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 2020-2021

Contents

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

Core Modules (5 credits each)	Option Modules (10 credits each)	Portfolio (20 credits)	Dissertation (30 credits)
Theory and History of Translation	Option 1	8-10 texts + briefs	15-20k words
Lingusitic and Textual Analysis			
Apsects of the Profession	Option 2		
Interlingual Technologies			

Key dates 20-21

Michaelmas Term (September - December)

- 28/09/2020 - Postgraduate Orientation Week
- 28/09/2020 - Michaelmas teaching term begins
- 06/11/2020 - Portfolio supervision form due
- 26/10/2020 - October bank holiday
- 09/11/2020 - Reading week
- 18/12/2020 - End of Michaelmas teaching term
- 22/01/2021 - Deadline for assignments

Winter Break (December - January)

- 21/12/2020 - Christmas period begins
- 23/12/2020 - College closes
- 02/01/2021 - College opens

Hilary Term (January - April)

- 01/02/2021 - Hilary teaching term begins
- 01/02/2021 - Dissertation supervision form due
- 15/03/2021 - Reading week
- 17/03/2021 - St Patrick's Day
- 02/04/2021 - Good Friday
- 05/04/2021 - Easter Monday
- 23/04/2021 - End of Hilary teaching term

Trinity Term (May-June)

- 26/04/2021 - Trinity Week
- 03/05/2021 - May bank holiday
- 21/05/2021 - Deadline for assignments
- 21/05/2021 - Portfolio due
- 27/05/2021 - MPhil Showcase

Research Period (June - August)

- 07/06/2021 - June bank holiday
- 02/08/2021 - August bank holiday
- 10/09/2021 - Dissertation due

Year-long Modules

In addition to the Core and Option Modules, there are modules which are setup to assist students in producing their portfolio and dissertation. These modules are year-long modules, running in both terms.

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.

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 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.

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 students 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.

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, by placing him in a context of world literature from ancient times on, 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

- Analyses 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, and examines the ways in which such themes were represented in historical works and cultural products

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. In such cases, 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.
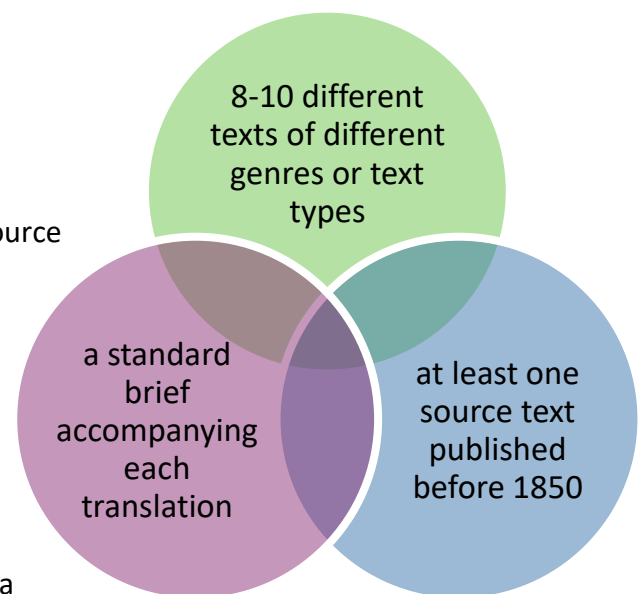
Scale

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.

Briefs

Each translation in a portfolio is accompanied by a brief. This is a form containing highly condensed information on the source text, the goal in translating, the strategy employed, critical reflections, and a bibliography.

It is strongly suggested that students do not begin translating before first considering the goal they have for their translations and how they will reach that goal (their strategy). This is because the brief and the translation each count for 50% of each element of the portfolio. But writing a goal and strategy after the

translation has been produced is generally much more difficult than the other way around. Moreover, it is important to share your goals and strategy for each translation with your supervisor(s) so that they can help you refine them and make sure that the translation is doing what you want it to do.

Supervisors

Each portfolio is supervised by at least one member of academic staff. The selection of a supervisor is the responsibility of the student involved. A list of the main supervisors can be found on the last page of this handbook.

A student must have a supervisor for every language pair they use in the portfolio. If the student is using more languages than a single supervisor works with, multiple supervisors may be called on. Whether there is one or multiple supervisors, the total number of supervisory hours per portfolio is six. How these six hours are divided between supervisors is left to the discretion of the student.
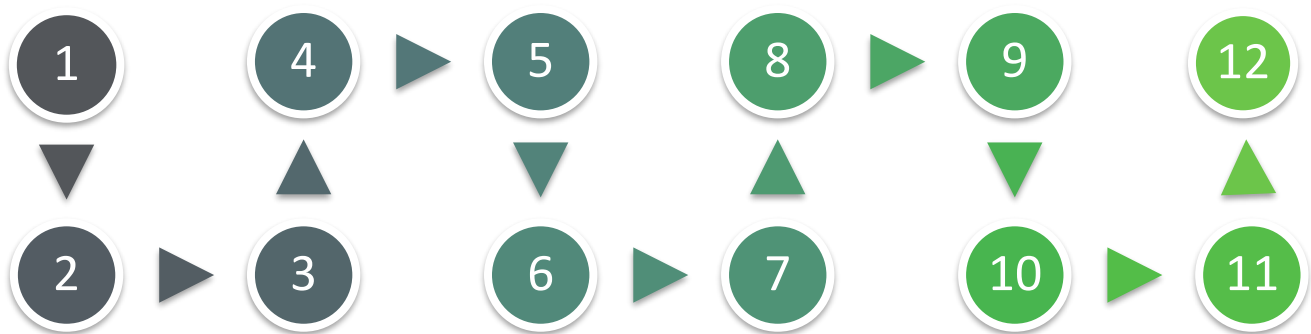
In addition, it is not necessarily required for the student to organise six whole hours of supervision. Many students find it more beneficial to have twelve, half-hour sessions, since this will allow for a brief, focused discussion of every text in the portfolio, whereas six, one-hour sessions tend to be less focused, and do not necessarily allow for every one of the 8-10 text to be discussed. With this situation in mind, it is also possible to combine 30-minute and 60-minute supervisions if that is acceptable to both the student and the supervisor.

