Department of English Language and Literature
Departmental Handbook
2020-2021
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Welcome

Welcome to the study of English Language and Literature here in Mary Immaculate College. In deciding to study this subject, you are joining a community of teachers, academics, scholars and researchers who are publishing to an international standard in their chosen areas of the discipline. We are very research-active and members of staff are widely published in national and international journals and by prestigious academic presses internationally.

At undergraduate level, the department studies the development of the English Language and Literature from the time of Shakespeare to the present, and we study a range of poems, plays, novels and dramas from representative periods of history. We are also heavily influenced by literary and cultural theory, and most of our modules will involve the study of the influence of theoretical areas such as Structuralism, Post-Structuralism, Deconstruction, Psychoanalysis, Postcolonial Theory, Postmodernism, Ecocriticism and cultural theory.

We also study the language of English in some detail, and our use of corpus linguistics, sociolinguistics and the area of applied linguistics in general, allow students to see how words and meaning evolve in the context of normally used words in discourse. We also offer modules in English as a Foreign Language (EFL), Teaching English as a Foreign Language (TEFL) and English for Academic Purposes. Some 46% of all bachelor of Arts Students study English, as it is a very popular subject.

At postgraduate level, we have graduated 57 PhD students over the last 16 years, and run very successful taught programmes:

- Taught MA in English Language and Literature (161 students graduated);
- Taught MA in Applied Linguistics (36 students graduated since 2015);
- Structured PhD in Applied Linguistics, which began in 2016, and in which 19 students are currently enrolled.

The Department is also heavily involved in the Mary Immaculate College Institute for Irish Studies, and a number of the faculty have published in this area.

In this time of COVID-19, we have reoriented the Department to online modes of delivery. Our taught postgraduate programmes:

- Taught MA in Modern English Literature;
- Taught MA in Applied Linguistics;
- Structured PhD in Applied Linguistics;

are now all available online. We have also changed our own mode of module delivery across our undergraduate programmes, and all lectures and tutorials are now available online and will facilitate flexible learning for all students. It is our aim that no students are disadvantaged but the current pandemic and we will ensure that our lecturers are available to all students to guide them through this difficult period. In English, some 95% of our First Year students choose to continue studying with us in Second and Final Year.
Whether you choose to study English for your entire undergraduate course, or whether you choose to go on to postgraduate work with us, you are welcome. English has become the world language of science, research and the internet. To study this subject is to be at the centre of developments across a range of areas in the arts and sciences. Literature is a way of getting to know ourselves more fully. Learning to read literature is central to understanding what makes us human. It allows us to channel words as purveyors of ideas, feelings, emotions and desires; it allows us to access the unconscious parts of ourselves, which influence us, but of which we are only dimly aware. To study literature is to study ourselves, and to learn to read critically is to learn to understand the world and our place in it. This is especially true in the screen-centred world in which we live where we spend a lot of our days reading and writing words onto screens; and in a world where language has become increasingly reduced to slogans and catch-calls wherein nuance and meaning are attenuated. The construction and interpretation of meaning is ever more important in your journey in life as language and meaning will shape your future.

We will provide you with the tools to set out with confidence on this journey – the destination is up to you.

Eugene O'Brien

Head of Department
Departmental Staff and Details

Dr Eugene O’Brien

**Position:** Senior Lecturer and Head of Department

**Research Interests:** Literary and Cultural Theory, Literature and Ethics, Contemporary Irish Poetry, Literature and Irish Politics, Nationalism

**Office:** G65

**Telephone:** +353-61-204989

**Email:** Eugene.OBrien@mic.ul.ie

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Dr John McDonagh

**Position:** Senior Lecturer

**Research Interests:** Contemporary Postcolonial literature and theory; Contemporary Irish Poetry; Translation studies; life and work of Brendan Kennelly and Paul Durcan

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**Telephone:** +353-61-204383

**Email:** John.McDonagh@mic.ul.ie
Dr Anne O’Keeffe

**Position:** Senior Lecturer

**Research Interests:** Corpus linguistics; the discourse of Irish English; spoken media discourse; the grammar of spoken language; teaching spoken grammar; academic writing; English as a second language in Ireland.

**Director of** [http://www.ivacs.mic.ul.ie/](http://www.ivacs.mic.ul.ie/)

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**Telephone:** +353-61-204957

**Email:** Anne.OKeeffe@mic.ul.ie

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Dr Kathryn Laing

**Position:** Lecturer

**Research Interests:** Late-19th /early-20th century Irish women’s writing; modernism and modernist women’s writing: Rebecca West, Virginia Woolf, Elizabeth Bowen; Editing Theory and History of the Book; South African fiction

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**Telephone:** +353-61-204562

**Email:** Kathryn.Laing@mic.ul.ie
Dr Eóin Flannery

**Position:** Lecturer
**Research Interests:** The gothic; postmodern and postcolonial literature and theory, film; visual cultures, Irish writing; Ecocriticism, cultural theory
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**Telephone:** +353-61-204386
**Email:** Eoin.Flannery@mic.ul.ie

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Dr Joan O’Sullivan

**Position:** Lecturer
**Research Interests:** Sociolinguistics; language ideology and advertising; multilingualism in advertising; corpus linguistics; pragmatics; digital technologies in language learning
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**Telephone:** +353-61-204735
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Dr Deirdre Flynn

Position: Lecturer

Research Interests: Contemporary world literature, Irish Studies, Drama and Theatre, Post-Celtic Tiger Fiction, Dystopian Literature, Urban Studies, Gender Studies.

