



Trinity College Dublin  
Coláiste na Tríonóide, Baile Átha Cliath  
The University of Dublin

The School of Languages, Literatures and Cultural Studies

# MPhil in Literary Translation Handbook 2019-2020

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## General Information

The MPhil in Literary Translation is a unique opportunity to develop a wide range of practical skills related to translation, while also building a strong understanding of the theory and history of translation thought and a keen critical eye. The programme is based in the Trinity Centre for Literary and Cultural Translation, Ireland's foremost centre for the study and practice of literary and cultural translation. Our students are ideally placed to build professional networks and to see the translation industry from the inside.

The course's name uses the term "literary". However, this should not be taken to indicate only novels and poems. In fact, the course's definition of "literature" is so broad as to include anything that involves human creativity, including video games, subtitles, speeches, comics, and songs.

Translation, and especially the kind of creative translation we develop as part of the MPhil in literary translation, has been a subject of huge interest in recent years, both within academia and in industry. At the same time, the demand for well-qualified translators continues to grow internationally, and this form of translation more than any other is coming to be valued as something that is not easily done by machines.

The MPhil in Literary Translation equips you with the skill to apply translation theory to your literary translation practice in creative and original ways. You will craft a unique portfolio of translations under the guidance of academic and professional mentors. You will take part in team projects, aimed at simulating the realities of the translation industry, and you will be trained in the latest specialist translation tools.

On this varied and demanding course, you will be provided with a wealth of opportunities to develop your understanding of translation, expand your practical translation skills, and prepare either to work in translation or to undertake advanced research.

## Structure

		TERM	CREDITS
Core Modules	Theory and History of Translation	MT	5
	Linguistic and Textual Analysis	MT	5
	Translation Portfolio	MT & HT	20
	Aspects of the Profession	HT	5
	Interlingual Technologies	HT	5
Option Modules	Option 1 – to be selected from available options	MT	10
	Option 2 – to be selected from available options	HT	10
Other Compulsory Elements	Dissertation (15,000 to 20,000 words)	MT & HT	30
TOTAL CREDITS			90

## Key dates 2019-20

Michaelmas Term	09/09/2019 - Michaelmas teaching term begins
	18/10/2019 - Portfolio supervision form due
	21/10/2019 - Reading week
	28/10/2019 - October bank holiday
	29/11/2019 - End of Michaelmas teaching term
<hr/>	
Winter Break	13/12/2019 - Deadline for assignments
	16/12/2019 - Christmas period begins
	24/12/2019 - College closes
<hr/>	
Hilary Term	02/01/2020 - College opens
	20/01/2020 - Hilary teaching term begins
	31/01/2020 - Dissertation supervision form due
	02/03/2020 - Reading week
	17/03/2020 - St Patrick's Day
	09/04/2020 - End of Hilary teaching term
<hr/>	
Trinity Term	10/04/2020 - Good Friday
	13/04/2020 - Easter Monday
	20/04/2020 - Trinity Week
	01/05/2020 - Deadline for assignments
<hr/>	
Research Period	01/05/2020 - Portfolio due
	04/05/2020 - May bank holiday
	08/05/2020 - MPhil Showcase
	01/06/2020 - June bank holiday
<hr/>	
Research Period	03/08/2020 - August bank holiday
	21/08/2020 - Dissertation due

## Core Modules

### Michaelmas Term (autumn)

Theory and History of Translation	Examines the relationship between the theory and practice of translation by focusing on the history of the theories of translation. The aim of the module is two-fold: to explore some of the more pressing theoretical questions posed by translation (such as, notions of betrayal, fidelity, literary meaning, originality, textuality, etc.); and to understand the changing conceptions of translation in the context of a specific historical moment (among which, the Classics, the Medieval and Early Modern periods, the Renaissance, Romantic Germany, Modernity). On a local level, each session will look at a key moment in the history of translation theory, by examining a particular set of theoretical questions through the prism of a specific text (or series of texts). On a broader level, the module will reflect on the ways in which the theoretical questions posed by translation and the approaches adopted to engage with these questions evolve in different historical moments and cultural contexts. The module is assessed by a written assignment.
Linguistic and Textual Analysis	Equips students with the linguistic and theoretic apparatus required to analyse both source texts and translations technically. Week by week, new topics pertinent to the study of translations are addressed through readings, quizzes, practical translation, discussions, and textual analysis. The module is assessed by one essay, in which students choose a theory they wish either to support or to challenge, and assemble the evidence required to do so along with their argument.
Translation Portfolio	Introduces students to the practicalities of translating in preparation for their own portfolios. The first term focuses on translation issues specific to literature.
Research Seminars	Exposes students to a wide range of topics pertinent to producing outstanding research.