Supervision 1 (60 mins)
- Plan for portfolio
- Text 1
  - Goal and strategy

Supervision 2 (60 mins)
- Texts 2 and 3
  - Goals and Strategies

Supervision 3 (60 mins)
- Texts 4 and 5
  - Goals and Strategies

Supervision 4 (60 mins)
- Texts 6 and 7
  - Goals and Strategies

Supervision 5 (60 mins)
- Text 8 and 9
  - Goals and Strategies

Supervision 6 (60 mins)
- Text 10
  - Goal and Strategy
- Final checks

Supervision 1 (30 mins)
- Plan for portfolio

Supervision 2 (30 mins)
- Text 1
  - Goal and Strategy

Supervision 3 (30 mins)
- Text 2
  - Goal and Strategy

Supervision 4 (30 mins)
- Text 3
  - Goal and Strategy

Supervision 5 (30 mins)
- Text 4
  - Goal and Strategy

Supervision 6 (30 mins)
- Text 5
  - Goal and Strategy

Supervision 7 (30 mins)
- Text 6
  - Goal and Strategy

Supervision 8 (30 mins)
- Text 7
  - Goal and Strategy

Supervision 9 (30 mins)
- Text 8
  - Goal and Strategy

Supervision 10 (30 mins)
- Text 9
  - Goal and Strategy

Supervision 11 (30 mins)
- Text 10
  - Goal and Strategy

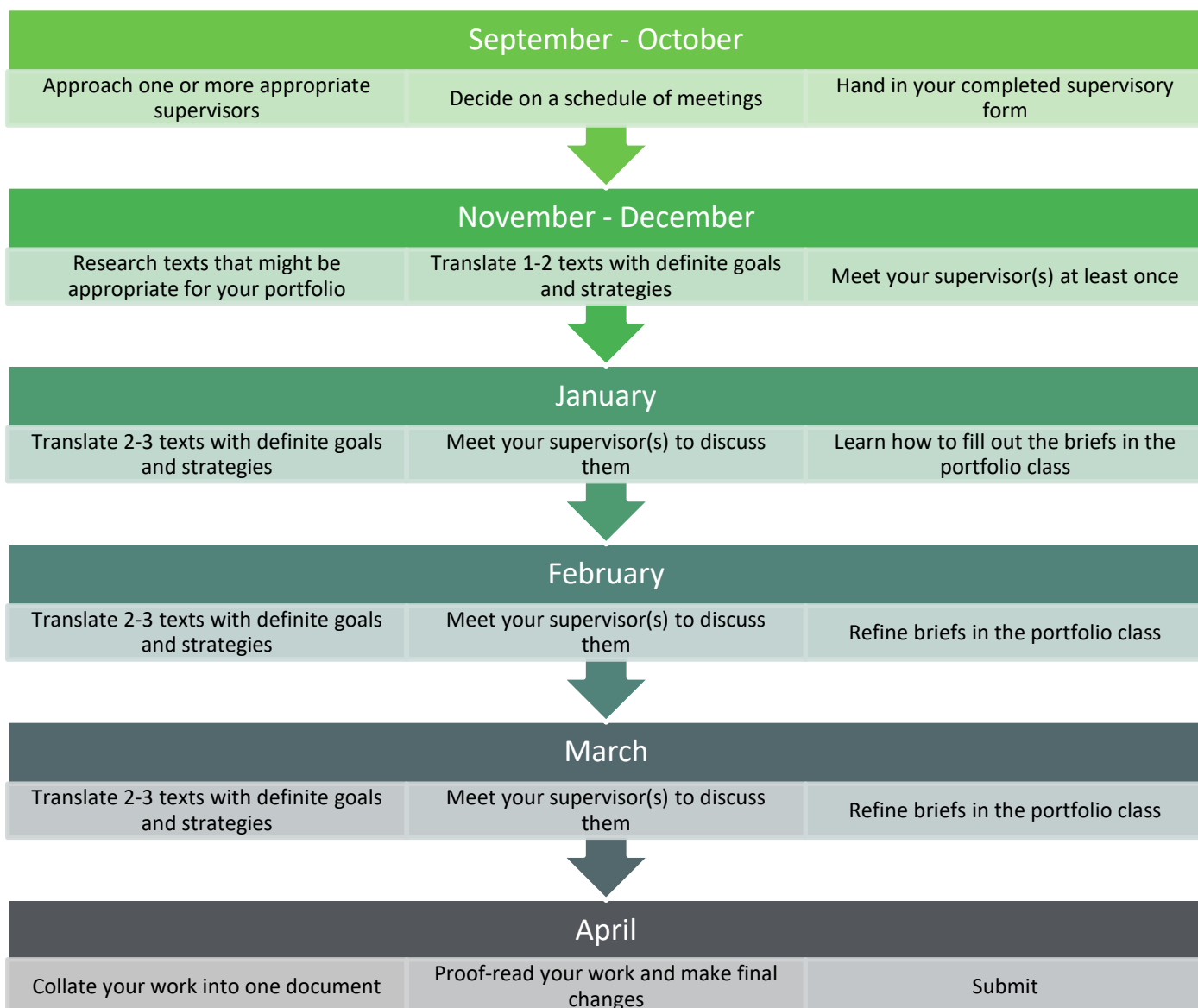**Supervision 12 (30 mins)**
- Final checks

It is strongly recommended that students start working on their portfolios, and meeting their supervisors before the winter break. Therefore, portfolio supervisors need to be approached early in the Michaelmas

Term, soon after the course begins. Once a supervisor or supervisory team has been decided, the student and supervisor(s) fill out a [portfolio supervision form](#).

This form includes spaces for the student's and supervisor's signatures, as well as spaces for a working schedule of meetings. It is important to fill out the form in full, including the schedule. It is accepted that the schedule is open to change, but it is not acceptable to write 'TBC'. Specific dates and times must be decided on. The reason this is important is because supervisors' time is short, and in practice, if a definite schedule is not decided on early, the student generally misses out on supervision hours, because the supervisor has so many other calls on their time. For this reason, any forms that are not filled out in full are returned to the student for completion.

In planning for a supervision, you should email your translation, together with a draft of your goals and strategy to your supervisor no later than one week before the supervision is scheduled to take place. This will allow them the time to look at your work and make comments. In practice, this means that your time during the supervision-proper is used most efficiently on talking through the results, rather than with the supervisor reading your work.
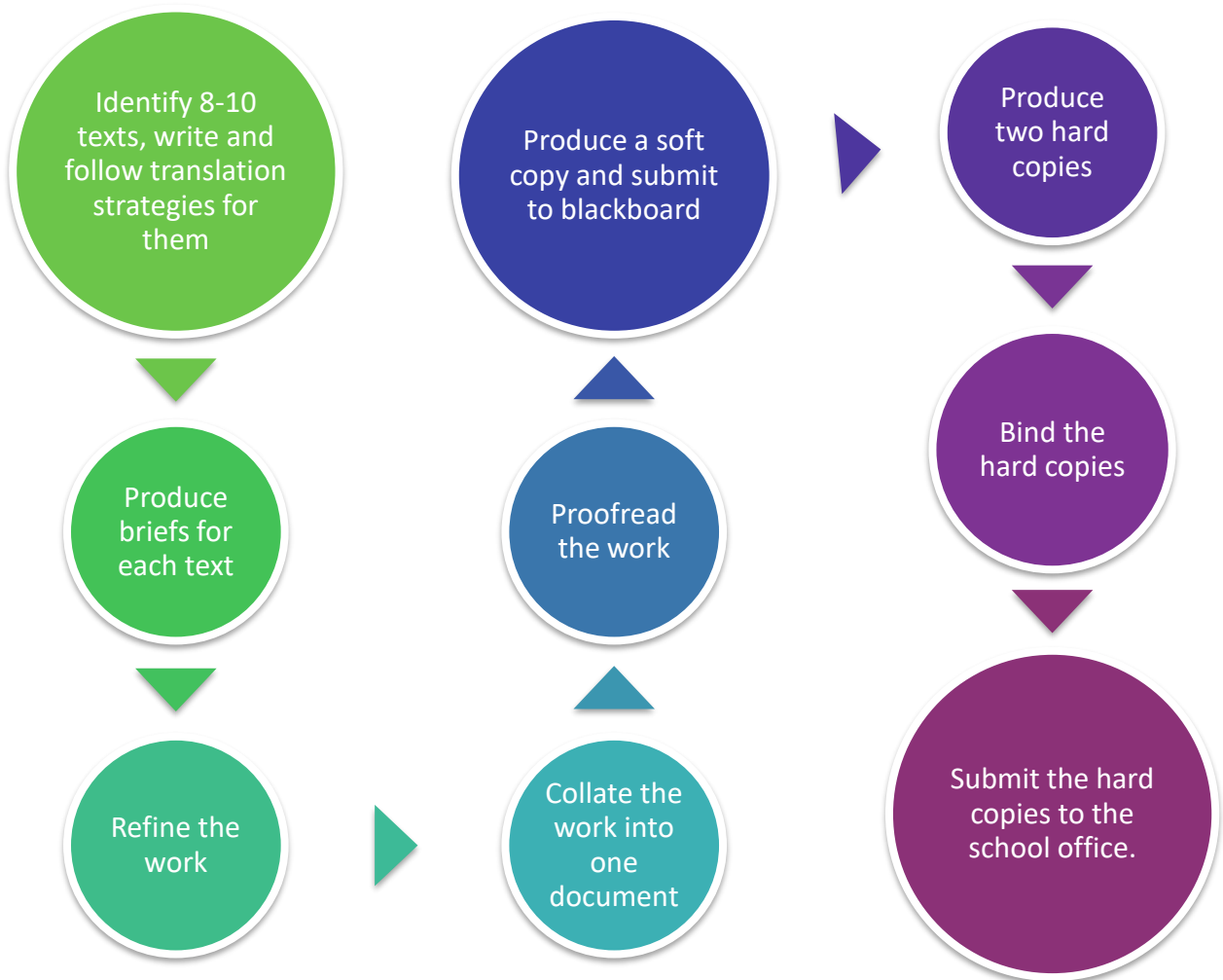
While you should share your goals and strategies with your supervisors, it is strongly recommended that you focus your attention in the supervisions on the translations-proper. This is because the portfolio class in the Hilary Term focuses almost entirely on producing and refining the briefs. Below is a suggestion for how your portfolio work might proceed:

September - October		
Approach one or more appropriate supervisors	Decide on a schedule of meetings	Hand in your completed supervisory form

November - December		
Research texts that might be appropriate for your portfolio	Translate 1-2 texts with definite goals and strategies	Meet your supervisor(s) at least once

January		
Translate 2-3 texts with definite goals and strategies	Meet your supervisor(s) to discuss them	Learn how to fill out the briefs in the portfolio class

February		
Translate 2-3 texts with definite goals and strategies	Meet your supervisor(s) to discuss them	Refine briefs in the portfolio class

March		
Translate 2-3 texts with definite goals and strategies	Meet your supervisor(s) to discuss them	Refine briefs in the portfolio class

April		
Collate your work into one document	Proof-read your work and make final changes	Submit

Submission

When preparing the work for submission, the whole portfolio must be collated into one document. Each brief must precede its respective translation. Each translation must be presented along with its source text so that both can be seen at the same time. If, in your brief, you refer to specific lines in the texts, line numbers must be included in your translation. You may choose to use this template to help you in this process.

As well as the soft copy of the portfolio, which is submitted to blackboard, 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.

Identify 8-10 texts, write and follow translation strategies for them

Produce briefs for each text

Refine the work

Collate the work into one document

Proofread the work

Produce a soft copy and submit to blackboard

Produce two hard copies

Bind the hard copies

Submit the hard copies to the school office.

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.

Supervisors

Each dissertation is supervised by at least one member of academic staff. The selection of a supervisor is the responsibility of the student involved. A list of the main supervisors can be found on the last page of this handbook.

A student may choose to split their supervision between two supervisors. This generally occurs most in the case of a translation & commentary-style dissertation, where one supervisor is a specialist in the language, and the other is a specialist in translation theory. Whether there is one or multiple supervisors, the total number of supervisory hours per dissertation is six. How these six hours are divided between supervisors is left to the discretion of the student.

In addition, it is not necessarily required for the student to organise six whole hours of supervision. Many students find it more beneficial to have twelve, half-hour sessions, since this will allow for a brief, focused discussion at regular intervals. Often students de-prioritise the dissertation below the portfolio during the Hilary Term, because it has a later deadline. However, the dissertation is the most important part of the degree structure. Moreover, supervision ends at the end of the statutory term, only a few weeks after the deadline for the portfolio and several months before the deadline for the dissertation. Therefore, it is strongly recommended to start working on it early, and to work steadily on it throughout the Hilary Term to make the best use of the supervision you have. With this situation in mind, some students find that many short supervisions allow them to make sure their work is progressing steadily.
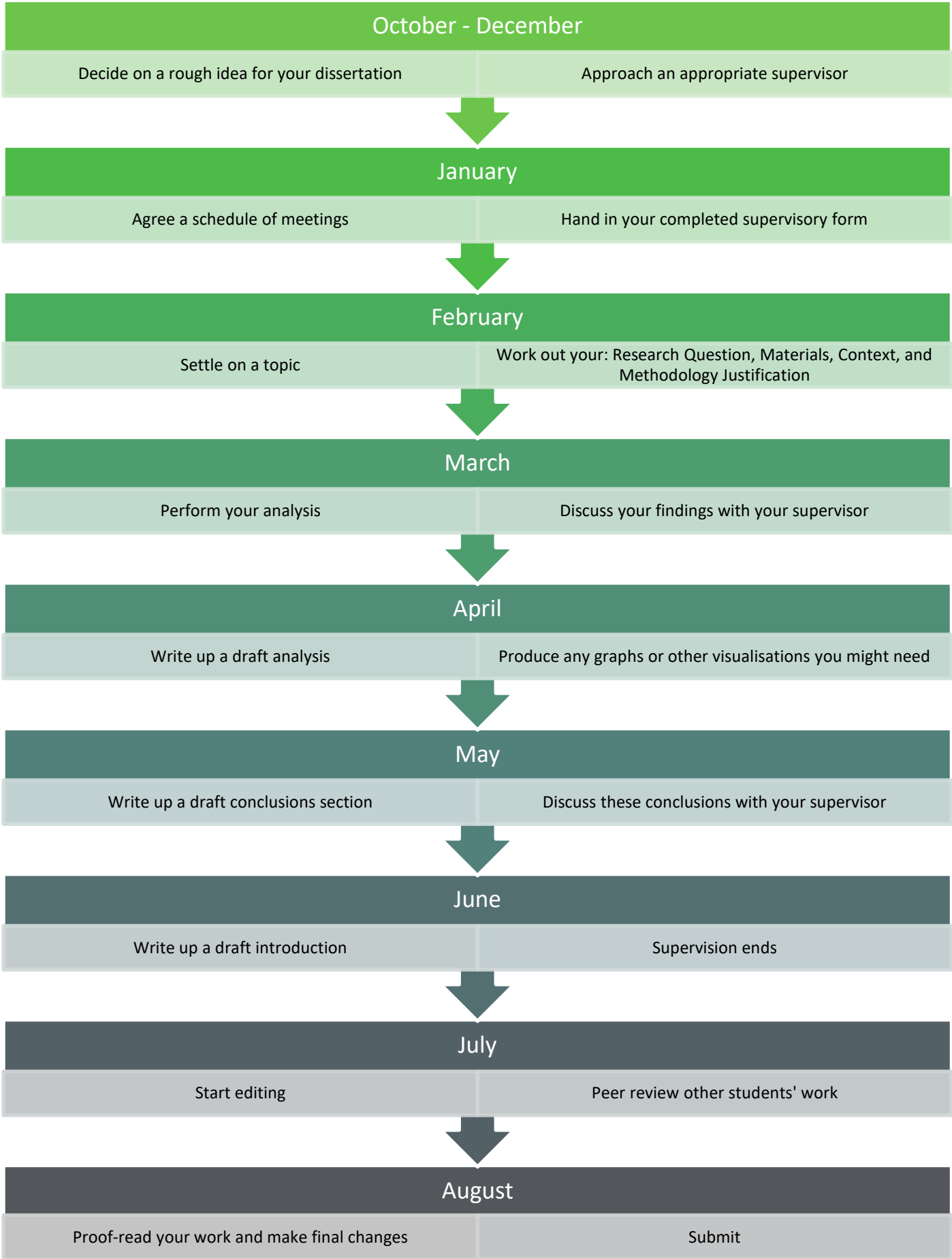
Whatever work pattern a student decides on, it is strongly recommended that students planning, working on their dissertations, and meeting their supervisors during Hilary Term. Therefore, dissertation