Office: R223

Telephone: +353-61-204562

Email: Deirdre.Flynn@mic.ul.ie

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Dr Marita Ryan

Position: Lecturer (Part-time)

Research Interests: Literary and Cultural Theory, French Feminist Theory especially the work of Luce Irigaray, Contemporary Irish Literature, and Modern American Fiction

Email: Marita.Ryan@mic.ul.ie
Dr Jade Dillon

**Position:** Lecturer (Replacing Dr Eóin Flannery who is on research leave for semester 1)

**Research Interests:** Children’s Literature, Visual Narratives, Cinematography, Gender Studies, Drama and Theatre, Contemporary Irish Women’s Writing.

**Email:** Jade.Dillon@mic.ul.ie

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Margaret Healy

**Position:** Lecturer in TEFL, TEAL and EAP

**Research Interests:** Community of practice; corpus linguistics; hospitality discourse; classroom interaction; English for Academic Purposes; English as an Additional Language

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**Email:** Margaret.Healy@mic.ul.ie
Ilona Costelloe
**Position:** TEFL Tutor; Lecturer in TEAL and EFL
**Research Interests:** English as an Additional Language, IELTS, First Certificate and Cambridge Advanced examinations
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Linda McGrath
**Position:** Departmental Administrator
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**Email:** Linda.McGrath@mic.ul.ie
Departmental Assistants

Name: Madie Taylor
Role: PhD student
Supervisors: Dr Marita Ryan and Dr Eugene O’Brien
Title: Departmental Assistant
Email: Madie.Taylor@mic.ul.ie
Thesis Title: The Mistreatment and Silencing of Women in the works of Irish women writers through a feminist lens
Research Interests: Gender studies, Psychoanalysis, Women’s writing, Feminist theory, Irish literature, Contemporary writing

Name: Asmae Ourkiya
Role: PhD student
Supervisor: Dr Eóin Flannery
Title: Departmental Assistant
Email: Asmae.Ourkiya@mic.ul.ie
Irish Great Hunger.

**Research Interests:** Ecofeminism, Environmental Justice, Political Ecology, Climate Justice, Famine Literature, Gender Studies, Queer Ecofeminism.

Name: Hollie McDonnell  
Role: PhD student  
Supervisors: Dr Deirdre Flynn and Dr Eugene O’Brien  
Title: Departmental Assistant  
Email: Hollie.McDonnell@mic.ul.ie  
Thesis Title: Betraying the Beholder: The Beauty, the Beast, and the Deconstruction  
Research Interests: Feminist theory, deconstruction, structuralism, contemporary literature, world literature, fairy tales, adaptation

Name: Kate Doyle  
Role: PhD student  
Supervisor: Dr Eugene O’Brien  
Title: Departmental Assistant  
Email: Kate.Doyle@mic.ul.ie  
Thesis Title: Deconstruction and Archetypes: A Poststructuralist comparison of society’s
paradigm of femininity: The representation of women in The Legend of Inanna, Sumerian Goddess and Dante’s The Divine Comedy

**Research Interests:** World Literature, Deconstruction Theory, Ancient Literature, Feminist theory, Poetic Technique, Contemporary writing, Gender studies, Irish Literature.

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**Name:** Geraldine Brassil  
**Role:** PhD student  
**Supervisor:** Dr Kathryn Laing  
Postgraduate Assistant Researcher, Irish Women’s Writing (1880-1920) Network  
[https://irishwomenswritingnetwork.com](https://irishwomenswritingnetwork.com)  
**Title:** Departmental Assistant  
**Email:** Geraldine.Brassil@mic.ul.ie  
**Thesis Title:** A Study of Nineteenth-Century Irish Women Writers and their Literary and Publishing Networks (1857-1900): Sarah Atkinson, Rosa Mulholland, Katharine Tynan  
**Research Interests:** Mid-late Nineteenth Century Irish Women's Writing, Irish Periodical and Print Culture, Irish Women in History, the History of the Book.

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**Name:** Rachel Clifford  
**Role:** PhD student
Supervisor: Dr Eóin Flannery
Title: Departmental Assistant
Email: Rachel.Clifford@mic.ul.ie
Thesis Title: Changing Attitudes to Childhood Grief in Children's Literature
Research Interests: Children’s literature; childhood grief; literary trauma theory; displacement; absence.

Name: Felicity Gilbert
Role: PhD student
Supervisor: Dr Eugene O’Brien
Title: PhD Student and Postgraduate Awardee
Email: Felicity.Gilbert@mic.ul.ie
Thesis Title: Eros and Thanatos: A Psychoanalytic-Feminist Approach to Human Understanding of Fear and Premature Death in Fantasy Literature and Science Fiction.
Research Interests: Feminist Literary Analysis, Psychoanalytic Literary Analysis, Fantasy and Science Fiction Literature, Gothic and Horror Fiction, Monster Theory, The Novel as Influenced by Victorian Ideology and Culture, Dystopian Fiction.

