bates; Dr Jack Quin; Dr Conor Linnie; Dr Rosie Lavan
Contact: 1 x 2 hours/week in Michaelmas and Hilary terms

This course introduces students to the social and cultural contexts in which Irish writing in English developed from the eighteenth through to the twenty-first century. It investigates key terms that students will encounter in the critical literature on Irish writing and culture. 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 or posted on Blackboard.

Michaelmas Term: Weeks 1-12

Introduction to Irish Writing

Week 1: Course introduction: thinking about 'Writing Ireland' [JB/SS]
Week 2: Irish writing and the concepts of a 'national literature': W.B. Yeats, from 'The Literary Movement in Ireland' (1899)* [AM]

Ideas of the Nation 1691-1800

Week 3: Charles Macklin, Love à la Mode (1759) [D.O'S]
Week 4: Oliver Goldsmith, 'The Deserted Village' (1770) [D.O'S]
Week 5: Women's Life Writing: Extracts from Laetitia Pilkington's Memoirs (1748) and Women's Diaries from 1798. *[AP]
Week 6: Maria Edgeworth, Castle Rackrent (1800) [AP]
Week 7: Reading Week
Introduction to Irish writing 1800-1900

Week 8: Writing the Irish Famine: William Carleton, *The Black Prophet* (1847) [CM]
Week 9: Bram Stoker, *Dracula* (1897) [CC]
Week 10: A National Literature, continued: Douglas Hyde, ‘The necessity for de-anglicising Ireland’ (1892); *D.P.Moran, ‘The Philosophy of Irish Ireland’ (1905) *[AM]
Week 12: 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) and *In the Shadow of the Glen* (1902) [JB]

Revolution, War and Irish Writing


Nation and the International Crisis – 1930s to 1950s

Week 4: Flann O'Brien, *At-Swim-Two-Birds* (1939) [CL]
Week 5: The Emergency at Home: *The Bell* (October 1940)*[JQ]
Week 6: The War Abroad: Elizabeth Bowen, *The Demon Lover & Other Stories* (1946) [JQ]
Week 7: Reading Week

Modern and Contemporary Irish landscapes

Week 11: Imagining home: Selected stories from Donal Ryan, *A Slanting of the Sun* (2015), and Melatu Uche Okorie, *This Hostel Life* (2018) [RL]*

Week 12: Conclusions and Course Review [SS/JB]

**EN7057 Single Authors**

ECTS allocation: 20

**Teaching Faculty:** Dr Amy Prendergast, Dr Tom Walker, Dr Samuel Slote and Dr Julie Bates

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

**Michaelmas Term: Weeks 1-6**

**Jonathan Swift (1667-1745): Dr Amy Prendergast**

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 1-6: Set reading will be distributed 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).

W.B. Yeats (1865-1939): Dr 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): Dr 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): Dr Julie Bates

Description
This module explores some of the distinctive elements of Beckett’s creative legacy in fiction and drama. Each class considers a particular formal, thematic or conceptual preoccupation of a range of his texts in different media and periods. We will have a two-hour session each week, first a lecture and then a participatory seminar organized around close readings and group discussions. Early on in the module, we will visit Trinity’s Manuscripts Library to consult Beckett’s manuscripts.

Week 8
Introduction: Beckett’s formally experimental and bilingual creative practice

Week 9
Group visit to Beckett’s manuscripts [TBC]

Week 10
Beckett’s treatment of space: ‘The Capital of the Ruins’, *Waiting for Godot, Endgame, The Lost Ones, Quad*

Week 11
Beckett, his mother, lovers and female collaborators: *Molloy, All That Fall, Happy Days, Play, Not I*

Week 12
Beckett & intermediality: *How It Is, Quad, Texts for Nothing*

Primary material
You must bring copies of the relevant texts with you each week, so we can do close readings in small groups during the seminar sessions. Faber and Grove are good editions. The adaptations of Beckett’s plays in the *Beckett on Film* collection (2001) is also a very helpful resource and starting point – there are DVDs in the library (on the English floor).

Secondary material
In addition to reading and watching the fiction and drama, you should familiarise yourself with some biographical context. James Knowlson’s *Damned to Fame* (1996) is considered definitive, but Anthony Cronin’s *The Last Modernist* (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 (2004), the two

Optional Module: Michaelmas Term

(Students choose one of the following Michaelmas Term modules)

EN**** Publishing Twentieth-Century Irish Literature

ECTS allocation: 10
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)
‘A Little Cloud’, ‘Clay’, ‘Two Gallants’ in Dubliners (1914)
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

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:** Reading Week


**Week 10:** Molly Keane, *Good Behaviour* (London: Virago, 2006)

**Week 11:** Brian Friel, *Aristocrats* (Oldcastle: Gallery, 1983)


**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 choose one of the following Hilary Term modules)

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

ECTS allocation: 10
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 4: Imagining the Other: Frank McGuinness, Observe the Sons of Ulster Marching Towards the Somme (1985), Sebastian Barry, The Steward of Christendom (1995)
Week 5: Mothers and (grand)daughters: Tom Murphy, Bailegangaire (1985), Martin McDonagh, The Beauty Queen of Leenane (1996)
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
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**
- 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**

**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. 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 outside the student’s particular field. The Irish Writer Fellow workshop is directed by an expert writer from the fields 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 combination of workshop, lecture and reading sessions.