supervisors need to be approached late in Michaelmas Term, soon after the Portfolio supervision forms are handed in. Once a supervisor or supervisory team has been decided, the student and supervisor(s) fill out a [dissertation supervision form](#).

This form includes spaces for the student's and supervisor's signatures, as well as spaces for a working schedule of meetings. It is important to fill out the form in full, including the schedule. It is accepted that the schedule is open to change, but it is not acceptable to write 'TBC'. Specific dates and times must be decided on. The reason this is important is because supervisors' time is short, and in practice, if a definite schedule is not decided on early, the student generally misses out on supervision hours, because the supervisor has so many other calls on their time. For this reason, any forms that are not filled out in full are returned to the student for completion.

In planning for a supervision, you should write some text and email it to your supervisor no later than one week before the supervision is scheduled to take place. This will allow them the time to look at your work and make comments. In practice, this means that your time during the supervision-proper is used most efficiently on talking through the results, rather than with the supervisor reading your work.

Below is a suggested structure for how your dissertation work might progress:

October - December

| Decide on a rough idea for your dissertation | Approach an appropriate supervisor |

January

| Agree a schedule of meetings | Hand in your completed supervisory form |

February

| Settle on a topic | Work out your: Research Question, Materials, Context, and Methodology Justification |

March

| Perform your analysis | Discuss your findings with your supervisor |

April

| Write up a draft analysis | Produce any graphs or other visualisations you might need |

May

| Write up a draft conclusions section | Discuss these conclusions with your supervisor |

June

| Write up a draft introduction | Supervision ends |

July

| Start editing | Peer review other students' work |

August

| Proof-read your work and make final changes | Submit |

Submission

When preparing the work for submission, you should pay special attention to the various style guidelines associated with dissertations (see House Style below). You may choose to use this template to help you in this process.

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.

As well as a soft copy which is submitted to blackboard, two printed copies of the portfolio must be handed in to the School Office (Room 5042). They should both be bound. We recommend that you keep a soft copy of the portfolio for your records.
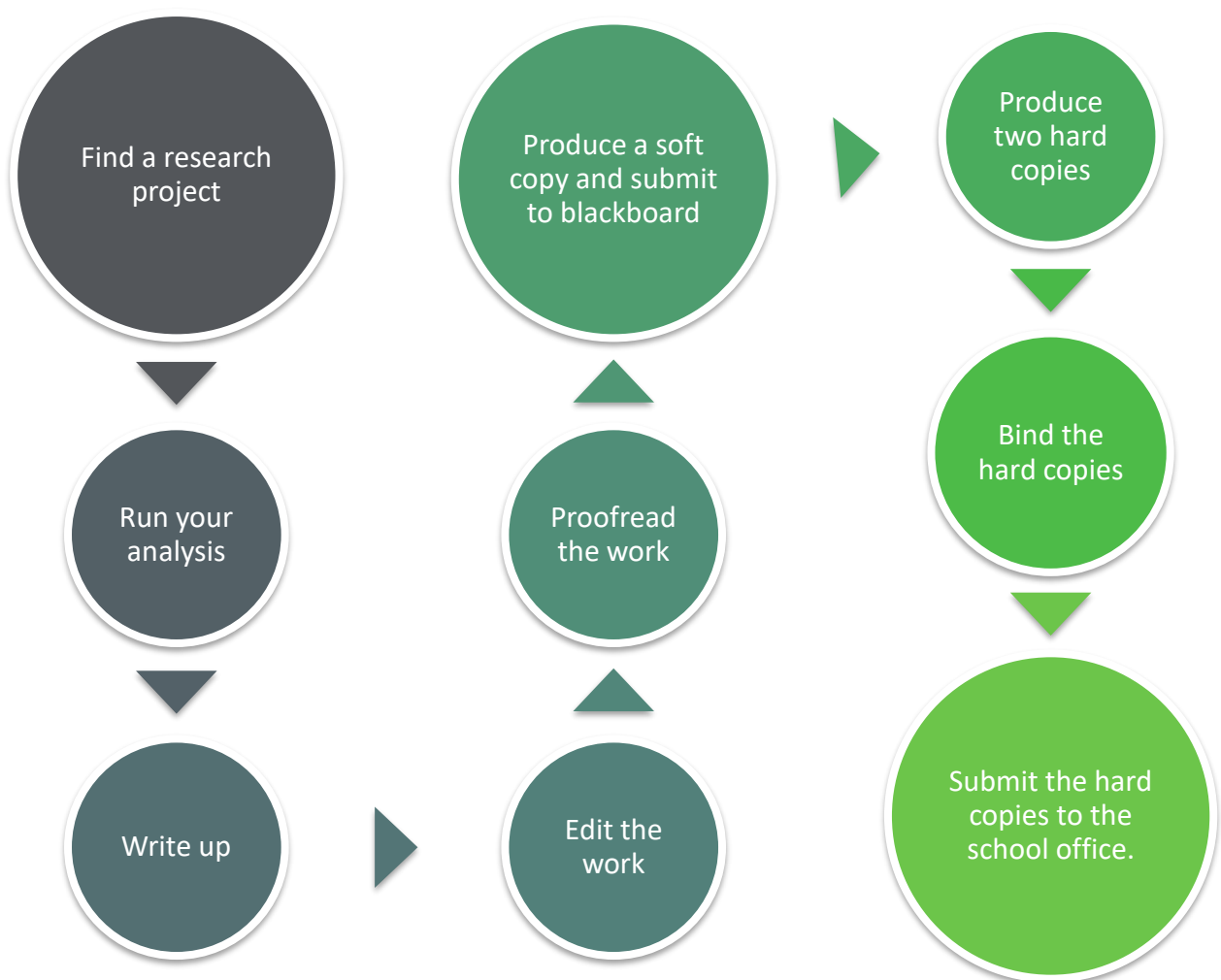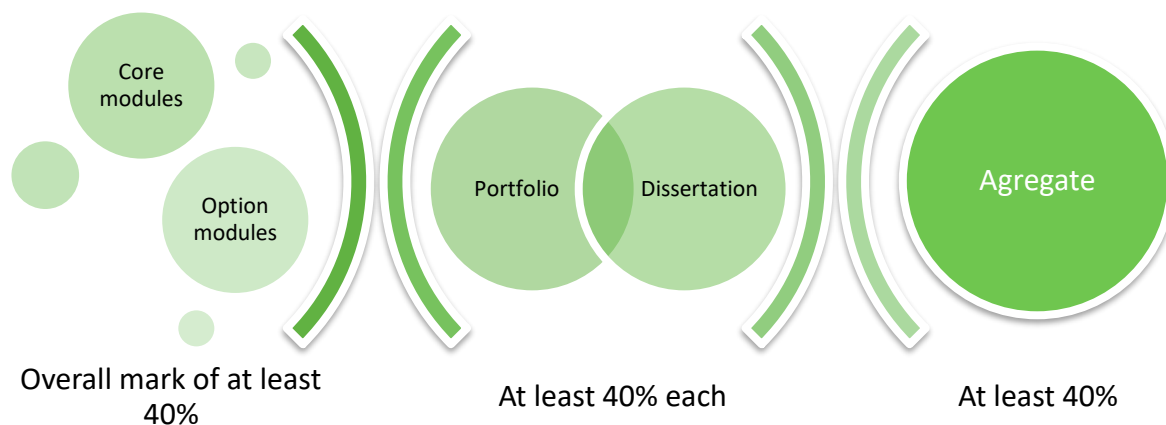
Course Learning Outcomes

