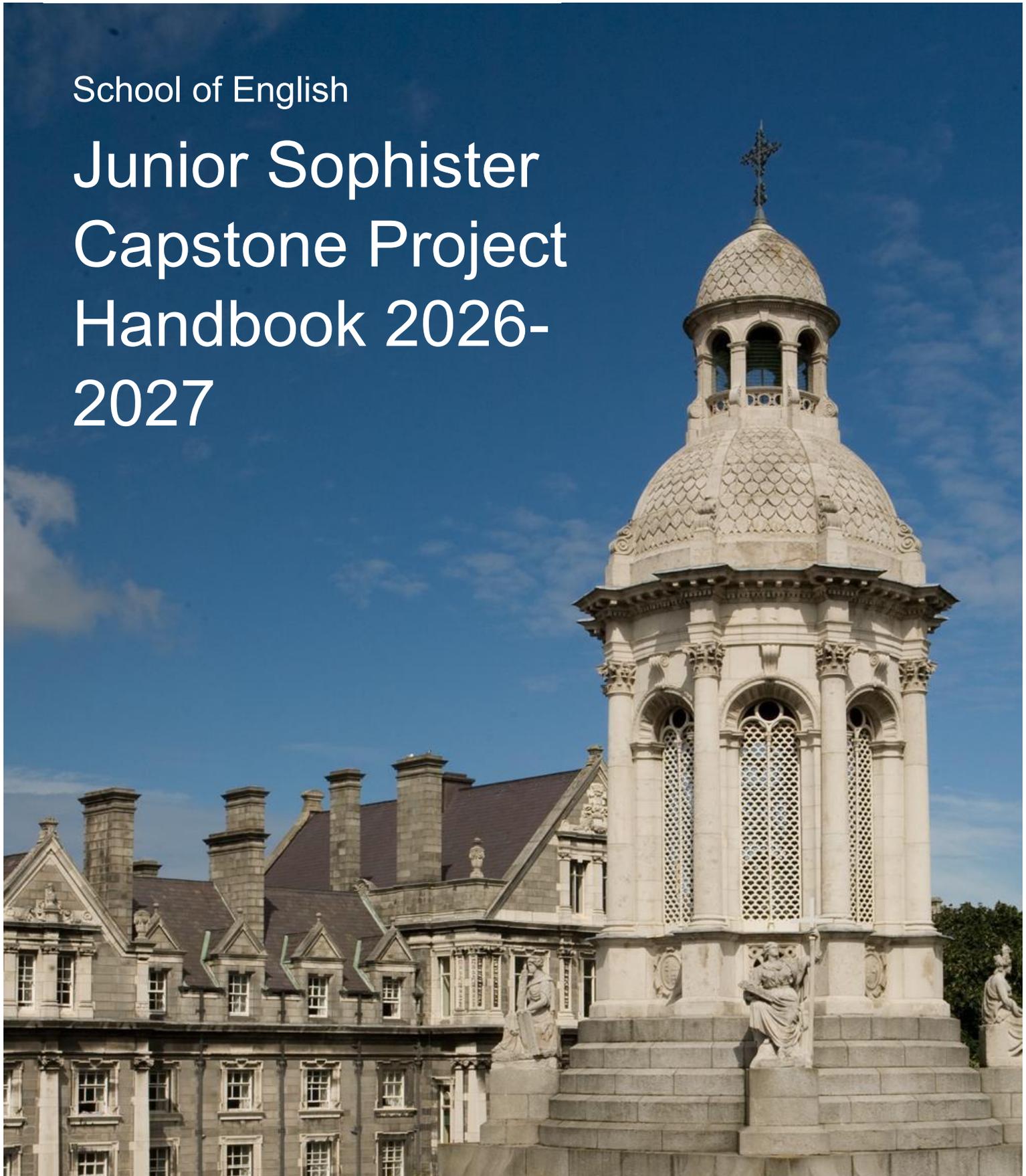




Trinity College Dublin
Coláiste na Tríonóide, Baile Átha Cliath
The University of Dublin

School of English

Junior Sophister Capstone Project Handbook 2026- 2027



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1. Senior Sophister Capstone Project General Information

All Senior Sophisters are required to take a 20-credit module of independent research, referred to as a Capstone Project. This constitutes one third of the final year's work; the remaining 40 credits will consist of Sophister options.