### Hilary Term (spring)

Interlingual Technologies	Introduces students to a range of technologies that are used on a daily basis by professional translators. It gives students a foundational understanding of the mechanics of each form of technology, and then gives students the chance to familiarise themselves with the practicalities of the technology through practical exercises. This module is predominantly hands-on in nature, and heavily self-guided. It is assessed with a practical project in which each student acts both as a translator, and as a project manager for another student in the completion of a specific task.
Aspects of the Profession	Provides students with an overall knowledge of the practical implications in the field of literary translation; equips them with the ability to assess career possibilities in literary translation; allows them insight into the editing process, the market realities, the professional networks available to literary translators, and career opportunities.
Translation Portfolio	During the second term, the focus is on self-reflection on the part of the translator and describing and justifying their strategies and translation choices in technical terms. These sessions are organised as workshops, aiming to make the translation briefs in each student's portfolio as good as it can be. Each week, students bring a brief for discussion by the group.
Research Seminars	Each student gives a presentation on their dissertation plans, for their peers and for members of the academic staff alike, in order to gain feedback at an early stage

## Option Modules

### Michaelmas Term (autumn)

Discovering the Other: East-West Encounters in Translation History	Examines the history of translation between East Asia and the English language world from the mid-nineteenth century to the mid-twentieth century.
Translation Studies Methodologies	A series of workshops that sharpen students' analytical and critical skills, help them see logical problems in arguments, create rigorous research plans and express their findings clearly.
Dantean Echoes	Explores influence of Dante Alighieri, firstly by placing him in a context of world literature (both narrative and philosophical) from ancient times to the modern period, and secondly by tracing his impact on number of English-language and Italian writers from the Renaissance to the 20th Century.
The Russian Avant-Garde	Acquaints students with the history of the Russian avant-garde of the early 20th century, to examine the textual and visual practices of leading participants in the movement, and to study the theoretical basis for major strands of this movement.
Europe and Its Identities: A Cultural History	Explores various aspects of the construction of Europe as an idea, a utopia and a political project as well as a form of identity.
Medieval and Renaissance Foundations of Europe	Explore the medieval and early modern historical and cultural foundations of modern Europe, particularly, France, England, Ireland, Germany and Spain during the Middle Ages and Renaissance.



### Hilary Term (spring)

Multilingualism, Translation and Identity in Literature	Taking Carroll's Alice books as a starting point, analyse examples of madness and nonsense in literature to question notions of identity and processes of identity formation and loss, and to explore the relationship between language, meaning, and self-knowledge.
European Cinema and Identity	Explores how European identity is reflected and constructed on screen in the contemporary cinemas of Italy, Ireland and Germany, taking a selection of case studies: national identity and religion (Ireland), migration (Italy), and memory (Germany).
Don Quixote: Romance, Comedy and the Modern Novel	Undertakes a close reading of Don Quixote from the perspective of the productive tension between heroic romance and burlesque comedy that structures the novel.
Food, Drink and European Cultural Identities	Provides students with an understanding of how food and drink production and consumption have shaped different European Cultures.
The Communist Century: Culture, History, Representations	Explores key themes from the social and cultural history of communism (among others, consumption, everyday life, terror, surveillance), and examines the ways in which such themes were represented in historical works and cultural products, including film, literature, music and other products of popular culture.
Postmodernist Literature in East and Central Europe	Explores the notion of postmodernity across a range of literatures and language cultures from among the former communist states of East and Central Europe.

## Translation Portfolio

The portfolio is a sizeable body of translated work, produced to professional standards, which is completed by all students in the MPhil in Literary Translation. It is important that students discuss and confirm the content of portfolios with portfolio supervisors as early as possible. Students have individual supervision amounting to six hours in length with their academic supervisors while compiling this portfolio. Students should start working on their portfolios as early as possible.

The portfolio consists of:

- 8-10 different texts of different genres or text types;
- at least one source text published before 1850
- a standard brief accompanying each translation.

Students may include more than one translation of a single source text, provided that the two translations differ significantly. Students may translate from and into any literary genre (broadly conceived). Such genres and text types include but are not limited to: poetry, narrative, essay, (auto) biography, theatre, film (subtitles or dubbing scripts), journalism, interviews, speeches. Students may also translate using the full range of modalities of literary translation, including: literal translation, free translation, adaptation, imitation. Students may also translate a text into a genre or text type that differs from that of their source text.

Students may include more than one translation of a single source text. In such a case, students may choose between creating translations that differ significantly in their strategies, in which case, the translations will be counted as separate texts for the purposes of marking. Alternatively, they may choose to create two versions of the same translation using the same strategy, in which case the translations will be counted as a single text for the purposes of marking. Students may include translations produced for other modules as part of their portfolios only where those translations have not been submitted for assessment.

Students may translate in either direction within their language pairs and are encouraged to do so. Students may also choose to translate between more than one language pair. Each language pair represented in their portfolio requires at least one supervisor. Students translating from languages that use alphabetic writing systems should produce portfolios no longer than 10,000 words of source text, accompanied by the students' own translations.

Those translating from languages using character-based systems such as Chinese, Japanese, and Korean should produce portfolios of up to 28,000 characters of source text, accompanied by the students' own translations. Students working in multiple directions or using multiple language pairs are advised to keep the average length of their source texts to between 1000-1250 words in the case of alphabetic source languages, and 2800-3500 characters in the case of character-based source languages.

Two printed copies of the portfolio must be handed in to the School Office (Room 5042). They should both be spiral bound. We recommend that you keep a soft copy of the portfolio for your records.

## **Dissertation**

The dissertation is a substantial body of academic work of between 15,000 and 20,000 words. It offers students the opportunity to explore a subject of their choosing in some detail under the supervision of a subject specialist. Given the size and importance of the dissertation, it is strongly advised that students devote plenty of time to planning and producing the dissertation from an early stage in the course.

There are two forms that a dissertation may take:

### **Theoretical Dissertation**

The student takes some theory, philosophy, or hypothesis and tests it, or applies case study methodologies to the study of a phenomenon pertinent to literary translation in context.