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

- identify translation problems within them, employ literary creativity to apply translation strategies and formulate a justifiable translation approach, then produce target texts
- use both the source and target languages to a high level of competency, exhibiting skills in employing language variation, especially within literary language
- analyse texts according to their literary genre and stylistic features, and apply literary techniques in producing and editing target texts with specific stylistic features
- search the internet and other reference material to apply critical apparatus in documenting source texts and differentiating between text editions
- use intercultural skills and intertextual skills to analyse culture-specific elements, and situate source and target texts
- 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
- select viable methods to assess translations, by applying evaluative skills and comparing translations, then subsequently self-reflecting on the success of the process
- use research methodologies and academic skills to analyse translation techniques with the technical language of translation theory
- 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).
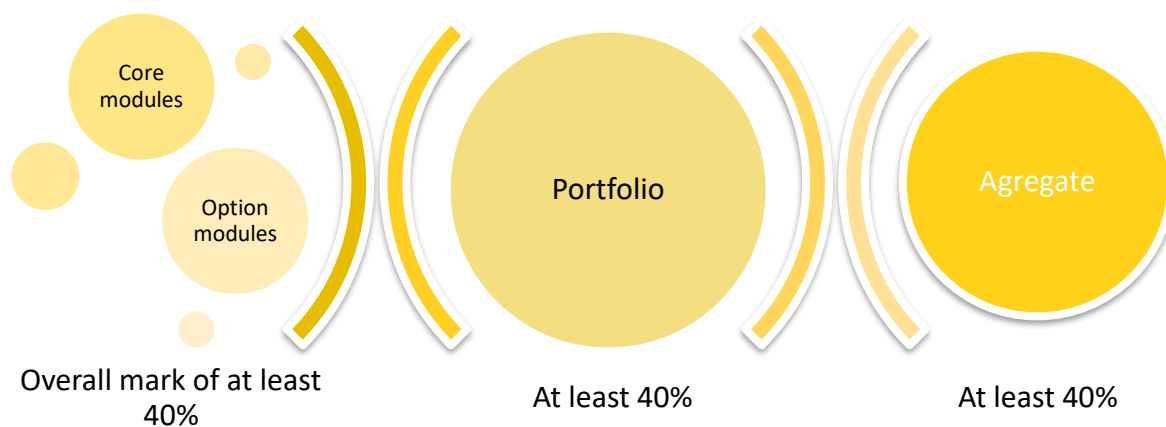
Core
modules

Option
modules

Portfolio   Dissertation

Agregate

Overall mark of at least
40%

At least 40% each

At least 40%

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.
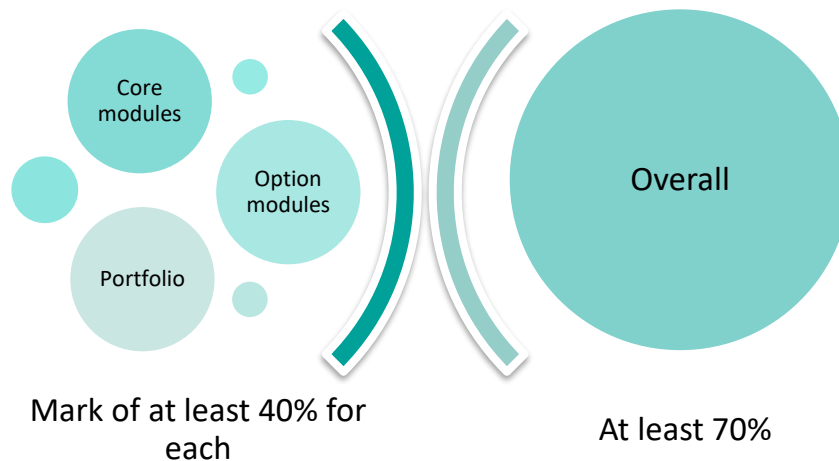
Core
modules

Option
modules

Portfolio

Dissertation

Overall

Mark of at least 40% for
each

At least 70%
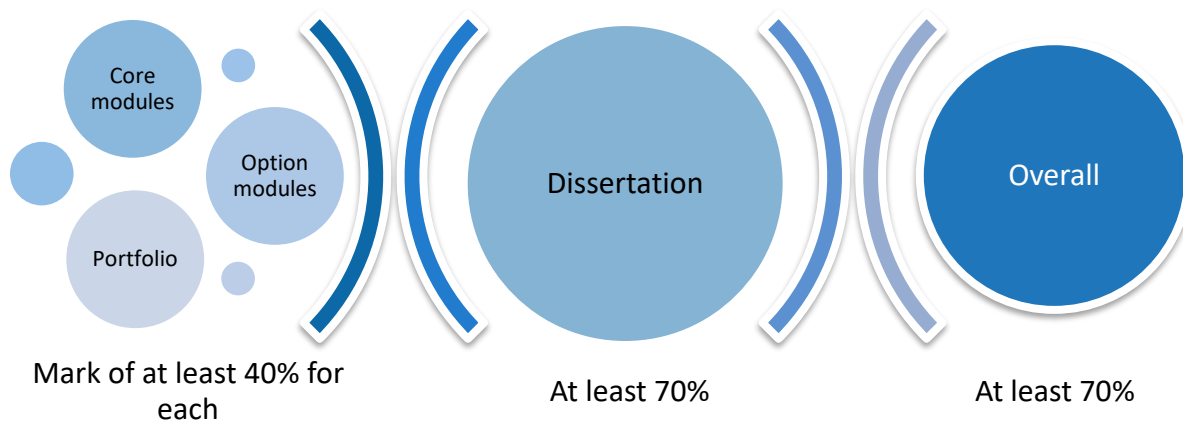
At least 70%

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).

Core
modules

Option
modules

Portfolio

Agregate

Overall mark of at least
40%

At least 40%

At least 40%

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.