The capstone is a project 'that provides students with an opportunity to integrate the knowledge, skills and competencies which they have acquired during their undergraduate studies, and to demonstrate these in a form appropriate to the discipline'.

For 2026-27 the School of English will be offering three models for this 20-credit capstone. These models are the dissertation model; the creative writing model; and the open collections model, founded on a project based in College archives or special collections in conjunction with the Library.

The three models, outlined below, aim to provide a variety of approaches and assessments in the final year project.

The chosen capstone model must be clearly distinct from the other 40 credits being undertaken in your Senior Sophister year and from the modules you took in your Junior Sophister year. You must be careful not to repeat material. So, while you might propose a capstone in an area where you've already done some study in a Sophister option, you must make sure that you're working in a different way with texts, or working on different texts from ones that you worked with in your options. Additionally, due to limited places, you won't be able to do a Creative Writing option module at the same time as you do a Creative Writing capstone. You can apply for both, but being accepted for one will rule you out of the other.

Capstone Project Contacts:

Capstone Project	Name	Email
Dissertation model capstones	Dr Sinéad Moriarty (Capstone Co-Ordinator)	moriars1@tcd.ie
Creative Writing	Dr Kevin Power	powerk9@tcd.ie
Open Collections	Dr Sinéad Moriarty	moriars1@tcd.ie
Undergraduate Manager	Ms Elaine Maddock	maddocke@tcd.ie

Accessibility and Support:

In the School of English, we are committed to providing and maintaining an inclusive learning environment for all our students. One of the ways we do this is through working closely with the Trinity Disability Service. If you have a disability, a mental health condition, or an ongoing illness or medical condition, the Disability Service is there to support you, and will be happy to discuss your experiences and needs, as well as the learning and assessment accommodations available. For more information, including details on how to register, visit their website (www.tcd.ie/disability) and you can also contact your Tutor, who can advise and assist you. Dr Pádraic Whyte (WHYTEPA@tcd.ie) is the Liaison Officer in the School of English and the point of contact between the School and the Disability Service: you are also welcome to contact him if you have any queries or concerns.

2. General timeline for application and allocation of capstone projects 2026-27

(Please note: The School will communicate the following information by email to students who are studying abroad or off books in the Michaelmas and Hilary Term immediately preceding their Senior Sophister year.)

For Students Wishing to Apply for the Creative Writing Model:

Week 4 MT 2025: virtual webinar/meeting to explain the Creative Writing Capstone model, how to write a proposal, the process of supervisor allocation and to answer questions. A list of sample topics/titles of past Creative Writing capstone projects will be available at this meeting.

Week 8 MT 2025: **Creative Writing proposals must be submitted to Elaine in the Sophister office by email by noon, on Friday of Week 8: maddocke@tcd.ie .**

Please use "Creative Writing Capstone Project Proposal" as the subject line of your email.

The proposal should be around 500 words long and should give a clear idea of the subject and scope of the work planned.

Students are also required to submit a sample of recent creative writing of around 1,000 words and a short covering letter detailing their Creative Writing experience.

Forms for the proposals will be emailed to you and will also be available on School website: <https://www.tcd.ie/English/>. **Friday noon of MT Week 8 is the deadline for submission.**

Week 12 MT 2025: students receive response/ allocation by email from the Sophister office.

Week 13 HT 2026: students should contact their allocated supervisors to discuss their individual research plans. Over the summer you should begin to work on your project, as advised by your supervisor.

For Students Wishing to Apply for the Open Collections Model:

Week 4 MT 2025: virtual webinar/meeting to explain the Open Collections model, how to write a proposal for it, the process of supervisor allocation and to answer questions. A list of sample archival/collections projects will be available at this meeting. (This took place in October 2025. A recording of the session was circulated to students).

Week 2-4 HT 2026: Students considering applying for the Open Collections model should email and/or meet with an appropriate member of staff during an office hour to discuss their ideas and get feedback.