### **Translation and commentary**

The student takes some theory, philosophy, hypothesis and tests it with a translation, especially produced for the purposes. In a translation & commentary dissertation, up to 50% of the work submitted may consist of translation. The translation and commentary is not a replica of the portfolio; instead, it uses a practical experiment in translation to exemplify some creative notion, theory, or paradigm that the student has put forward. The commentary can be all introduction; or an introduction and concluding/discursive section; or can be intercalated in between segments of translation. The source text should be included in an appendix to the dissertation.

The abstract, acknowledgements and any appendices do not count towards a dissertation's word count. However, all other parts of the dissertation, including bibliography, introduction, and any footnotes are included in the word count. Two hard copies of the dissertation should be presented.

Students are also required to submit an electronic version of their dissertations to blackboard. The electronic and hard copies must be identical. If they differ, the hard copy is considered the officially submitted version.

## Course Learning Outcomes

On successful completion of this programme students should be able to:

- a) identify translation problems within them, employ literary creativity to apply translation strategies and formulate a justifiable translation approach, then produce target texts
- b) use both the source and target languages to a high level of competency, exhibiting skills in employing language variation, especially within literary language
- c) analyse texts according to their literary genre and stylistic features, and apply literary techniques in producing and editing target texts with specific stylistic features
- d) search the internet and other reference material to apply critical apparatus in documenting source texts and differentiating between text editions
- e) use intercultural skills and intertextual skills to analyse culture-specific elements, and situate source and target texts
- f) negotiate successfully the professional landscape of literary translation today, through use of professional associations, relationships with publishers, literary funds, financial, ethical, and legal aspects of translating, networking, further education, and entrepreneurship
- g) select viable methods to assess translations, by applying evaluative skills and comparing translations, then subsequently self-reflecting on the success of the process
- h) use research methodologies and academic skills to analyse translation techniques with the technical language of translation theory
- i) describe schools of thought in translation studies.

### **M.Phil:**

In order to qualify for the award of M.Phil., students must obtain an overall mark of at least 40%, and a mark of at least 40% in the dissertation and a mark of at least 40% in the portfolio and an aggregate mark of at least 40% in core and optional modules (40 credits).

Students may compensate up to 10 credits, provided that they have obtained an overall mark of at least 40%, and a mark of at least 40% in the dissertation and a mark of at least 40% in the portfolio and an aggregate mark of at least 40% in core and optional modules (at least 30 credits) or a mark of at least 30% in the failed module(s).

A distinction may be awarded if a candidate has achieved an overall mark of at least 70%, passed all components and achieved a mark of at least 70% for the dissertation.

### **P.Grad.Dip:**

Only in cases where an M.Phil cannot be awarded because the dissertation has either not been submitted or failed, a student may be considered for the award of P.Grad.Dip if a student has obtained an overall mark of at least 40% on the taught

component of the course, a mark of at least 40% in the portfolio and an aggregate mark of at least 40% in core and optional modules (40 credits).

Students may compensate up to 10 credits, provided that they have obtained an overall mark of at least 40%, a mark of at least 40% in the portfolio and an aggregate mark of at least 40% in core and optional modules (at least 30 credits), or a mark of at least 30% in the failed module(s).

A distinction may be awarded if a candidate has achieved an overall mark of at least 70% and passed all components.

## House Style

This description is the default for core modules and dissertations in the MPhil in Literary Translation programme. Some option modules may have different requirements. Please be sure to check the requirements for your modules.

All submitted work should be word-processed.

### Layout

Font: Calibri

Font size: 12pt

Line Spacing: 1.5

Page size: A4

Quotations:

- Fewer than 40 words: in the body of the text, in single quotation marks.
- 40 words or more: size 10, indented 2.54cm on left and right, on a new line, with no quotation marks.
- If a quotation contains a quote, this is marked with double quotation marks.

**Bold:** Bold text should only be used to identify section or chapter titles.

*Italics:* Italics should be reserved for the titles of works.

Underlining: Underlining should not be used.

**Abbreviations:** When using abbreviations, the following conventions should be followed:

- When the abbreviated form ends with the same letter as the full form, no full stop is used (e.g. Mr, Dr, Mrs, vols, St)
- Other abbreviations take a full stop (e.g. Esq., vol., p., no.)
- Where the initial letters of each word of a title of a journal are used as an abbreviated title, full stops are omitted (e.g. MLR, PMLA, RHLF, TLS)

**Pagination:** Pages should be numbered consecutively, centred in the footer. No blank pages should be included.

**Binding:** All pages should be affixed securely using hard, soft or spiral binding for large submissions (portfolios & dissertations). A folder of plastic wallets should not be used. Essays and other small pieces of work should be stapled together.

The most recent *MHRA Style Guide* should be consulted for all further details (<http://www.mhra.org.uk/style>).

## Critical Apparatus

- Notes:** Use footnotes, rather than endnotes, consecutively numbered, with reference numbers appearing in the relevant place in the text body (see the *MHRA Style Guide*). Notes should be kept to a minimum and should not include any material that could appear in the text body.
- Referencing:** All referenced material must be appropriately cited using the Author–Date System, as described in the *MHRA Style Guide*.
- Bibliography:** List all primary and secondary sources consulted using the *MHRA Style Guide* conventions.