Core
modules

Option
modules

Portfolio

Overall

Mark of at least 40% for
each

At least 70%

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
Dates:	- Use the DD/MM/YYYY format for short dates (e.g. 30/09/2000) - Use the dddd/mmmm/yyyy format for long dates (e.g. 30th September 2000) - For decades, do not include an apostrophe (e.g. 1990s (not 1990's) - For centuries, spell out the name (e.g. 'nineteenth century' (not '19th century').
Punctuation:	Do not put a space in front of a question mark, or in front of any other closing quotation mark. Use single spaces after full-stops.
Spelling:	Any English spelling convention is acceptable, as long as it is used consistently.
Title:	Use bold for your assignment title, with an initial capital letter for any proper nouns.
Headings:	Please indicate the level of the section headings in your assignment: - First-level headings (e.g. Introduction, Conclusion) should be in bold, with an initial capital letter for any proper nouns. - Second-level headings should be in bold italics, with an initial capital letter for any proper nouns.
Tables and figures:	Tables and figures must be properly titled and numbered consecutively. Do not use bold or capitals in the titles of tables and figures.
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:	Use italics for titles of books, journals, newspapers, plays, films, long poems, paintings and ships. Extensive use of italics for emphasis should be avoided.
Underlining:	Underlining should not be used.

Translation examples:	Gloss in English any translation examples from other languages.
Gender-neutral language:	Do not use either masculine or feminine terms when the intention is to cover both genders.
Abbreviations and technical terms:	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) • Abbreviated Technical terms must normally be explained in the text. However, if numerous abbreviations are used, they may be listed separately after the text of the assignment.
Numerals:	In general, spell out numbers under 100; but use numerals for measurements (e.g. 12km) and ages (e.g. 10 years old). Insert a comma for both thousands and tens of thousands (e.g. 1,000 and 20,000).
Notes:	Use footnotes, rather than endnotes, consecutively numbered, with reference numbers appearing in the relevant place in the text body. Notes should be kept to a minimum and should not include any material that could appear in the text body.
Appendices:	Large bodies of data, such as transcripts and tables may be placed into an appendix at the end of the assignment. Appendices do not count for the purposes of the assignment's word count. However, the marker also does not have to consider them. Therefore, sufficient and consistent reference to the contents of any appendices must be made in the body of the text using the same techniques as for referencing any other body of research, (e.g. '(see Appendix 1: 5-7)).
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 submitted manually should be stapled together.
Student Number:	The student number should appear in the header of each page of the assignment and in the name of the document for work submitted electronically. e.g. (1234567.pdf)

The most recent *Chicago Manual of Style* should be consulted for all further details.

Referencing and Bibliographies

Referencing

The referencing style used is the Author–Date System, as described in the *Chicago Manual of Style*.

Placement:

Sources are cited in the text, usually in parentheses, by the author's surname, the publication date of the work cited, and a page number if present. Full details are given in the bibliography. Place the reference at the appropriate point in the text; normally just before punctuation. If the author's name appears in the text, it is not necessary to repeat it, but the date should follow immediately:

- Jones and Green (2012) did useful work on this subject.
- Khan's (2012) research is valuable.

If the reference is in parentheses, use square brackets for additional parentheses:

- (see, e.g., Khan [2012, 89] on this important subject).

Citing multiple works at a time:

Separate the references with semicolons. The order of the references is flexible, so this can be alphabetical, chronological, or in order of importance. If citing more than one work by one author, do not repeat the name:

- (Smith 2010, 2012; Khan 2012)
- (Smith 2010, 2012, 84; Khan 2012, 54–60)
- (Smith 2012a, 2012b, 82; Khan 2012, 9)

Repeat mentions in the same paragraph:

Include a full reference ever time a work is cited, even if it is cited multiple times in a single paragraph. You may use 'ibid' where exactly the same text has been cited in the same paragraph:

- (Smith 2010, 9)
- (ibid, 25)

With a quotation:

Citation of the source normally follows a quotation, but may be placed before the quotation to allow the date to appear with the author's name:

- As Smith (2012, 67) points out, "quoted text."
- As Smith points out, "quoted text" (2012, 67).

After a displayed quotation, the source appears in parentheses after the final punctuation:

- end of displayed quotation. (Smith 2012, 67)

Page number or other locator:

(Smith 2012, 6–10) (Jones 2012, vol. 2)

One author:

Smith (2012) or (Smith 2012)

Two authors:

Smith and Jones (2012) or (Smith and Jones 2012)

Three authors:	Smith, Jones, and Khan (2012) or (Smith, Jones, and Khan 2012)
Four or more authors:	Smith et al. (2012) (Smith et al. 2012) If the reference list contains two publications in the same year that would both shorten to the same form (e.g. Smith et al. 2012), cite the surnames of the first author and as many others as necessary to distinguish the two references, followed by comma and et al. (NB: you cannot use et al. unless it stands for two authors or more.). If this would result in more than three names having to be used, cite the first author plus a short title: (Smith et al., "Short Title," 2012) (Smith et al., "Abbreviated Title," 2012)
Authors with same surname:	G. Smith 2012 and F. Smith 2008
No author:	Cite first few words of title (in quotation marks or italics depending on journal style for that type of work), plus the year. name: In the text: (BSI 2012) In the reference list: BSI (British Standards Institution) 2012. Title …
Groups of authors that would shorten to the same form:	Cite the surnames of the first author and as many others as necessary to distinguish the two references, followed by comma and et al.
Organization as author:	The organization can be listed under its abbreviation so that the text citation is shorter. If this is the case, alphabetise the reference under the abbreviation rather than the full
Author with two works in the same year:	Put a, b, c after the year (Chen 2011a, 2011b)
Secondary source:	When it is not possible to see an original document, cite the source of your information on it; do not cite the original assuming that the secondary source is correct. Smith's diary (as quoted in Khan 2012)
Classical work:	Classical primary source references are given in the text, not in the reference list.
Personal communication:	References to personal communications are cited only in the text: A. Colleague (personal communication, April 12, 2011)
Unknown date:	(Author, n.d.) (Author, forthcoming)
Two dates:	List the original date first, in square brackets: Author ([1890] 1983) Multivolume works: (Author 1951–71)

Bibliography

List all primary and secondary sources consulted, using the *Chicago Manual of Style* conventions.

General

Order:	Alphabetically by last name of author. If no author or editor, order by title. Follow Chicago's letter-by-letter system for alphabetizing entries. Names with particles (e.g. de, von, van den) should be alphabetized by the individual's personal preference if known, or traditional usage. A single-author entry precedes a multi-author entry that begins with the same name. Successive entries by two or more authors when only the first author is the same are alphabetized by co-authors' last names. If references have the same author(s), editor(s), etc., arrange by year of publication, with undated works at the end. If the reference list contains two or more items by the same author in the same year, add a, b, etc. and list them alphabetically by title of the work: Green, Mary L. 2012a. Book Title. Green, Mary L. 2012b. Title of Book.
Form of author name:	Generally, use the form of the author name as it appears on the title page or head of an article, but this can be made consistent within the reference list if it is known that an author has used two different forms (e.g. Mary Louise Green and M. L. Green), to aid correct identification.
Punctuation:	Headline-style capitalization is used. In headline style, the first and last words of title and subtitle and all other major words (nouns, pronouns, verbs, adjectives, adverbs) are capitalized. For non-English titles, use sentence-style capitalization.