Week 4 HT 2026: **Open Collections proposals must be submitted to Elaine in the Undergraduate office by email by noon, Friday of Week 4: maddocke@tcd.ie. The proposal should be around 500 words long. It should provide a context for the project proposed and demonstrate critical**

engagement with appropriate material. It should include an indicative bibliography.

Week 7 HT 2026: students receive response/ allocation by email from the Sophister office.

Week 13 HT 2026: students should contact their allocated supervisors to discuss their individual research plans. Over the summer you should begin to work on your research materials, as advised by your supervisor.

For Students Planning to do the Dissertation Model:

****The entire application process for the Dissertation model occurs in HILARY TERM in the JS year.****

The Dissertation model capstone is the most popular capstone model and the School has greatest supervisory capacity in the dissertation model. It is the also the default model in the sense that students whose applications for the Creative Writing and/or Open Collections models have been unsuccessful automatically have to apply for the Dissertation model.

Pease note you cannot choose or request your supervisor. Supervisors will be allocated with care--all staff are qualified to supervise UG dissertations and you may be allocated a supervisor who works outside of your dissertation topic.

Dissertation model timeline for JS students 2025-26

Week 4 HT 2026: Online meeting/webinar for JS students to explain the Dissertation model, how to choose a topic, how to write a proposal, and to answer questions

Weeks 5-6 HT 2026: email and/or meet with an appropriate member of staff during an office hour to discuss your proposal (i.e. if you want to write on Irish poetry, please contact a member of staff who specializes in that area)

Week 9 HT 2026: The dissertation capstone project proposals submitted to Elaine in the Undergraduate office by email: maddocke@tcd.ie.

Please use "Capstone Project Proposal" as the subject line.

The proposal for the dissertation model should be a paragraph or two (around 500 words in total). It should provide a context for the work proposed and demonstrate critical engagement with appropriate material. It should include an indicative bibliography.

Friday of HT Week 9 at 12 noon is the deadline for submission.

Week 12 HT 2026: students receive response/ allocation by email from the Sophister Office.

Week 13 HT 2026: students should contact their supervisors to discuss their individual research plans. Over the summer you should begin to work on your research materials, as advised by your supervisor.

3. Creative Writing Model

The purpose of the creative project is to allow students to work on a long writing project, which can be a novel, a novella, or stories, or any other form of creative writing for which we can offer supervision in the School. The project will be an original portfolio of either short fiction, or an excerpt from a longer work of fiction, or short stories, or a piece of narrative non-fiction. The project should be viewed as preparation for a first collection of stories, or as the foundation of a novel.

The portfolio may be:

1. FICTION: 10,000-12,000 words of fiction which can take the shape of several short stories, or an excerpt from a longer work-in-progress.
2. NARRATIVE NON-FICTION: 10,000-12,000 words such as memoir, life-writing.
3. POETRY: Students will be asked to write poetry capstones in one of the following two formats: either 280 lines of poetry accompanied by a 1,500 word reflection on any aspect of poetic form; or 180 lines of poetry accompanied by a 2,500 word reflection on any aspect of poetic form.
4. A FULL-LENGTH PLAY FOR THE STAGE WITH SUPPORTING MATERIALS (as agreed with the supervisor): 10,000 – 12,000 words. The work must be for the stage. Play scripts for radio, television and cinema will not be acceptable.

Fiction, non-fiction, and play assessment: 1 component

A Portfolio of creative writing, word counts as above: 100%; submission dates will be confirmed in the Senior Sophister Handbook for 2026-27.

Poetry assessment: 2 components

Either:

1. Poetry (280 lines): 70%;
2. Reflection on any aspect of poetic form (1,500 words): 30%;

Or:

1. Poetry (180 lines): 70%;
2. Reflection on any aspect of poetic form (2,500 words): 30%;

Supervisors:

Creative Writing Capstones are supervised by Mr Eoin McNamee, Dr Kevin Power, Dr Seán Hewitt, Dr Carlo Gébler and Dr Una Mannion. As with the other capstone models, students cannot choose who their supervisor will be, and each project will be assigned to one of the available supervisors.

Assessment:

Assessment (100% assessed): A portfolio of creative writing, word counts as above.

Assessment/grading

Each element will be read, evaluated, and given an agreed mark by two members of the teaching staff. Creative Writing capstones will also be made available for the External Examiners at the School Examination Board.