## Dissertation

- Title page:** The dissertation must begin with a title page that contains the following information (in this order): the full name of its author; the student number of the author; the title of the assignment or the task that it fulfils; the degree for which it is submitted (MPhil in Literary Translation); the module to which it is attached (where applicable); the term and year in which it is submitted.
- Declaration:** Immediately following the title page, every dissertation must contain the following declaration, signed and dated:
- Declaration
- “I declare that this dissertation has not been submitted as an exercise for a degree at this or any other university and that it is entirely my own work.
- I agree that the Library may lend or copy this dissertation on request.
- Signed: \_\_\_\_\_ Date: \_\_\_\_\_
- Abstract:** Immediately following the declaration, every dissertation must contain an abstract (250-300 words), which summarizes the methods used and the conclusions reached. The abstract must be headed with the title of the dissertation and the author’s full name (in that order), and must not exceed one page of single-spaced typescript.
- Acknowledgements:** The inclusion of an acknowledgement page is optional. However, it is conventional to acknowledge any person or persons who might have provided assistance or guidance in the course of your research.
- Table of contents:** Immediately following the abstract, every dissertation must contain a table of contents listing the main divisions (parts, chapters, sections, sub-sections, etc., as appropriate) and the pages on which they begin.
- Abbreviations list:** Include full details of abbreviations and editions used.
- Introduction:** The introduction sets out the objectives and scope of the dissertation, and the general shape of the argument, together with some statement of how the work relates to studies already available.
- Chapters:** Chapters are to be divided as most appropriate to the material. If sub-sections to chapters are used, these should be given separate headings, and listed in the Table of Contents.



- Conclusion: The conclusion describes the results of your investigation, indicates their significance, sets them in a wider context and suggests possible future explorations.
- Bibliography: List all primary and secondary sources consulted using the *MHRA Style Guide* conventions.
- Binding of dissertations: Every dissertation must be securely bound. Bindings can be either hard bound, soft bound or spiral bound. The front cover or spine must bear the candidate's name in full, the degree for which the dissertation is submitted, and the year. The front cover must also bear the candidate's full name and the title of the dissertation.

## Regulations and Guidelines

### Plagiarism

When writing or presenting your work, it is important always to avoid using other people's ideas or words as if they were your own. At its worst, this is plagiarism, a form of intellectual dishonesty and fraud and as such is considered a very serious offence by TCD. You have always to credit and acknowledge all your sources of information (printed, virtual or listened to). It is clearly plagiarism if you simply transcribe (or cut and paste) somebody else's text (essay, translation, etc.) without specifying (usually in an appropriate footnote) your source very clearly. The offence may not always be intentional, but even when it is not done deliberately, it can still count as an offence and you may be technically guilty of plagiarism leading - at worst - to your expulsion from the College. The reasons for this and Trinity's policy on plagiarism are explained in an online repository, hosted by the Library: (<http://tcd-ie.libguides.com/plagiarism>)

### Assignment Submission

Postgraduate students are required to complete the online tutorial Ready, Steady, Write (<http://tcd-ie.libguides.com/plagiarism/ready-steady-write>), which contains some interesting analyses of borderline cases. In addition, all cover sheets, which you must complete when submitting assessed work, now contain the following declaration:

I have read and I understand the plagiarism provisions in the General Regulations of the University Calendar for the current year, found at:

<http://www.tcd.ie/calendar>

I have also completed the Online Tutorial on avoiding plagiarism at:

<http://tcd-ie.libguides.com/plagiarism/ready-steady-write>

### Assignments

Students are required to submit their assignments by the deadline indicated for each individual module.

For many modules, hard copies are not required. Where hard copies of essays are required, one hard copy of essays with the appropriate cover sheet should be submitted in person to the School office (room 5042, Arts Building). Students are also required to submit an electronic version of their essays to [sllcs@tcd.ie](mailto:sllcs@tcd.ie) and to upload the main text of their assignment (minus any video or audio appendices) to the blackboard site of the module in question.

## Grading

The final degree only has three possible classifications: fail, pass, and distinction. However, each component of the degree is graded according to the university's general scale. The pass mark is 40%.

I	70+	Excellent
II.1	60-69	Good
II.2	50-59	Reasonably good
III	40-49	Adequate
F	<40	Fail

In general, the four pass bands above are to be interpreted as follows:

I (70+) Demonstrates a full understanding of key issues, an ability to construct a detailed argument on the basis of that understanding, and a capacity for developing innovative lines of thought

II.1 (60-69) Demonstrates a full understanding of key issues and an ability not only to construct a detailed argument on the basis of that understanding, but to generate additional insights

II.2 (50-59) Demonstrates a full understanding of key issues and an ability to construct a detailed argument on the basis of that understanding

III (40-49) Demonstrates an adequate understanding of key issues and an ability to construct a basic argument.

## Deadlines

Each assignment has a specific deadline associated with it. If this deadline is not clear to you, it is your responsibility to find out when the deadline is. After checking any written instructions you may have been given, including the blackboard site for the module, the most reliable way of finding out the deadline is to email the convenor of the module directly.

Occasionally, the unexpected can happen during your course. Extensions to deadlines can be issued in extreme circumstances if such unexpected things occur. Such cases are called "ad misericordiam appeals" (please see below).

## Resources and Facilities

### Trinity Student ID Card

As a Trinity student, you will be issued with a multi-purpose identity card. It serves as a membership ID card for the Library, and will also grant you access to the Trinity Centre for Literary and Cultural Translation.