Name: Eileen O’Connor
Role: PhD student
**Supervisor:** Dr Eóin Flannery  
**Title:** Departmental Assistant  
**Email:** Eileen.OConnor@mic.ul.ie  
**Thesis Title:** Gothic Trauma in the work of Eugene McCabe  
**Research Interests:** Irish Gothic; Gothic Folklore; the Big House novel; Literary theory; and Modern Drama

Name: Carleigh Garcia  
**Role:** PhD student  
**Supervisor:** Dr Eóin Flannery  
**Title:** Departmental Assistant  
**Email:** Carleigh.Garcia@mic.ul.ie  
**Thesis Title:** The Shame of the Irish: The Catholic Church and Shame in 20th Century to Current Irish Literature  
**Research interests:** Irish literature, Catholic Church, Shame, Affect Theory, Modern Literature

Name: Marie O’Brien
**Role:** Research MA student  
**Supervisor:** Dr Eugene O’Brien  
**Title:** Departmental Assistant  
**Email:** Marie.Obrien@mic.ul.ie  
**Thesis Title:** The Pursuit of Higher Consciousness: A Study of Childhood Cognition in the Literature of J. M. Barrie through a Psychoanalytical Lens  
**Research interests:** Deconstruction, psychoanalytic theory and applying it to literature, psycholinguistics, grammar of both written and spoken language, gender studies

![Shane Barry](image1.jpg)  
**Name:** Shane Barry  
**Role:** PhD student  
**Supervisors:** Dr John Perry; Professor Muiris O Laoire and Dr Joan O'Sullivan  
**Title:** Departmental Assistant  
**Email:** Shane.Barry@mic.ul.ie  
**Thesis Title:** The Irish Question: An investigation into Irish language self-efficacy beliefs in adults during periods of non- to low-use  
**Research interests:** psycholinguistics, sociolinguistics, language policy, research methodologies

![Deborah Tobin](image2.jpg)  
**Name:** Deborah Tobin  
**Role:** PhD student
**Supervisors:** Dr Brian Clancy and Dr Joan O'Sullivan  
**Title:** Departmental Assistant  
**Email:** Deborah.Tobin@mic.ul.ie  
**Thesis title:** A Critical Discourse Analysis of the Self-Perceptions of English Language Teachers in the Private English-Language School Sector in the Republic of Ireland  
**Research interests:** Authentic Materials in ELT, Communities of Practice in ELT, Core Features/Systems of the English Language, Critical Discourse Analysis, ELT Pedagogy, English as a Global Language, World Englishes.

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**Name:** Rose O Loughlin  
**Role:** PhD student  
**Supervisors:** Dr Anne O'Keeffe and Dr Joan O'Sullivan  
**Title:** Departmental Assistant  
**Email:** rose.oloughlin@mic.ul.ie  
**Thesis Title:** Irish English- A Corpus-based approach to the evolution of language  
**Research interests:** Second Language Acquisition, Corpus Linguistics, Sociolinguistics, Pragmatics
Name: Gerard O’Hanlon
Role: PhD student
Supervisor: Dr Anne O’Keeffe
Title: Departmental Assistant
Email: Gerard.OHanlon@mic.ul.ie
Thesis Title: Investigating second language pragmatic competence across proficiency level and first language, using a multi-modal corpus
Research interests: Corpus Linguistics, Second Language Acquisition, Pragmatics, English Language Teaching, Spoken Learner Language
Undergraduate Courses

Module Overview for all 4 years

<table>
<thead>
<tr>
<th>Module</th>
<th>Autumn Semester</th>
<th>Spring Semester</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>First Year BA</strong></td>
<td>EH4711 Introduction to Literature 1</td>
<td>EH4712 Introduction to Literature 2</td>
</tr>
<tr>
<td><strong>Second Year BA</strong></td>
<td>EH4713 The Development of Modern Drama</td>
<td>EH4754 Literature and Society</td>
</tr>
<tr>
<td></td>
<td>EH4734 The Novel in the Twentieth Century</td>
<td>EH4724 Irish Poetry and Prose in English in C19th and C20th</td>
</tr>
<tr>
<td><strong>Second Year Elective BA</strong></td>
<td>TL4713 Teaching English as a Foreign Language 1</td>
<td>TL4714 Teaching English as a Foreign Language 2</td>
</tr>
<tr>
<td><strong>Third Year BA</strong></td>
<td>EH4737 Undergraduate Dissertation</td>
<td>EH4738 Undergraduate Dissertation</td>
</tr>
<tr>
<td><strong>Final Year BA</strong></td>
<td>EH4717 Literary Modernism</td>
<td>EH4718 Elizabethan-Jacobean Theatre: Shakespearean Drama and its Contexts</td>
</tr>
<tr>
<td></td>
<td>EH4727 Interpreting Literature</td>
<td>EH4728 Romantic Literature in English</td>
</tr>
<tr>
<td><strong>BEd</strong></td>
<td>EH4727 Interpreting Literature BEd Elective</td>
<td>EH4728 Romantic Literature in English BEd Elective</td>
</tr>
</tbody>
</table>

Detailed Module Outlines

English Literature

<table>
<thead>
<tr>
<th>Module Code</th>
<th>Module Title</th>
<th>Brief Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>EH4711</td>
<td>Introduction to Literature 1</td>
<td>Introduction to the skills needed for responding to poetry, drama and prose fiction with pleasure and insight.</td>
</tr>
</tbody>
</table>

Autumn Semester – Year 2 [BA]