Timeline:

Week 13 Hilary Term 2026: students should contact their supervisors to initiate their individual research plans. Over the summer you should begin to work on your research materials, as advised by your supervisor.

2026-27 Michaelmas Term (SS year): you will begin submitting work on your portfolio.

The creative writing supervisors may organize a webinar or another group activity for the students doing this capstone model. You will be informed about this by email.

Each student will agree with the supervisor a timeline for production of the portfolio.

Aims:

The main purposes of this module are:

- to enable students to acquire a deep knowledge of their chosen art form and the work of its most notable practitioners
- to develop their practical and creative skills in a specific genre and to encourage them to take risks in their creative practice
- to enable students to undertake independent research relating to their project

Learning Outcomes:

By the end of their project students will be able to demonstrate a practical and critical knowledge of their chosen field in terms of subject, form, genre, language, narrative, appropriate research, synthesis of materials, and the management and delivery of a substantial, coherent, and original piece of work.

4. The Open Collections Model

Trinity College Library holds a range of amazing archival and print collections that you have access to as students of the university. The open collections model invites students to engage with these collections. This model of capstone project has a threefold approach, resulting in three assessed pieces: an analytical essay of c. 5,000 words, an account written by students reflecting on their learning process, and a public-facing digital element such as an online exhibition, podcast, blog, or mapping project.

Assessment components:

1. Analytical essay (5,000 words): students will be required to complete this aspect of the project first. It will take the form of an essay, in which students must articulate why this research project matters and apply appropriate theoretical readings. It is not necessary for the essay to include any consideration of digital humanities. (40%)
2. Reflective account of process (no strict word count): students will keep a (physical or digital) project notebook, in which they reflect on their learning process, the technical and intellectual demands of the project, such as copyright or paleography, and will identify the target user(s) of the public-facing digital element. Students will submit entries to their supervisor on 3 occasions and the journal will be given an overall mark at the end of the capstone process. (20%)
3. Public-facing digital element that will translate the ideas and findings of the essay into a more accessible register and visual format such as online exhibitions; podcasts; blogs; mapping projects. (40%)

Platform for public-facing digital element:

The platform to be used for these projects is WordPress. Each supervisor will direct the student toward helpful YouTube tutorials for designing WordPress sites and can flag a selection of excellent WordPress / blog sites that the student (and markers) can keep in mind as models. Here are some examples:

- [Rylands Blog](#)
- <https://www.bl.uk/20th-century-literature/articles/among-friends-little-magazines-friendship-and-networks/>
- <https://rylandscollections.wordpress.com/>
- [Blogs and updates from curators, staff and guests - British Library](#)
- <https://readingmedievalbooks.wordpress.com/>
- Irish Gothic Journal blog: <https://irishgothic horror.wordpress.com/issues/>
- Horace Walpole at 300: <https://campuspress.yale.edu/walpole300/>

Assessment

Each Open Collections capstone project will be read, evaluated and given an agreed mark by two members of staff. Capstones will also be made available for the External Examiners at the School Examination Board.

Grading scheme

The analytical essay and reflective journal will be marked following the marking guidelines in the Sophister handbook. We will also follow these guidelines for the public-facing digital element, with these additional considerations:

1. The student will be assessed on how successfully the digital element translates some of the scholarship, research and ideas of the analytical essay into a more accessible register and visual format
2. In the reflective journal, the student will indicate the target user(s) for the digital element – this will be taken into account by the markers

Indicative Timeline (all dates are subject to change and will be confirmed in MT 2026)