### Email

You will be provided with a Trinity email account. This is the main way that members of staff will communicate with you during the course. For that reason, you should check your Trinity email account regularly (at least once per weekday):

<https://www.tcd.ie/itservices/students/myzone.php>

### VLE

Trinity makes use of a Virtual Learning Environment (VLE) called Blackboard, Most, but not all of the modules make extensive use of this VLE, posting reading lists, schedules, messages, and exercises. Some also require you to submit your assignments via Blackboard.

You can access Blackboard at: <https://tcd.blackboard.com>

You will be prompted for your login details which are the same as those issued to you at registration to access your Trinity email account.

Once you have gained access to Blackboard, you will see a list of the modules on which you are registered. If you click on the individual modules, you will be taken to the content for that module.

### Internet

While on campus, you can also access the Trinity WIFI. The login details are the same as those you use to access your Trinity email account. For further information, see this page: <https://www.tcd.ie/itservices/network/tcdconnect.php>

Internet connections are also available at the Trinity Centre for Literary and Cultural Translation. However, as there are currently no computers allocated for student use, you are recommended to bring your own laptop to the Centre.

### Specialist software

During the course, you will be introduced to a range of specialist software including Trados. A limited number of free licences is available to students currently enrolled on the MPhil in Literary Translation (one per student). These licences allow you to use Trados free of charge while you are a student on the course. If you would like one of these licences, please email the course director.

## Showcase

The showcase event falls after the end of the teaching term, after the portfolios have been submitted. It is a chance for students to show off their finest piece of work from their portfolios to special guests and friends of the centre.

## Learning Development

Very often, postgraduate students discover that they do not have certain skills that they require to flourish on their course. There is no shame in this. A taught postgraduate course is intense and demanding. Also, what is expected in a taught postgraduate course at Trinity is almost certainly very different from what you have learnt is expected at your previous university and in your previous course.

For international students especially, it is highly recommended that you study this page: <https://student-learning.tcd.ie/international/>, which gives a brief introduction of key aspects of the Trinity academic culture.

If you find that you are struggling with some aspect of the course, such as managing your study time and meeting deadlines, writing in the way that is expected of you, planning your essays, or taking notes, it is highly recommended that you undertake one of the workshops that is organized to target these issues as soon as possible. Do not wait and expect the problem to get better by itself. The course is very short and expects a lot. For that reason, its marking structure can be unforgiving for those who struggle to understand the expectations. You can find details of the services available to help you through such situations here: <https://student-learning.tcd.ie/services/>

## Ad Misericordiam Appeals

Ad misericordiam appeals must be able to demonstrate the impact of the timing of the event or circumstances on the specific assessment and must be supported with relevant documentary evidence and certification which refers specifically to the time period in question.

Below is a list of the categories of event that may warrant an ad misericordiam appeal:

- Significant accident or trauma affecting the student at the time of an assessment; or significant accident or trauma during preparation for it.
- An assault or other crime of which the student is the victim.
- Serious illness affecting the student at the time of the assessment; or an unanticipated deterioration in an ongoing illness or chronic medical condition. In the case of an ongoing illness or chronic medical condition, there is a reasonable expectation that it will have been disclosed in advance.
- Ongoing life-threatening illness or accident involving someone close to the student where it can be demonstrated that the relationship was close. This may include parents, friends, in-laws, grandparents and grandchildren. There is a reasonable expectation that the circumstances will have been disclosed in advance.
- Death of close family member, e.g. parent or guardian, child, sibling, spouse or partner, at the time of assessment. Where the bereavement has occurred

prior to the assessment, there is a reasonable expectation that it will have been disclosed in advance.

- Death of someone close to the student, e.g., friends, in-laws, grandparents and grandchildren, during the time of assessment. Where the bereavement has occurred prior to the assessment there is a reasonable expectation that it will have been disclosed in advance. The student must be able to demonstrate that the relationship was close.
- Significant or abrupt change in serious ongoing personal, emotional or financial circumstances of the student e.g. domestic upheaval, divorce, fire, burglary, required court appearance at or near the time of the relevant assessment, loss of income.
- Diagnosis of Special Learning Difference, but only eligible when diagnosis is obtained prior to the assessment, but too late for reasonable adjustments to be made by way of special arrangements or in other ways (See Disability Office website).
- Bullying, harassment, victimisation or threatening behaviour where the student is the victim or the alleged perpetrator and where the student can provide evidence that such behaviour has occurred.

Trinity does not normally accept the following as grounds for an ad misericordiam appeal:

- Typical symptoms associated with exam stress e.g. anxiety, sleeping disturbances etc.
- Exam stress or panic attacks not supported by medical evidence
- Minor illness such as a common cold, aches, pains, sore throats and coughs where these are not symptoms of a more serious medical condition
- Relationship difficulties
- Commuting and transport issues
- Misreading the timetable for assessments or otherwise misunderstanding the requirements for assessment including submission deadlines
- English is the second language
- Multiple assessments in a short time i.e. assessments that are scheduled close together or on the same day, or that clash, due to incorrect registration by the student
- Failure to plan study schedule
- Paid Employment, Voluntary Work, Sporting and College Society commitments, election/campaigning commitments
- Other Extra-curricular activities/events, such as weddings, holidays during the academic year, family occasions (holy communions, christenings etc.)
- Statement of a medical condition without reasonable evidence (medical or otherwise) to support it, or a medical condition supported by 'retrospective' medical evidence, i.e. evidence which is not in existence at the same time as the illness e.g. a doctor's certificate which states that the student was seen after the illness occurred and declared that they had been ill previously
- Medical circumstances outside the relevant assessment period

- Long term health condition for which student is already receiving reasonable or appropriate accommodations
- Late disclosure of circumstances on the basis that the student 'felt unable – did not feel comfortable' confiding in a staff member about their exceptional circumstances
- Temporary self-induced conditions e.g. hangovers, ill-effects from the use of recreational or performance-enhancing drugs, whether legal (e.g. caffeine, energy drinks) or illegal.