Books

One author:	Smith, John. 2012. Book Title: The Subtitle. Abingdon: Routledge. Smith, J. J. 2012. Book Title. Abingdon: Routledge.
Two authors:	Smith, John, and Jane Jones. 2012. Book Title: The Subtitle. Abingdon: Routledge. Smith, J. J., and J. B. Jones. 2012. Book Title: The Subtitle. Abingdon: Routledge.
Three authors:	Smith, John, Jane Jones, and Mary Green. 2012. Book Title: The Subtitle. Abingdon: Routledge.
Four to ten authors:	Give all authors' names.
More than ten authors:	List the first seven authors followed by et al.
Organization as author:	University of Chicago Press. 2012. The Chicago Manual of Style. 16th ed. Chicago: University of Chicago Press.
No author:	Begin the bibliography entry with the title, and ignore "the", "a" or "an" for the purposes of alphabetical order.
Chapter:	Chapter in a single-author book: Green, Mary. 2012. "Chapter Title." Chap. 5 in Style Manual. Abingdon: Routledge.

	Chapter in a multi-author book: Jones, Sam. 2012. "Chapter Title." In Book Title, edited by John Smith, 341–346. Abingdon: Routledge.
Edited:	Smith, John, ed. 2012. Collected Style Manuals. Abingdon: Routledge. Smith, John, and Jane Jones, eds. 2012. Collected Style Manuals. Abingdon: Routledge.
Edition:	University of Chicago Press. 2012. The Chicago Manual of Style. 16th ed. Chicago: University of Chicago Press.
Reprinted work:	Maitland, F. W. (1898) 1998. Roman Canon Law in the Church of England. Reprint, Union, NJ: Lawbook Exchange.
Multivolume work:	Green, M. L. 2012. Collected Correspondence. Vol. 2 of The Collected Correspondence of M. L. Green. Abingdon: Routledge, 2000–. Khan, Lisa. 2009–12. Collected Works. 2 vols. Abingdon: Routledge.
Translated:	Smith, John. 2012. Collected Style Manuals. Translated and edited by Jane Jones. Abingdon: Routledge.
Not in English:	If the text is not in, an English translation of the title is needed. It follows this style: Piaget, J., and B. Inhelder. 1951. La genèse de l'idée de hasard chez l'enfant [The Origin of the Idea of Chance in the Child]. Paris: Presses Universitaires de France.
Online:	If you used an online version, cite the online version, include the URL or DOI: Smith, John. 2012. Book Title: The Subtitle. Abingdon: Routledge. doi:xxxxxxxxxx. Smith, John. 2012. Book Title: The Subtitle. Abingdon: Routledge. http://xxxxxxxxx/.
Place of publication:	Where two cities are given, include the first one only. If the city could be confused with another, add the abbreviation of the state, province, or country: Cambridge, MA: Harvard University Press Cambridge: Cambridge University Press Oxford: Clarendon Press New York: Macmillan Englewood Cliffs, NJ: Prentice Hall Washington, DC: Smithsonian Institution Press When the publisher's name includes the state name, the abbreviation is not needed: Chapel Hill: University of North Carolina Press
Publisher:	Omit initial "the", and "Inc.", "Ltd", "Co.", "Publishing Co.", etc.

Journals

Online versions:	If you used an online version, cite the online version, include a DOI (preferably) or URL.
One author:	Smith, John. 2012. "Article Title: The Subtitle." Journal Title in Full 10 (1): 30–40. doi:xxxxxxxxxx. Smith, J. 2012. "Article Title: The Subtitle." Journal Title in Full 10 (1): 30–40. doi:xxxxxxxxxx.
Two authors	Smith, John, and Lisa Khan. 2012. "Article Title: The Subtitle." Journal Title in Full 10 (1): 200–210. doi:xxxxxxxxxx. Smith, J. J., and L. M. Khan. 2012. "Article Title: The Subtitle." Journal Title in Full 10 (1):

200–210. doi:xxxxxxxxxxx.

Three authors:	Smith, John, Jane Jones, and Mary Green. 2012. "Article Title: The Subtitle." Journal Title in Full 10 (1): 33–39. doi:xxxxxxxxxxx. Smith, J. J., J. P. Jones, and M. G. Green. 2012. "Article Title: The Subtitle." Journal Title in Full 10 (1): 33–39. doi:xxxxxxxxxxx.
Four to ten authors:	Give all authors' names.
More than ten authors:	List the first seven authors followed by et al.
Translated:	Khan, Lisa. 2012. "Article Title in Hindi." [Title in English.] Journal Title in Full 10 (3): 10–29. doi:xxxxxxxxxxx.
Not in English:	Capitalize sentence-style, but according to the conventions of the relevant language.
Other article types:	Smith, John. 2012. "Title of Book Review." Review of Book Title, by Lisa Khan. Journal Title in Full 10 (1): 33–39. doi:xxxxxxxxxxx.
Issue numbers:	The issue number can be omitted if the journal is paginated consecutively through the volume (or if month or season is included), but it is not incorrect to include it. When volume and issue number alone are used, the issue number is within parentheses. If only an issue number is used, it is not within parentheses: Journal Title, no. 25: 63–69. If using month, abbreviate as Jan., Feb., etc. If using season, spell out in full.
Online first publication:	Use year of online publication and include 'Advance online publication'. Remove any version type, eg Rapid online or epub, e.g.: Yoon, Ee-Seul. 2015. "Young people's cartographies of school choice: the urban imaginary and moral panic." Children's Geographies. Advance online publication. doi: 10.1080/14733285.2015.1026875. If you can update the reference to include published volume and issue numbers before publication, please do so.

Other kinds of media

You should use non-peer reviewed forms of media extremely sparingly (or not at all), and mostly as primary data, rather than as secondary sources of authoritative information. Each form of media has its own citation conventions. The various media include: Theses and Dissertations, Interviews, News or Magazine Articles, Book Reviews, Websites, Social Media Content, and Personal Communications.

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 *Chicago Manual of Style* 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 and to upload the main text of their assignment (minus any video or audio appendices) to the blackboard site of the module in question.

Assignments for each module must be accompanied by a completed submission sheet. In the case of online only submissions, this should be uploaded. In the case of assignments where hard copies are required, the sheet should be printed and affixed to the hard copy.

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%.

Excellent
(70%>)

Good
(60-69%)

Reasonably Good
(50%-59%)

Adequate
(40%-49%)