- In early MT 2026 there will be a virtual webinar/meeting to explain the Open Collections model, how to write a proposal for it, the process of supervisor allocation and to answer questions. A list of sample archival/collections projects will be available at this meeting.
- Week 2 HT 2026: email/meet with an appropriate member of staff to discuss proposal.
- **Week 3 HT 2026: students submit proposals to Sophister Office via email. The proposal should be around 500 words long. It should provide a context for the project proposed and demonstrate critical engagement with appropriate material. It should include an indicative bibliography.**
- Week 6 HT 2026: students receive response/ allocation from the capstone project committee/Sophister Office via email.
- Week 13 HT 2026: students should contact their supervisors to initiate their individual research plans. Over the summer you should begin to work on your research materials, as advised by your supervisor.
- Students undertaking the Open Collections model will be required to complete the analytical essay first – they will commence work on this essay over the summer of 2026.
- c. Week 2 of HT 2027: Students will be required to submit the 5,000-word analytical essay (40%) – dates will be provided in the Senior Sophister Handbook circulated in Michaelmas Term 2026.
- c. Week 8 HT 2027: students will complete the reflective project notebook in 3 phases and will show their supervisors each of the 3 parts during meetings throughout the year but the notebook is also to be submitted as one final document for an overall mark (20%).
- c. Week 9/10 HT 2027: completion and submission of public-facing element (40%). Details will be provided nearer the date of submission.

In addition to the supervisory involvement that each student will have from the lecturer who is overseeing work on a particular set of archival materials, there will be online and/or in-person events for the entire group of students undertaking the Open Collection model. Details will be provided in MT 2026.

Learning Outcomes

This module equips students to:

- Conduct original archival research
- Work both as independent scholars and in a collaborative research group
- Create public-facing digital outputs
- Engage in critical thinking
- Build on skills acquired in traditional assessment models throughout the degree
- Develop transferable archival and digital skills
- Communicate academic insights to the general public

Some example areas of research for Open Collections Projects

****We have expert supervisory capacity and excellent archival/manuscript library resources in all the areas listed below****

1. BEOWULF FOR CHILDREN AT THE END OF THE NINETEENTH CENTURY

Trinity College's Early Printed Books collection contains a number of nineteenth- and early twentieth-century Beowulf translations and retellings, including at least two aimed at children: *The Adventures of Beowulf*, translated and adapted by Clara Thomson (London, 1899), and Zénaïde A. Ragozin, *Siegfried, The Hero of the North, and Beowulf, the Hero of the Anglo-Saxons* (New York, 1898).

2. EARLY PRINTED CHAUCER

The TCD Library holds several important early editions of Chaucer, including major examples of the folio editions of his Works. Over the summer, students choosing this option would study the development of the "Great Tradition" of editing Chaucer, from Caxton through the folio editions and the beginnings of the modern editorial tradition. They would then begin an overview of early printed editions of Chaucer in the TCD collection, situating the collection within the larger tradition. The public-facing element would be an online exhibition of the major volumes, featuring images of the major works, together with descriptions of the volumes (including publication details, ownership marks, and marginal annotations where relevant).

3. SIXTEENTH-CENTURY BIBLES

A project focused on College's extensive collection of 16th century Bibles. It would involve working with the catalogue to identify and describe the editions that we have of Matthews/Coverdale/Bishops/Great Bible.

4. JOHN KELLS INGRAM / MARIA EDGEWORTH

This project could involve transcription and consideration of the nature of Goldsmith's 19th century reputation.

EPB (especially through the Pollard collection) holds many volumes of Maria Edgeworth's writings for children from the 1790s though to the 1820s (and in reprinted form through the

nineteenth century). Many projects are possible here: the relationship between the fiction and Edgeworth's educational writing; Edgeworth's use of the sequel; the relationship of Edgeworth's fiction to other contemporary works for children.

5. VICTORIAN MATERIALS IN EARLY PRINTED BOOKS

There is a wealth of Victorian materials in EPB including periodicals, and popular fiction. A wide range of projects would be possible in this area, with a focus on the periodical press, on

6. BRAM STOKER

Students are free to identify projects based on the Bram Stoker material in M&ARL. Students can work individually on 2 or 3 projects, and the public facing output will be a blog.

7. THE POLLARD COLLECTION (19th-20th Centuries)

We're lucky to have the Pollard Collection of Children's Books and the Pollard Schoolbook collection in Trinity. This includes a huge amount of 19th and 20th century literature for children. There are a huge number of areas you could explore including:

- Object biographies and It-Narratives 1860-1880 in the Pollard Collection of Children's Books; Toy narratives; Pop-ups and movable books, and illustration in 19th or 20th century texts for children.
- Irish children's literature in the collection
- Boyhood – from Empire adventure stories, to sports stories and periodicals for boys there is a wealth of information here to explore.
- Representations of land and home in the collection.