Ad misericordiam appeals should be directed in the first instance to the director of the course. Further information on the nature of the evidence required in each case can be found here: [https://www.tcd.ie/undergraduate-studies/assets/documents/EvidenceofadmisAppeal%2027-01-16%20\(1\).pdf](https://www.tcd.ie/undergraduate-studies/assets/documents/EvidenceofadmisAppeal%2027-01-16%20(1).pdf)

### Student Advisory Service

There is also a confidential student advisory service for postgraduates in Trinity which can help you work through a range of issues that do not necessarily require the involvement or knowledge of the course director. More information is provided at [www.tcd.ie/seniortutor/students/postgraduate/](http://www.tcd.ie/seniortutor/students/postgraduate/)

### Medical Issues

For issues of a medical nature, there is a Health Service in Trinity for students and staff. It is likely a cheaper option than going to a local doctor or hospital for many non-emergency issues. There is no charge for student consultations, which must be made by appointment. However, if tests are required, fees may apply. <https://www.tcd.ie/collegehealth/>

### Careers Service

There is a careers advisory service in Trinity, which offers a wide range of services to students, from exploring career options and mentoring, to assisting you making applications and working on your CV. <https://www.tcd.ie/Careers/>

### Representatives

Each year, the class nominates one or more representatives from among the students. These representatives attend meetings each term and act as the student voice on behalf of the whole class. If you would like to act as a representative, you should approach the course Director early in the academic year.

### Academic Registry

Most of the academic administration of the course, such as admissions, fees and registration, graduation, certificates, and transferring/withdrawing is handled by the Academic Registry. You can find the Academic Registry in the **Watts Building**, on campus, around 5 minutes' walk from the Centre. However, it is highly recommended that you try to find your issue on their website before dropping in, to increase the likelihood of getting the advice you require: <https://www.tcd.ie/academicregistry/>

Please note that some issues are only managed in consultation with the course director.

### **School of Languages, Literatures and Cultural Studies**

The school is the body that runs the course, and that manages it day to day. Any hard copies of work that you have to submit must be handed in to the school office in **Room 5042 of the Arts Building**. Any emails to the school can be directed to [sls@tcd.ie](mailto:sls@tcd.ie). The school is also your first port of call for academic transcripts and issues pertaining to your option modules. Generally, issues handled by the school are done so in consultation with the course director.

### **Course Director**

The course Director is the individual responsible for the smooth running of the course. The current Director is James Hadley, whose office is on the **top floor of the Centre**. He can also be reached by emailing [hadleyj@tcd.ie](mailto:hadleyj@tcd.ie). The Director manages your journey through the course, your supervisors, the marking and moderating of your assignments, and a variety of other activities not covered by any of the other bodies mentioned here. The Director is available for meetings to discuss issues. These should be organised in advance by sending an email that briefly outlines the nature of the issue to the address above.

### **Centre Manager**

The Manager of the Trinity Centre for Literary and Cultural Translation is located on the **ground-floor office of 36 Fenian Street**. The Manager can also be reached by emailing [littrans@tcd.ie](mailto:littrans@tcd.ie). The function of the Manager is to look after the smooth running of the Centre, to maintain the building, to run events, to organise meetings, and to facilitate working between the various parties that make up the centre, the students being one of these. The Centre Manager's role does not include anything to do with the course itself and cannot offer advice on academic work. However, if you notice a structural or technical problem with the Centre building, have an issue with another user of the building, have a problem with the alarm system, have an accident in the building, the Centre Manager should be informed without delay.

### **Trinity Centre for Literary and Cultural Translation**

Students on the MPhil in Literary Translation are automatically members of the Trinity Centre for Literary and Cultural Translation, located at 36 Fenian Street, Dublin 2. The Centre is a core location for translation activity in the city. Students have a room in this building which they can use for study. As part of the Centre's community, students agree to abide by the following regulations.

The Common Room is available for use by students enrolled on the MPhil in Literary Translation, from 08:30–22:30, Monday–Friday.

#### **Behaviour**

You are at all times expected to:

- behave in a peaceful and civil fashion towards fellow students, staff, visitors and guests of the Centre;



- behave in a manner which does not distress, embarrass or intimidate fellow building occupiers of the building and/or interfere with other people's rights or property.

### **Visitors / Guests**

- You are responsible for your visitors/guests. Guests are welcome at events hosted by the Centre. Guests may use the Common Room if they are working on a project with a student enrolled on the MPhil in Literary Translation. You may not have more than three guests at any one time and you must ensure that you and your guests are not disturbing other people in the building. You must ensure that your guests sign in on arrival and out again on departure.

### **Parties / Noise**

- Gatherings of more than four people may only be organised with the express written permission of the Manager or Director of the Centre.
- You may not play musical instruments, radios, televisions or other sound-producing apparatus in such a manner as to cause distraction or nuisance to others at any time. Earphones/headphones must be used when listening to audio equipment.