<table>
<thead>
<tr>
<th>Module Code</th>
<th>Module Title</th>
<th>Brief Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>EH4713</td>
<td>The Development of Modern Drama</td>
<td>A study of the emergence of modern drama; innovatory trends and developments in 20th century theatre; Theatre of Realism; Theatre of the Absurd; modern tragicomedy; Irish dramatists.</td>
</tr>
<tr>
<td>Course Code</td>
<td>Course Title</td>
<td>Description</td>
</tr>
<tr>
<td>-------------</td>
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<td>------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>EH4734</td>
<td>The Novel in the 20th Century</td>
<td>A study of the development of different aspects of the modernist and postmodernist novel form in the 20th century. Selections from Irish, European and American authors.</td>
</tr>
<tr>
<td></td>
<td>Autumn Semester – Year 4 [BA]</td>
<td></td>
</tr>
<tr>
<td>EH4717</td>
<td>Literary Modernism</td>
<td>An investigation into the nature of the major formal technical innovations in the twentieth century literature through an analysis of some notable primary texts: Modernism and the form of the novel; the gender of Modernism; Modernism and the poetic voice.</td>
</tr>
<tr>
<td></td>
<td>Spring Semester – Year 1 [BA]</td>
<td></td>
</tr>
<tr>
<td>EH4712</td>
<td>Introduction to Literature 2</td>
<td>Expansion and deepening of the knowledge of poetry, drama and fiction developed in EH4711.</td>
</tr>
<tr>
<td></td>
<td>Spring Semester – Year 2 [BA]</td>
<td></td>
</tr>
<tr>
<td>EH4754</td>
<td>Literature and Society</td>
<td>This module will introduce students to a range of historical and contemporary issues, including gender and sexuality; race; imperialism; memory; technology; globalization and environmentalism. Such an approach will foreground the processes of literary creation but will also enjoin students to self-reflect on their own implication in debates around (i) the politics of language and (ii) latter-day forms of cultural imperialism.</td>
</tr>
<tr>
<td>EH4724</td>
<td>Irish Poetry and Prose in 19th and 20th Centuries</td>
<td>The development of Irish poetry and prose, with special focus on the novel from before the Act of Union to the present day: cultural nationalism and romanticism: the retrieval of the Celtic past and the invention of Ireland: poetic and political mythologies and ideologies: the crises of identity: the language question.</td>
</tr>
<tr>
<td>Code</td>
<td>Course Title</td>
<td>Description</td>
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<td>-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>EH4718</td>
<td>Elizabethan-Jacobean Theatre: Shakespearean Drama and its Contexts</td>
<td>Drawing on selected texts, attention will be given to a range of the following: drama and society in the 16th and 17th centuries; Shakespeare as an Elizabethan-Jacobean playwright; Shakespeare and tragedy; dynamics of the comic form; presenting the female; patriarchal structures; political Shakespeare; power, ideology and theatrical representations; critical approaches, readings and interpretations of the plays and the formal properties of Shakespeare’s dramatic art.</td>
</tr>
<tr>
<td>EH4728</td>
<td>Romantic Literature in English</td>
<td>Selections from the literary and critical works of the principal writers of the Romantic movement, e.g., Wordsworth, Coleridge, Blake, Keats, Shelley, etc.</td>
</tr>
</tbody>
</table>

**English Language**

Courses in English language are offered in both the Autumn and Spring semesters. These modules are designed to meet the language needs of intermediate to advanced non-native speakers of English studying at university level. Students are assigned to the appropriate module based on their language proficiency. Language needs analysis is conducted to tailor course content to respond to students’ requirements. Each course is worth 6 ECTS.

**Offered in Both Semesters**

<table>
<thead>
<tr>
<th>Code</th>
<th>Course Title</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>EF4721 [Autumn] EF4722 [Spring]</td>
<td>English as a Foreign Language</td>
<td>The English as a Foreign Language [EFL] modules aim to provide students with the opportunities to develop their communication skills more accurately and fluently in both oral and written expressions of English. Grammar revision and vocabulary building are key components of these modules. Language skills are developed and practised, particularly through a variety of listening and speaking activities. Communicative competence is facilitated through interactive classroom participation.</td>
</tr>
<tr>
<td>EA4721 [Autumn] EA4722 [Spring]</td>
<td>English for Academic Purposes</td>
<td>The English for Academic Purposes [EAP] modules aims to assist students in improving their academic skills, particularly the productive skills of writing and speaking, in terms of structure, style, register and accuracy of expression. The Academic Word List (AWL, Coxhead 2000) will be examined for vocabulary extension, collocation and colligation. Grammatical</td>
</tr>
</tbody>
</table>
structures for academic writing (topic sentences, paraphrasing, referencing, discourse markers) and lexical appropriacy will be investigated for both effective written and oral communicative modes.

### TEFL and TEAL Electives

#### Autumn Semester – Year 2 [BA]

<table>
<thead>
<tr>
<th>Module Code</th>
<th>Module Title</th>
<th>Brief Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>TL4713</td>
<td>Teaching English as a Foreign Language 1</td>
<td>The programme locates English as a world language and covers core areas of English Language Teaching: language awareness and syntax; vocabulary teaching methodologies and techniques; phonology and phonetics; teacher education practice including teacher roles, learner profiles and learning strategies, classroom management, lesson planning; peer teaching and reflective practice.</td>
</tr>
</tbody>
</table>

#### Spring Semester – Year 2 [BA]

<table>
<thead>
<tr>
<th>Module Code</th>
<th>Module Title</th>
<th>Brief Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>TL4714</td>
<td>Teaching English as a Foreign Language 2</td>
<td>As a continuation of TL4713, further language awareness including grammar teaching approaches; historical language teaching methodologies; skills development; error correction and testing; use and design of authentic materials and other resources for curriculum development; reflective practice.</td>
</tr>
</tbody>
</table>