9. THE ESSAYIST HUBERT BUTLER / ICARUS MAGAZINE

The Butler papers (M&ARL - MS 10304) contain a wealth of information and could generate any number of different projects. This might include:

- Butler and Yugoslavia: students could consult his diaries, articles, speeches, notes, and letters to and from him on this topic – and identify ways in which this material offers a new perspective on the works published in *Balkan Essays* (Irish Pages, 2016)
- Butler and Refugees
- Butler on the Local and International: students would consult a wide range of the different types of materials in the Butler papers, in order to construct an argument about the ways in which he developed his theory about the historical, ethical and intellectual relationships between the local and international.

Icarus magazine (EPB) was founded in 1950 by Alec Reid and has been published three times a year since. As such there is a huge collection of work available for analysis here. Students could do research on digital research projects on comparable magazines, such as this British Library blog on little magazines: <https://www.bl.uk/20th-century-literature/articles/among-friends-little-magazines-friendship-and-network>.

10. DOLMEN PRESS / MICHAEL FREYER

There is considerable overlap in the holdings in the Dolmen and Michael Freyer collections in Early Printed Books, so students could work across the collections. These projects would demand close attention to the design ambitions and achievements of the Dolmen Press in terms of typography, illustration, and layout. Projects could include:

- a) **Revival Legacies:** Liam Miller's professed personal obsession with W. B. Yeats was one of the driving forces behind the Press's commitment to publishing titles about or commemorating the poet and other key figures in the Revival, including J. M. Synge. Moreover, the Dun Emer and Cuala Presses were important precursors to and influences on Miller's Dolmen. This project could investigate the reception and construction of these Revival legacies in Dolmen's output; there would also be the potential to examine links with items in the Cuala Press Archive, which Trinity also holds. It would also encourage reflection on Yeats's legacies for those generations who followed him into poetry, given Dolmen's founding commitment to championing contemporary Irish poets.
- b) **Early Ireland and the Dolmen Press:** Miller's commitment to making old and middle Irish texts accessible to a contemporary readership led him to encourage a number of writers to undertake translation projects – most notably, of course, Thomas Kinsella, whose celebrated version of the Táin was published by Dolmen in 1969, with illustrations by Louis Le Brocquy. Alongside Kinsella's work (Longes Mac Unsnig; Thirty-Three Triads; The Breastplate of St Patrick and others) it would consider Dolmen editions of the Book of Leinster, the Book of Kells, A Treasury of Irish Saints, and The Gaelic Alphabet.
- c) **Dublin's cultural life in print:** the Freyer Collection includes a wealth of printed ephemera gathered by Michael Freyer – theatre programmes, show cards, exhibition catalogues etc – dating especially from the 1960s. Considering these together would offer an engaging portrait of one man's experience of and engagement with Dublin's cultural life in the mid-20th century; contextualising them, at the same time, with research around those involved in the events and their host institutions, would offer new vantage points on key figures in literature, theatre, the visual arts, and publishing at this time.

11. JOHN BANVILLE COLLECTION

Trinity's holdings in the John Banville collection are extensive and unique. Banville has had a prolific career going back to the mid-1960s, during which he has developed a distinctive way of working. His novels published under his own name are meticulously written by hand in small notebooks; however, the crime novels that he has written since 2006 are written directly on computer. In addition, Banville was for many years a working editor, and he has written plays and screenplays as well as fiction. Projects could range from tracing the genetic development of a single novel (or trilogy of novels) to an outward-facing project that considers an aspect or period of Banville's work more widely.

4. The Dissertation Model

The Senior Sophister dissertation is an extended piece of writing of 10,000-12,000 words (broken into 2-4 chapters), based on supervised research. The usual margin allowing the upper limit of the wordcount to be exceeded by up to 10% applies to the dissertations too. This means that the dissertation (including footnotes/endnotes, title, chapter headings, etc. but excluding the bibliography) can be up to 13,200 words long before the penalty for exceeding the wordcount is applied. There is no penalty for a wordcount that is too low but dissertations that are significantly below the 10,000-12,000 word range are not likely to be long enough to provide the amount of detail and depth of analysis expected of this type of project.