### **Keys / Access**

- Trinity ID cards for students enrolled on the MPhil in Literary Translation are programmed as the access card for the Centre.
- Access cards are non-transferable and may not be used by any other party under any circumstances. A College ID card (or 'TCard') is the responsibility of the member of College to whom it has been issued. Passing over such means of identification to another party, College member or not, is an offence. Using such identification falsely is an offence. If College ID is used improperly or falsely, both parties are liable and will be reported to the Junior Dean. See [https://www.tcd.ie/Junior\\_Dean/student-discipline/](https://www.tcd.ie/Junior_Dean/student-discipline/)
- You must take reasonable steps to ensure the safety of your access card. If your card is lost, stolen, used, or likely to be used, for a fraudulent or improper purpose, the card must be "hotlisted" on the TCard portal. Written notification of such loss or theft may be made via email to [tcard@tcd.ie](mailto:tcard@tcd.ie). By reporting a TCard as lost, copied, mislaid or stolen or as being used, or likely to be used, for a fraudulent or improper purpose, the owner will be deemed to have authorised cancellation of their card.
- Lockable drawers are found in the student room. The fee for replacing a lost key is €20. Any lost keys should be reported immediately to the course director or Centre manager.

### **Building Safety**

- For fire safety and security reasons, you must sign in and out on the sheet provided in the hallway and you are responsible for your guests doing the same, each time they enter or leave the building.
- For the safety of all occupiers, fire doors must be kept closed. You and your guests may enter only via the front door. Emergency doors are for emergency use only. Windows may not be used for access/egress.

- Activities which place others in danger of risk or injury including tampering with fire alarms and fire safety equipment are an infringement of general College regulations. Individuals involved in any such activity will be reported to the Junior Dean and may be liable for a fine.
- You must not allow people whom you do not know to enter the Centre. Any unknown persons admitted to the building must be accompanied at all times.
- You may not disclose the alarm code to people who are not authorised to use the Centre or Common Room.
- If you are the last person to leave the building at the end of the day, you must set the alarm. Check the sign-out sheet before leaving for the day.

#### **Health and Safety**

- You must not block any drains, pipes or sewers serving the Centre by disposing of materials into sinks or lavatories.
- You must not use, store, keep or permit to be kept any dangerous, combustible or illegal substances or materials in any part of the Centre. You must report immediately the presence of such substances or materials to the Manager/Director of the Centre.
- You must not interfere with or over-load any electrical apparatus installed in the Common Room or install any additional electrical wiring, gas, piping or portable gas, paraffin or electric heaters into the Centre.
- The use of candles, incense and naked flames in the Centre, including the Common Room, is strictly forbidden.

#### **Fire Safety**

- You must abide by all Fire Safety and other Regulations for the safe and orderly management of the Centre and you must acquaint yourself with these regulations (in the cupboard in the hall, by the front door) and emergency escape routes. You may not interfere in any manner with the fire safety and/or security equipment, and you must participate in any fire drills which may be held. Occupiers must treat every alarm as an emergency.
- You must not remove the Fire Safety regulations from the hallway.
- You must report any instances of abuse of the fire safety equipment to Trinity Security and to the Manger/Director of the Centre.

#### **Furniture and Fittings**

- All occupiers are responsible for keeping the furniture, fixtures, fittings, appliances and articles in the Common Room in good and proper repair. You may not bring any furniture to the Common Room without the permission of the Manager/Director of the Centre.
- You may not remove or permit the furniture, fixtures and fittings, appliances or articles to be removed from the Common Room.
- Books located in the Common Room are the property of Trinity Centre for Literary and Cultural Translation. These may be used by any person in the building and may not be removed at any time from the Centre.

#### **Damage / Defacing Property**

- You may not pin or tape any notices, papers or flyers to the walls of the Common Room as this may damage the paintwork.

### **Cleaning / Inspections**

- All occupiers are responsible for keeping the interior of the Common Room in a clean and hygienic condition at all times. Housekeeping inspections may be carried out from time to time by the Manager/Director to ensure that the Common Room is kept in good condition and that there are no maintenance defects.
- You are responsible for washing up and cleaning after you have used the kitchen facilities. Kitchen cupboards and surfaces must be kept clean.
- You are responsible for ensuring that your food is kept in the fridge and that the fridge and countertop areas are cleaned regularly, so as not to attract vermin.

### **Repairs / Maintenance**

- The Centre Manager is responsible for repairs and maintenance and should be advised immediately of such a need. You must report any breakages, defects or damages to the Centre Manager without delay.

### **Rubbish**

- You are responsible for depositing your refuse in the bins provided and are required to do so.
- You are expected to recycle all waste properly and to use the recycling bins provided for paper, clean glass and recyclable packaging. The use of single-use plastics is strongly discouraged. For more information about campus recycling and the proper disposal of waste, see <https://www.tcd.ie/provost/sustainability/assets/guides/student-sustainability-guide.pdf>

### **Consumption of Alcohol**

- The consumption of alcohol is not permitted in the Centre without the express permission of the Manager/Director of the Centre.

### **Outside Areas**

- You are permitted to use the external space outside the Student Common Room. Smoking and the use of e-cigarettes is not permitted in this area.
- You must ensure the door leading to the outside space is locked every time you re-enter the Common Room and especially when the room is unoccupied and at the end of the day.

### **Smoking**

- Trinity Centre for Literary and Cultural Translation is a no-smoking area. The use of cigarettes and/or e-cigarettes is strictly prohibited in the building. Smoking is not permitted within a distance of 4m from the entrance to the building, its opening windows and entrances to its enclosed areas.