#### B. Ed 3 – Arts Elective, Autumn Semester

<table>
<thead>
<tr>
<th>Module Code</th>
<th>Module Title</th>
<th>Brief Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>TL4715</td>
<td>Teaching English as an Additional Language</td>
<td>Challenges and supports for the non-native English speaker in the primary school classroom; methodologies for teaching English with emphasis on Communicative Language Teaching; language awareness development; strategies and techniques for teaching vocabulary, grammar, pronunciation and language skills; case studies centred around primary classroom challenges for the non-native learner and how to overcome them.</td>
</tr>
</tbody>
</table>
COVID-19 Module and Assessment Changes

Due to the restrictions placed on students due to the COVID-19 pandemic, we have made changes to our Modular assessment plans for Semester 1 2020-2021. In the literature section of the Department, each module will now be delivered online, as will the tutorials. In the TEL and TEAL sections, lecturing will be blended (meaning some face-to-face and some online). All marks for each module will be available online. All of these can be accessed through Moodle, and all tutorials will take place across the Microsoft Teams platform or on Big Blue Button on Moodle.

Given the difficulties and constraints that the current situation places on students, the department is offering a flexible learning approach across the semester. Delivery will be asynchronous which means that you can download the lectures and play them back and listen to them at your own convenience. Tutorials will be graded through small exercises which will be available on Moodle and which will be worth 10% over the full module. There will no longer be marks given for attendance at tutorials: the marks will be for completion of the 4 tutorial exercises. These can be completed in the student’s own time and submitted at set times across the semester. Each module will be assessed by an essay and by two 3-Day assignments which are like classroom tests and will have less strict referencing conventions. Lecturers and tutors will be available to answer any questions, and full details of how to complete and submit all assessments and exercise will be available on Moodle.

Referencing in a 3-Day Assignment
Referencing conventions will be less strict in the 3-Day Assignments, which are more like Classroom tests. **Deadline/time limit:**
This is a timed task. This means that you will have 3 days to do the essay. It will be released at 9:00 am on Day 1 and your deadline for submission to Moodle will be 11.59 midnight on Day 3.

**Submission method:**
Each essay will be submitted online by uploading to Turnitin on Moodle. Each essay task will provide instruction on where on Moodle to submit.

**Word limit:**
1500 words

**How many secondary sources?**
3-5 academic sources: academic books, chapters in books, journal articles (no Spark notes etc.)

**Marking:**
It will be marked like an exam. Please see our marking scheme from the *Department Handbook 2020-2021.*

**Style sheet:**
Double spaced, Times New Roman, font 12
Use single quotation marks
Do not put quotes in italics
Poem titles in quotation marks
‘Death of a Naturalist’ = poem
Book titles in italics
Death of a Naturalist = book
No need for ‘Works Cited’ section

References:
You are required to use references but only use author surnames without year (or page number) as we do in class tests. For example, use ‘as Eliot said …’ as opposed to (Eliot 1989, 21).
In essence, this is like an exam question except that you have longer to do it and can type the answer. You do not require page numbers in either primary or secondary sources.

Example of referring to in Wuthering Heights in a 3-Day Assignment
There have been explanations of Wuthering Heights in terms of its relation to the motif of the fair-haired girl and the dark-haired boy in the Gondal poems; or by way of the motifs of doors and windows in the novel, as noted by Dorothy Van Ghent.

The book has been read, by C. P. Sanger, in terms of the symmetry of the family relations in the novel or of Emily Bronte’s accurate knowledge of the laws of private property in Yorkshire.

David Cecil has seen the book as organised thematically and symbolically around the tropes of two cosmological forces, storm and calm.

J Hillis Muller sees the book as a’ fictional dramatization of Emily Bronte’s religious vision’, while it has also been seen ‘as a dramatization of the relation between sexuality and death’, as ‘the approbation of life all the way to death’ (Georges Bataille).

The book has also been read from a feminist critical perspective, with Camille Paglia suggesting a ‘possible subtext as or as the occult dramatization of Emily Bronte’s lesbian passion for her dead sister, Maria, with Emily Bronte as Heathcliff’.

For Frank Kermode, ‘the book is an overdetermined semiotic structure which is irreducibly ambiguous by reason of its excess of signs’.
Module Outlines

EH4711 Introduction to Literature 1
First Year  Semester 1  2020-2021
(Dr John McDonagh, Dr Eugene O’Brien, Dr Jade Dillon)

Lectures and tutorials for this course will be delivered online on Moodle, and all
assessments will be conducted online on the Turnitin platform on Moodle. Lectures will
be asynchronous and lecturers will set up online chatrooms in Moodle to facilitate any
questions that students may have. Instructions and guides will be made available
separately. Lecturers will also have online hours where students can ask questions on
Moodle or Teams (MIC will provide instructions and help on how to engage with these
platforms).

There will be no examination week in this semester, so each module will be assessed by
an essay (2 weeks under normal conditions) and two 3-Day assignments. These are like
class tests with a more limited form of referencing, and you will have 3 days to complete
each one.

I Grades awarded for undelivered essays, unattended tests, examinations etc., and all
failing grades, may be cleared only by the assessment procedures linked to the autumn
examinations.

The repeat examination will consist of three sections, i.e. poetry, drama and fiction.

There will be no marks for tutorials in these exams. Material that was formerly
examined by essay will be examined by exam questions in the repeats. Repeating
students must answer one question from each of the section in 2 hours 15 minutes:
each question will be awarded 33.33% of the total final grade. I Grade students must
answer one question from the section(s) for which they have an I Grade (45 minutes per
question). Exams will either be on campus or online, as dictated by prevailing health
guidelines.