The dissertation will normally involve the critical analysis of primary texts, the evaluation of critical or historical context, the application of a critical or theoretical methodology, a literature review or account of sources, and the presentation of a research bibliography. In order to prepare the dissertation, you will work on your own, under the supervision of a member of staff, from the end of your JS year to the submission date in Hilary Term of your Senior Sophister year.

Students choosing the dissertation model meet their supervisor regularly, based on the timeline agreed with the supervisor, building up to submission of the completed dissertation towards the end of Hilary Term in the Senior Sophister year. They should also maintain e-mail contact, as directed by the supervisor. The dissertation option has no taught element, but students choosing this model are required to attend a training session early in the Michaelmas term of their Senior Sophister year, the date for which will be announced by email in Michaelmas term.

The nature of the dissertation and allocation of supervisors:

The dissertation is your own piece of work. The role of the supervisor is to advise on research skills, help refine your ideas, and give feedback on drafts, but the supervisor does not teach you the topic.

All lecturing staff in the School are qualified to provide undergraduate supervision and you may be assigned a supervisor who is not a specialist in the precise topic you have chosen.
Assessment/grading

Each dissertation will be read, evaluated, and given an agreed mark by two members of teaching staff. Senior Sophister dissertations will also be made available for the External Examiners at the School Examination Board. This Capstone model is worth 20 credits.

Indicative Timeline (all dates are subject to change and will be confirmed in MT 2026)

Week 4-5 HT 2026: virtual webinar/meeting to explain the options, the process of application, allocation and to answer questions. A list of sample dissertation topics will be available at this meeting.

Weeks 5-6 HT 2026: email and/or meet with an appropriate member of staff during an office hour to discuss your proposal.

Week 9 HT 2026: The dissertation capstone project proposals submitted to Elaine in the Sophister office by email: maddocke@tcd.ie . Please use “Capstone Project Proposal” as the subject line. You should have already sought advice from a member of the academic staff about your proposal.

The proposal for the dissertation model should be around 500 words long. It should provide a context for the work proposed and demonstrate critical engagement with appropriate material. It should include an indicative bibliography.

Forms for the dissertation proposal will be emailed to you and will also be available on School website: <https://www.tcd.ie/English/>. Friday of Week 9 at 12 noon is the deadline for submission.

Week 12 HT 2026: students receive response/ allocation of supervisor via email through the Sophister office.

Week 13 HT 2026: students should contact their supervisors to initiate their individual research plans. Over the summer you should begin to work on your research materials, as advised by your supervisor.

Indicative Timeline 2026-27 (dates are subject to change and will be confirmed in MT 2026)

Senior Sophister year MT: you will begin submitting work on your dissertation.

Weeks 3-5: There will be one **COMPULSORY** online webinar for the dissertation model and one **COMPULSORY** webinar on using the library e-resources for dissertations. Students will agree with their supervisors a timeline for production of the dissertation. This should include:

- (a) the drafting of a preliminary outline and a working bibliography of primary and secondary sources early in Michaelmas Term of the Senior Sophister year, as well as an agreed -upon critical approach or methodology for the dissertation. **To this end, all students are expected to submit a revised proposal and bibliography to their supervisor no later than the Friday of Week 4 of Michaelmas Term.**
- (b) specific deadlines for the completion of individual sections or chapters in the dissertation over the course of Michaelmas and Hilary Terms. The number of chapters or sections will vary from dissertation to dissertation. All students are required to submit a substantial piece of writing (e.g. one chapter) to their supervisor no later than the end of week 11 of Michaelmas Term.
- (c) the dissertation must be submitted by all students to Blackboard. Submission dates will be confirmed in MT 2026.

Learning Outcomes

This module equips students to:

- Complete a substantial dissertation based on independent, largely self - directed research
- Work effectively under the guidance of a research supervisor
- Determine the scope and structure of a research project and establish a viable research plan
- Define and articulate their research questions
- Identify and engage with the relevant primary evidence
- Demonstrate independence of thought in evaluating and engaging with secondary literature
- Construct an appropriate and coherent argument
- Present the results of their research in a cogent, scholarly manner.