### **Contact by Email / Telephone**

- The Manager/Director of the Centre may contact you through the Trinity mailing list. It is your responsibility to check your emails regularly for such notices.
- The Manager/Director of the Centre is responsible for ensuring that these regulations are observed.
- The Common Room may be locked, and access to the Centre may be withdrawn at any time and without warning at the discretion of the Manager/Director of the Centre.

### Literature Ireland Archive

- Literature Ireland’s archive is based in the Board Room of the Centre. Registered students of the MPhil in Literary Translation may use the archive materials for reference purposes only.
- Students who wish to consult the books must register their interest with Literature Ireland (2<sup>nd</sup> floor office) and present their student card.
- Books may not be removed from the building and must be returned to the Literature Ireland offices no later than one month after the date of issue. Books must be returned in the same condition in which they were lent.
- For further information on the archive, its holdings and terms of use, contact Literature Ireland

Please note that, in addition to the above, all students at Trinity College Dublin are bound by the regulations as stipulated in the College Calendar General Regulations and Information (Section H). Attention is particularly drawn to Section H, subsection III (Conduct and College Regulations – H19-H30).

## Information for users of the Trinity Centre for Literary and Cultural Translation

### Access to 36 Fenian Street

Sign in sheets: You (and your guests) must sign in and out <u>every time</u> you enter or leave the building.	We use these sheets to monitor who is in the building, so as not to lock someone in, and to prevent the alarm from being activated by mistake. At the end of each day, you must sign out. If you are the last person to leave the building you must <u>set the alarm</u> .
What to do if the alarm goes off accidentally	<ul style="list-style-type: none"> <li>• De-activate the alarm by typing in the code.</li> <li>• Telephone security (01) 896 <b>1317</b>, tell them the alarm has gone off and that you have resolved it. If you don’t do this, they will come to check all is ok.</li> </ul>
To open the main door routinely	Press the green circular button to the right of the door
To open the main door in the event of an emergency	Use the square green box to the right of the door (the door will then not lock). There is a special key to reactivate the lock.
To open the main door in the event of a fire	Use the red button — see the fire protocol in the cupboard in the hall.

### **Security**

The contact number for the 24-hour security service at Trinity College is **(01) 896 1317**.

### **Emergencies**

The emergency number is (01) **896 1999**. In the event of an emergency, please make your way quickly and calmly to the nearest emergency exit. The main emergency exit is the front door. There is also an emergency exit at the back of the basement area, and an additional emergency exit on the top floor of the building, through which you can exit via the Dunlop-Oriel building, next door.

The fire assembly point is in front of the O'Callaghan Davenport Hotel across the street from the main door. You should assemble in front of this hotel and wait there until a member of staff checks you off the list and gives you permission to re-enter the building.

### **Drinking water**

There is drinking/ mains water connection provided to two sinks in 36 Fenian Street: the sink in the students' common room and the sink in the staff kitchenette on the ground floor.

### **Disabled toilet (basement level) – emergency pull string**

The pull cord should be used by a disabled person who requires assistance. The alarm will be activated via an over-door sounder. Assisting personnel must enter the room to turn off the alarm and to check that the person is ok. Turn off the alarm using the 'remote assistance alarm reset button' on the wall.

## Teaching Staff

Dr James Hadley is the current course director of the MPhil in Literary Translation. He is your first and most frequent point of contact for any questions or concerns. If you wish to organise a meeting with him, you should email him at [hadleyj@tcd.ie](mailto:hadleyj@tcd.ie).

## Supervisors

Each student is required to find a supervisor for both the portfolio and the dissertation. Students often, but not necessarily, choose two different supervisors for these two assignments, in order to engage most fully with the expertise of the individuals involved. You are encouraged to start identifying and approaching potential portfolio supervisors early in Michaelmas Term (MT). Dissertation supervisors are settled by the beginning of Hilary Term (HT). Potential supervisors include but are by no means limited to:

### Trinity Centre for Literary and Cultural Translation

[Dr James Hadley](#)

[Dr Lijing Peng](#)

[Dr Carlos Teixeira](#)

### Department of Russian and Slavonic Studies

[Dr Justin Doherty](#)

Dr Kasia Szymanska

[Dr Balázs Apor](#)

### Department of French

[Professor Michael Cronin](#)

[Dr Sarah Alyn Stacey](#)

[Dr Alexandra Lukes](#)

[Dr James Hanrahan](#)

[Dr Hannes Opelz](#)

[Dr Edward Arnold](#)

[Dr Rachel Hoare](#)

### Near and Middle Eastern Studies

[Dr Anne Fitzpatrick](#)

[Dr Roja Fazaeli](#)

[Dr Zuleika Rodgers](#)

### Department of Hispanic Studies

[Dr Ciara O'Hagan](#)

[Dr Brian Brewer](#)

[Dr Katerina García](#)

### Department of Italian

[Dr Clodagh Brook](#)

[Dr Giuliana Adamo](#)

[Dr Igor Candido](#)

### Department of Germanic Studies

[Professor Mary Cosgrove](#)

[Dr Peter Arnds](#)

[Dr Caitriona Leahy](#)

[Dr Gillian Martin](#)

[Dr Clemens Ruthner](#)

### Department of Irish and Celtic Languages

[Professor Damian McManus](#)

[Dr Pádraig de Paor](#)

[Dr Eoin Mac Cárthaigh](#)

[Dr Jürgen Uhlich](#)