Plagiarism, or any form of unreferenced copying, will be dealt with by the MIC policy on
plagiarism.

Course runs from Monday September 28th to Friday December 18th.
Lectures will be delivered online and can be accessed from Moodle.
They will be uploaded on the Moodle page. Each module will have its own Moodle page,
and students will be given a Moodle key. All lectures can be downloaded.
Tutorials will also be given online. They will begin in Week 3. All students must attend
the tutorial group assigned them. Up to 10% of the total final grade will be awarded to
each student for the completion of 4 activities which will be explained both in the online
tutorials and also on the module’s Moodle page. The marks are given for the completion
of assignments and not for attendance at tutorials. In the present situation, students
may have difficulties accessing tutorials and we do not want to discriminate against any
students in such a situation.
During face-to-face weeks, tutorials will be on campus. There will not be marks given for
attendance.

POETRY COURSE
Monday 28th September until Friday 23rd October (Dr John McDonagh)
This will be examined by an essay, set at 9am on Thursday 22nd October, and due back at 12 pm on Thursday 5th November. This essay must be submitted on the Turnitin platform on Moodle.

GENERAL ENGLISH DEPARTMENT RULE: Late essays: (a) if submitted within 24 hours of the above deadline, the essay may forfeit one University grade below the grade awarded the essay by the lecturer; (b) if submitted within 48 hours of the above deadline, the essay will forfeit two University grades below the grade awarded the essay by the lecturer. (c) If not submitted within 48 hours of the above deadline, the essay will not be accepted for grade.

FICTION COURSE
Tuesday 27th October until Friday 20th November (Dr Eugene O’Brien)
The fiction course (for 30% of the total final grade) will be examined in a 3-day assignment.
Dates: Wednesday 18th November at 9pm to Friday 20th November at 11.59pm.

DRAMA COURSE
Monday 23rd November until Friday 18th December (Dr Jade Dillon)
The drama course (for 30% of the total final grade) will be examined in a 3-day assignment.
Dates: Wednesday 16th December at 9am to 11.59 on Friday 18th December.
EH4713 The Development of Modern Drama  
Second Year    Semester 1     2020-2021  
(Professor John McDonagh, Dr Jade Dillon and Dr Marita Ryan)

Lectures and tutorials for this course will be delivered online on Moodle, and all 
assessments will be conducted online on the Turnitin platform on Moodle. Lectures will 
be asynchronous and lecturers will set up online chatrooms in Moodle to facilitate any 
questions that students may have. Instructions and guides will be made available separately. Lecturers will also have online hours where students can ask questions on Moodle or Teams (MIC will provide instructions and help on how to engage with these platforms).

There will be no examination week in this semester, so each module will be assessed by an essay (2 weeks under normal conditions) and two 3-Day assignments. These are like class tests with a more limited form of referencing, and you will have 3 days to complete each one.

I Grades awarded for undelivered essays, unattended tests, examinations etc., and all failing grades, may be cleared only by the assessment procedures linked to the autumn examinations.

The repeat examination will consist of three sections. There will be no marks for tutorials in these exams. Material that was formerly examined by essay will be examined by exam questions in the repeats. Repeating students must answer one question from each of the section in 2 hours 15 minutes: each question will be awarded 33.33% of the total final grade. I Grade students must answer one question from the section(s) for which they have an I Grade (45 minutes per question). Exams will either be on campus or online, as dictated by prevailing health guidelines.

Plagiarism, or any form of unreferenced copying, will be dealt with by the MIC policy on plagiarism.

Course runs from Monday September 28th to Friday December 18th.
Lectures will be delivered online and can be accessed from Moodle.
They will be uploaded on the Moodle page. Each module will have its own Moodle page, and students will be given a Moodle key. All lectures can be downloaded.
Tutorials will also be given online. They will begin in Week 3. All students must attend the tutorial group assigned them. Up to 10% of the total final grade will be awarded to each student for the completion of 4 activities which will be explained both in the online tutorials and also on the module’s Moodle page. The marks are given for the completion of assignments and not for attendance at tutorials. In the present situation, students may have difficulties accessing tutorials and we do not want to discriminate against any students in such a situation.
During face-to-face weeks, tutorials will be on campus. There will not be marks given for attendance.

Monday 28th September until Friday 23rd October 
(McDonagh and O’Neill) Lecturer: Dr John McDonagh
The area of the course (for 30% of the total final grade) will be examined in a 3-day assignment.
Dates: Wednesday 21st October at 9am to Friday 23rd October at 11:59pm.
Tuesday 27th October until Friday 20th November
(Ibsen and Synge) Lecturer: Dr Jade Dillon
This will be examined by an essay, set Thursday 19th October at 9am, and will be due at 12pm on Thursday 3rd December.
This essay must be submitted on the Turnitin platform on Moodle.

GENERAL ENGLISH DEPARTMENT RULE: Late essays: (a) if submitted within 24 hours of the above deadline, the essay may forfeit one University grade below the grade awarded the essay by the lecturer; (b) if submitted within 48 hours of the above deadline, the essay will forfeit two University grades below the grade awarded the essay by the lecturer. (c) If not submitted within 48 hours of the above deadline, the essay will not be accepted for grade.