4. Previous Capstone Titles

Open Collections model:
Dublin's BESS papers
The Dublin Review
Illustrations in the Swiss Family Robinson (Pollard Collection) https://illustratingtheswissfamilyrobinson.wordpress.com/
'Nes-Bits: Narration and Narrative Voices in the Short Stories of E. Nesbit' https://amynesbitt854147904.wordpress.com/what-is-the-open-collections-project/
Creative Writing:
'Corolla'
'Another Sunday "Till Spring'
'The Book of Evidence'
'After a Brief Eternity: Notes from the Commute'
Dissertation model:
Literature and Medicine: Exploring Narrative Medicine Through Anton Chekhov's Short Stories
"Unlimited Power is the Ideal Thing" - The Abuse of Power within A Connecticut Yankee in King Aruthur's Court
Homeless in Language: An Exploration of Exile and Identity in Contemporaneous Texts by Samuel Beckett and Elizabeth Bowen
A "Pre-natal Hold": Elizabeth Bowen, Myths and Mothers
Kingship and the Space of the Court in Malory's Morte Darthur
The Quantum Mechanics of Gravity's Rainbow: Utilizing Heisenberg's Uncertainty Principle to Depict Linguistic Signification
An Assessment of 9/11 Literature and its Depiction of Destruction and Creation of Identity
A Vroom of One's Own: An Intersectional Appraisal of Women's Road Novels in the United States
"A Strange and Different Country": Frank Stanford's The Battlefield Where the Moon Says I Love You and the Poetics of Exhaustion
"Hammer your Thoughts into Unity": A Comparative Study of the Philosophy of W.B. Yeats and Louis MacNeice, and the Poetic Depictions of Space it Engenders
Is it a Bird? Is it a Plane? No, it's a reboot: Analysing the Maintenance of Narrative Continuity in DC Comic Books
Writing the Interminable: Unfinishability in David Foster Wallace's The Pale King
Black Magic: The Betrayal of Place in World Oil Narratives
"Always Crashing in the Same Car": The Evolution of Enda Walsh's Dramaturgy
The Influence of Bebop Music and Culture on Poetry of the Beat Generation and its Performative Aspects
And Yet We Hold the Road: The Absurd in the Later Works of Louis MacNeice
Spaces of Growth: An Examination of Ecosocialist Imagery in a Selection of Texts from the Caribbean
Katherine Philips: Coterie Poet and Royalist Icon

The House, The city and Places Elsewhere: Urban Space in its Varying Intimacies in the Northern Irish Memoir
Nachleben of the Goths and the Exorcism of the Past
"Utterly Empty, Utterly a Source" Death and Morality in the Poetry of Seamus Heaney
Rebels Across Form: Mapping Verbal and Visual Connections in Kerouac and Burroughs
Turn On, Tune In, Drop Out: Shifting Attitudes Towards Drug Use in American Cult Literature, 1968-1996
"Poet of Building-Glass": Frank O'Hara's Topopoetics of Space and Place
Voices in Kathryn Stockett's The Help
The Limits of Justice: The Subversion of Absolute Rule in The Spanish Tragedy, Book of The Faerie Queene and The Tempest
Rap, Performance and Ginsberg: The Value of Lyricism in the Literary World
Happily Never After: Rereading Fairy Tales in Wuthering Heights
Feminist/fairytale retellings of du Maurier's Rebecca
The Lives and Writing of Irish Women in the Empire, 1880-1910
Symbolism in William Blake's poetry and illustration
Jacqueline Wilson's neo-Victorian children's fiction
Portrayal of women in romance fan fiction
The language of totalitarianism in Animal Farm
Prison artefacts/Bobby Sands' letters
Comedy and masculine identity in Patrick McCabe's fiction
Sally Rooney and the Celtic Tiger
Shirley Jackson and claustrophobia
Feminine agency in Sir Gawain and the Green Knight
Christian theology and Canterbury Tales
Kurt Vonnegut and unreliable narration
Mordred and femininity in Arthurian literature
TS Eliot and clothing
Witchcraft in early modern literature
Robert McFarlane and birds/ecology
Langston Hughes' poetry and the Harlem Renaissance
Home and exile in Beckett and Mahon poetry