**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 19 November 2019.
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.
Irish Writing Schedule and Deadlines

Essay Submission Deadlines

Michaelmas Term (9 September – 30 November 2019)

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 Students optional module.

EN7056 Perspective in Irish Writing Essay: (Due Friday 29 November 2019)
The Perspectives in Irish Writing essay is 4,000 words, due by Friday of week 12 of Michaelmas Term.

EN7057 Single Authors Essay: (Due Friday 24 January 2020)
The essay on EITHER Swift OR Yeats is 4,000 words and is due by the Friday of week 1 of Hilary term.

EN**** Publishing Twentieth-Century Irish Literature / EN7090 Big House Literature Essay: (Due Friday 7 February 2020)
Students are required to submit ONE essay relating to their chosen option in this term. This essay is 4,000 words with submission by the Friday of week 3 of Hilary term.

Hilary Term (20 January – 10 April 2020)

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 for the Students optional module.

EN7056 Perspective in Irish Writing Essay: (Due Thursday 9 April 2020)
The Perspectives in Irish Writing essay is 4,000 words, due by Thursday of week 12 of Hilary Term.

EN7057 Single Authors Essay: (Due Friday 24 April 2020)
The essay on EITHER Joyce OR Beckett is 4,000 words and is due by the Friday of week 2 of Trinity Exam Term).

EN**** Shifting Scenes: Irish Theatre 1960-2020 / EN7098 Irish Poetry After Yeats: (Due Friday 8 May 2020)
Students are required to submit ONE essay relating to their chosen option in this term. This essay is 4,000 words with submission by the Friday of week 4 of Trinity Exam Term.
Important Dates and Deadlines

Application for Writer Fellow Specialist Workshop: (Due Tuesday 19 November 2019)
Submission of portfolios for students wishing to apply for EN**** Writer Fellow Specialist Workshop audit only optional module in Hilary term 2020.

Optional module final choices (Due Friday 20 September 2018 & Friday 31 January 2020)
The Michaelmas Term optional module can be changed by the second Friday of Term (20 September 2019) and the Hilary Term optional module can be changed by the second Friday of Term (31 January 2020). See page 4 for optional module details.

Indication and preliminary discussion of dissertation topics: (Week beginning 6 April 2020)
Indication and preliminary discussion of dissertation topics in week 12 of Hilary term.

Dissertation Consultations: (From May-August 2020)
Consultations between students and supervisors on dissertations on the basis of individual arrangement.

Supervisor signoff Portfolio (From May-August 2020)
During Trinity Term, students work independently on their dissertations. Please note that supervisor sign-off is 1 August 2020.

Submission of Dissertation (Due Monday 31 August 2020)
The content should be 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 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 mytcd.ie. An official transcript and examiner’s report will be available by request through the Course Executive Officer, 2-3 weeks after the publication date.

Commencements (Spring 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 mytcd.ie inbox early in 2021.
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.

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 Trinity 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, 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.

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 Dr Julie Bates and Dr Sam Slote, 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) = 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 dissertation is an independent research project and a central element of the M.Phil. Students will receive detailed supervision throughout the research and writing 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 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 31 August 2020 to the Course Executive Officer
- Submit a PDF version of your dissertation by 31 August 2020 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
- Add the word count to the end of the dissertation, ideally after the concluding paragraph and before the bibliography.
- The format is normally Times New Roman 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 2020 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 2020.
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 2020

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@printssave.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

### TCD GRADING SYSTEM

<table>
<thead>
<tr>
<th>Class</th>
<th>Numerical Mark</th>
<th>Equivalent Grade (US)</th>
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<td>70 -100%</td>
<td>A+</td>
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<tr>
<td>II.1</td>
<td>65 – 69%</td>
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<td>II.2</td>
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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 Trinity Oscar Wilde Centre. For full details, consult Information Systems Services, Áras an Óige, College:
http://www.tcd.ie/itservices/

Blackboard

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

Graduation

It is the individual student’s responsibility to contact the Proctor’s Office about the process of graduation. The address is: Academic Registry, Watts Building, College; phone: 896 1218. Email: graduation@tcd.ie
Residence
The College Accommodation Office is in West Chapel, Front Square. There is some College accommodation available in Trinity Hall: for details of how to apply see the website: http://www.tcd.ie/students/orientation/accommodation/. The Students' Union also provides information about accommodation in Dublin. Please inform the Course Executive Officer of any change of address and phone number.

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 Office 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.

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

MyCareer: mycareerconnect.tcd.ie
TCD.Careers.Service
TCD.Careers
www.tcd.ie/
@TCDCareers
tinyurl.com/LinkedIn-TCD-Connecting

Careers/students/postgraduate/

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 course reading lists. For books you wish to buy, please look first in Hodges Figgis.

Accessibility and Trinity 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 and confirmed by email. Please note that the timetable is not available through the online student portal.

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

**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 please allow at least ten days for your request to be processed. Such requests will be expedited if you include your student number in your email.

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

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

Information about the Trinity Oscar Wilde Centre

The Trinity Oscar Wilde Centre
School of English
21 Westland Row
Dublin 2

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 Wilde’s 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.