Monday 23rd November until Friday 18th December
(Beckett and Churchill) Lecturer: Dr Marita Ryan
The area of the course (for 30% of the total final grade) will be examined in a 4-day assignment.
Dates: This assignment will be set on Friday 11th December at 9am and will be due on Monday December 14th at 11.59pm.
EH4734 The Novel in the 20th Century
Second Year  Semester 1  2020-2021
(Dr Deirdre Flynn, Dr John McDonagh, Dr Kathryn Laing)

Lectures and tutorials for this course will be delivered online on Moodle, and all assessments will be conducted online on the Turnitin platform on Moodle. Lectures will be asynchronous and lecturers will set up online chatrooms in Moodle to facilitate any questions that students may have. Instructions and guides will be made available separately. Lecturers will also have online hours where students can ask questions on Moodle or Teams (MIC will provide instructions and help on how to engage with these platforms).

There will be no examination week in this semester, so each module will be assessed by an essay (2 weeks under normal conditions) and two 3-Day assignments. These are like class tests with a more limited form of referencing, and you will have 3 days to complete each one.

I Grades awarded for undelivered essays, unattended tests, examinations etc., and all failing grades, may be cleared only by the assessment procedures linked to the autumn examinations.

The repeat examination will consist of three sections, i.e. poetry, drama and fiction. There will be no marks for tutorials in these exams. Material that was formerly examined by essay will be examined by exam questions in the repeats. Repeating students must answer one question from each of the section in 2 hours 15 minutes: each question will be awarded 33.33% of the total final grade. I Grade students must answer one question from the section(s) for which they have an I Grade (45 minutes per question). Exams will either be on campus or online, as dictated by prevailing health guidelines.

Plagiarism, or any form of unreferenced copying, will be dealt with by the MIC policy on plagiarism.

Course runs from Monday September 28th to Friday December 18th.

Lectures will be delivered online and can be accessed from Moodle. They will be uploaded on the Moodle page. Each module will have its own Moodle page, and students will be given a Moodle key. All lectures can be downloaded.

Tutorials will also be given online. They will begin in Week 3. All students must attend the tutorial group assigned them. Up to 10% of the total final grade will be awarded to each student for the completion of 4 activities which will be explained both in the online tutorials and also on the module’s Moodle page. The marks are given for the completion of assignments and not for attendance at tutorials. In the present situation, students may have difficulties accessing tutorials and we do not want to discriminate against any students in such a situation.

During face-to-face weeks, tutorials will be on campus. There will not be marks given for attendance.

Monday 28th September until Friday 23rd October (Dr Deirdre Flynn)

Nineteen Eighty-Four; Hard-Boiled Wonderland and The End of The World
This will be examined by an essay, set on Thursday 22nd October at 9am and due in on
Thursday 5th November at 12pm.
This essay must be submitted on the Turnitin platform on Moodle.
GENERAL ENGLISH DEPARTMENT RULE: Late essays: (a) if submitted within 24 hours of the above deadline, the essay may forfeit one University grade below the grade awarded the essay by the lecturer; (b) if submitted within 48 hours of the above deadline, the essay will forfeit two University grades below the grade awarded the essay by the lecturer. (c) If not submitted within 48 hours of the above deadline, the essay will not be accepted for grade.
Tuesday 27th October until Friday 20th November (Dr John McDonagh)
Paddy Clarke Ha Ha Ha, Catcher in the Rye,
This area of the course (for 30% of the total final grade) will be examined in a 3-day assignment.
Dates: Wednesday November 18th at 9am to Friday November 20th at 11:59pm.
Monday 23rd November until Friday 18th December (Dr Kathryn Laing)
Purple Hibiscus; Nervous Conditions
This area of the course (for 30% of the total final grade) will be examined in a 3-day assignment.
Dates: Set on Wednesday 16th December at 9 am and due for submission by 11:59pm on Friday 18th December.
EH4717 Literary Modernism  
Final Year Semester 1  2020-2021  
(Dr Deirdre Flynn, Dr Kathryn Laing, Dr Jade Dillon)

Lectures and tutorials for this course will be delivered online on Moodle, and all assessments will be conducted online on the Turnitin platform on Moodle. Lectures will be asynchronous and lecturers will set up online chatrooms in Moodle to facilitate any questions that students may have. Instructions and guides will be made available separately. Lecturers will also have online hours where students can ask questions on Moodle or Teams (MIC will provide instructions and help on how to engage with these platforms).

There will be no examination week in this semester, so each module will be assessed by an essay (2 weeks under normal conditions) and two 3-Day assignments. These are like class tests with a more limited form of referencing, and you will have 3 days to complete each one.

Grades awarded for undelivered essays, unattended tests, examinations etc., and all failing grades, may be cleared only by the assessment procedures linked to the autumn examinations.

The repeat examination will consist of three sections, i.e. poetry, drama and fiction. There will be no marks for tutorials in these exams. Material that was formerly examined by essay will be examined by exam questions in the repeats. Repeating students must answer one question from each of the section in 2 hours 15 minutes: each question will be awarded 33.33% of the total final grade. I Grade students must answer one question from the section(s) for which they have an I Grade (45 minutes per question). Exams will either be on campus or online, as dictated by prevailing health guidelines.

Plagiarism, or any form of unreferenced copying, will be dealt with by the MIC policy on plagiarism.

Course runs from Monday September 28th to Friday December 18th.

Lectures will be delivered online and can be accessed from Moodle. They will be uploaded on the Moodle page. Each module will have its own Moodle page, and students will be given a Moodle key. All lectures can be downloaded.