Fail
(<40%)
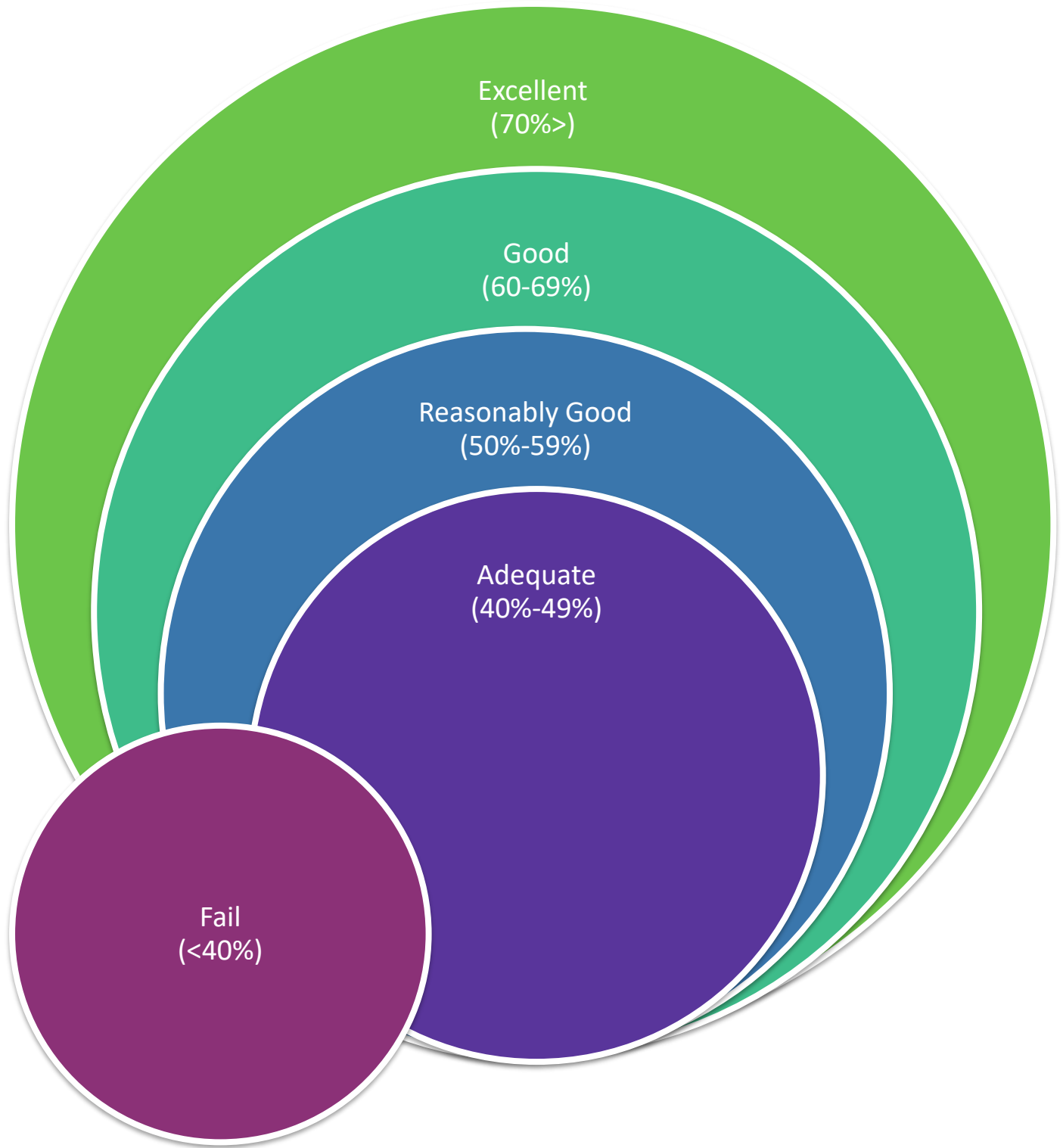
In general, the four pass bands above are to be interpreted as follows:

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. Ad misericordiam appeals must be made directly to the course director before the deadline for the assignment has passed. Such appeals often take several working days to administer. Therefore, students are recommended to make their appeal as early as possible.

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

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/

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 sllcs@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. 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. 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. Student 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/
- 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. 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 (2nd 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	• De-activate the alarm by typing in the code. • Telephone security (01) 896 **1317**, 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.
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.

Going on to a PhD

Many of our master's students go on to do a PhD with us after they finish. Some do so immediately after finishing the master's degree, and others take one or more years out before returning to us. If you are thinking about taking a PhD, it is a good idea to make this known early so that you can receive the support that is available to you.

It is possible to take a PhD at Trinity in any of the disciplines taught in any of the schools, as well as any of the interdisciplines which straddle these. The interdisciplines include Translation Studies, European Identities, Digital Humanities, Medieval Studies, and Comparative Literature. A PhD at Trinity takes four years, and involves the doctoral researcher working primarily by themselves for most of that time, and meeting with a supervisory team, which is there to guide the process. In a PhD, the onus is on the researcher to do all the work. The supervisor(s) only support their journey.

The first stage is to work out roughly what you would like to research. Many people think that it is a good idea to develop their master's dissertation into a full PhD, and sometimes this can work. However, in many cases, this creates issues, because a PhD thesis is around five times longer than a master's thesis, and much more extensive. Therefore, it can be very difficult to plan both at the same time, or to carve out a subsection of your big idea which can be used for a master's dissertation. For that reason, it is often best to treat each piece of work separately, and use what you learn from writing the master's dissertation when planning your PhD thesis.

Once you have a rough idea of what you would like to research, you should write it out as a 300-word abstract. Be sure to include:

- Your main research question
- The methodology you will use to answer this research question
- The materials you will analyse with your methodology to reach the answer to your research question
- The justification for why this research question is an important contribution to knowledge
- Any contextual information which is needed to understand any of the other four elements.

Once you have an abstract you are happy with, research potential supervisors who might be able to support your work. You can start by looking at the list of supervisors on the last page of this handbook. A PhD at Trinity can be supervised by one person or several, and it is becoming more and more the norm that PhD researchers have more than one supervisor. This is particularly the case in the interdisciplines, where one supervisor may be a subject specialist in one aspect, and another is the subject specialist in another. It is important to bear in mind that your supervisor does not need to be researching or teaching exactly what you plan to research. They simply need to be able to comment on your research from a position of confidence. In many cases, the supervisory relationship is most rewarding when the researcher and the supervisor have different focuses to their research, since each can learn something from the other, and there is no element of competition.

Once you have identified some possible supervisors, reach out to them with your abstract and see what their reaction is. Very often, even if they cannot supervise you, they will try to suggest someone else who can.

Once you have identified a supervisor who can support you, you can move forward together to develop your idea into a full proposal, which is the most important part of your application.

Funding

Very often, funding dictates those research projects which are viable from those which are not. For many researchers, a PhD is simply not an option without some external financial support. There is a range of grants and studentships available to research candidates in the school. However, these are highly

competitive, and based on the strength of the research that is being proposed. This is why it is important to develop your research proposal in collaboration with your supervisor(s) in such a way that will make your idea attractive to funders.

The main point to bear in mind when writing a proposal to attract external funding is "will this research affect anybody's life, apart from mine?" Funders generally do not want to fund research which only benefits the researcher. They will not give you money to research something obscure simply because you want to. Instead, they want to see that the knowledge you will gain thanks to this research has the potential to help someone else. Therefore, it is important when you justify why your research question is important, to make it clear how this research builds on previous research, fills a gap in our knowledge which is preventing us from doing something, will allow us to ask a whole range of new questions, will allow us to systematise our understanding of something, will create a new resource, or will solve some kind of problem. In the humanities, many candidates can find this mindset very intimidating, since they have little chance of developing a new drug or inventing a new machine, for example. However, it is important to bear in mind that the funders do not expect you to change the world with your research, but they do want to see that the research has contributes something to the world.

The main funders for research in the school are the Irish Research Council, which funds a certain number of PhD scholarships each year. The deadline for submissions to this scheme is generally in October, and the application process is long. Therefore, in order to make a strong application, it is strongly recommended that you start the application process in June of the year you plan to apply. The results are generally released in the late spring the following year, and successful applications are funded from that September or October. That means, in practice, it is necessary to start the application process more than a year before one intends to start researching. However, it is also important to bear in mind that there is a much higher success rate for these schemes from researchers who have already begun their PhD. Candidates who apply for the scholarships during their first or second years are much more likely to be funded than people who apply before starting. This is because of the nature of the proposal: It is much easier to describe what you will do when you are already doing it, than if you simply have to imagine the future.

If you would like to discuss your options related to a PhD informally, it is recommended that you begin by reaching out to the James Hadley (hadleyj@tcd.ie).

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.

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 Caitríona 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