Tutorials will also be given online. They will begin in Week 3. All students must attend the tutorial group assigned them. Up to 10% of the total final grade will be awarded to each student for the completion of 4 activities which will be explained both in the online tutorials and also on the module’s Moodle page. The marks are given for the completion of assignments and not for attendance at tutorials. In the present situation, students may have difficulties accessing tutorials and we do not want to discriminate against any students in such a situation.

During face-to-face weeks, tutorials will be on campus. There will not be marks given for attendance.

Monday 28th September until Friday 23rd October Dr Deirdre Flynn

Heart of Darkness; The Turn of the Screw and Other Stories

This area of the course (for 30% of the total final grade) will be examined in a 3-day
assignment.
Dates: Wednesday 21st October at 9am to Friday 23rd October at 11:59pm.
**Tuesday 27th October** until **Friday 20th November**    **Dr Kathryn Laing**
*The Return of the Soldier; Mrs. Dalloway*
This will be examined by an essay, set on Thursday 19th November at 9 am and due back by 12pm on Thursday 3rd December.
This essay **must** be submitted on the Turnitin platform on Moodle.
**GENERAL ENGLISH DEPARTMENT RULE: Late essays:** (a) if submitted within 24 hours of the above deadline, the essay may forfeit one University grade below the grade awarded the essay by the lecturer; (b) if submitted within 48 hours of the above deadline, the essay will forfeit two University grades below the grade awarded the essay by the lecturer. (c) If not submitted within 48 hours of the above deadline, the essay will not be accepted for grade.
**Monday 23rd November** until **Friday 18th December**    **Dr Jade Dillon**
*Modernist Poetry Norton Anthology*
This area of the course (for 30% of the total final grade) will be examined in a 3-day assignment.
Dates: Wednesday 16th December at 9am and it will be due before 11.59 on Friday 18th December.
Lectures and tutorials for this course will be delivered online on Moodle, and all assessments will be conducted online on the Turnitin platform on Moodle. Lectures will be asynchronous and lecturers will set up online chatrooms in Moodle to facilitate any questions that students may have. Instructions and guides will be made available separately. Lecturers will also have online hours where students can ask questions on Moodle or Teams (MIC will provide instructions and help on how to engage with these platforms).

There will be no examination week in this semester, so each module will be assessed by an essay (2 weeks under normal conditions) and two 3-Day assignments. These are like class tests with a more limited form of referencing, and you will have 3 days to complete each one.

I Grades awarded for undelivered essays, unattended tests, examinations etc., and all failing grades, may be cleared only by the assessment procedures linked to the autumn examinations.

The repeat examination will consist of three sections, i.e. psychoanalysis, feminism and critical race theory. There will be no marks for tutorials in these exams. Material that was formerly examined by essay will be examined by exam questions in the repeats. Repeating students must answer one question from each of the section in 2 hours 15 minutes: each question will be awarded 33.33% of the total final grade. I Grade students must answer one question from the section(s) for which they have an I Grade (45 minutes per question). Exams will either be on campus or online, as dictated by prevailing health guidelines.

Plagiarism, or any form of unreferenced copying, will be dealt with by the MIC policy on plagiarism.

**Course runs from Monday September 28th to Friday December 18th.**

Lectures will be delivered online and can be accessed from Moodle. They will be uploaded on the Moodle page. Each module will have its own Moodle page, and students will be given a Moodle key. All lectures can be downloaded. Tutorials will also be given online. They will begin in **Week 3.** All students must attend the tutorial group assigned them. Up to 10% of the total final grade will be awarded to each student for the completion of 4 activities which will be explained both in the online tutorials and also on the module’s Moodle page. The marks are given for the completion of assignments and **not** for attendance at tutorials. In the present situation, students may have difficulties accessing tutorials and we do not want to discriminate against any students in such a situation.

During face-to-face weeks, tutorials will be on campus. There will not be marks given for attendance.

**Monday 28th September until Friday 23rd October (Dr Eugene O’Brien)**

**Psychoanalysis: Freud and Lacan**

This will be examined by an essay, set on Thursday 22nd October and due back at 12 pm
on Thursday 5th November.
This essay must be submitted on the Turnitin platform on Moodle.

**GENERAL ENGLISH DEPARTMENT RULE:** Late essays: (a) if submitted within 24 hours of the above deadline, the essay may forfeit one University grade below the grade awarded the essay by the lecturer; (b) if submitted within 48 hours of the above deadline, the essay will forfeit two University grades below the grade awarded the essay by the lecturer. (c) If not submitted within 48 hours of the above deadline, the essay will not be accepted for grade.

**Tuesday 27th October until Friday 20th November (Dr Marita Ryan)**

**Feminism: Irigaray, Cixous and Kristeva**
This area of the course (for 30% of the total final grade) will be examined in a 3-day assignment.
Dates: The assignment will be set on Wednesday November 18th at 9am and it will be due on Friday 20th November at 11.59pm.

**Monday 23rd November until Friday 18th December (Dr Deirdre Flynn)**

**Critical Race Theory**
This area of the course (for 30% of the total final grade) will be examined in a 3-day assignment.
Dates: Friday 11th December at 9am to Tuesday 15th December at 11:59pm.
EH4727 Interpreting Literature BEd Elective  
Second Year  Semester 1  2020-2021  
(Dr Marita Ryan)

<table>
<thead>
<tr>
<th>Semester One: 2020/2021</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>SECTION ONE: Structuralism, Deconstruction and Post-Structuralism</strong></td>
</tr>
<tr>
<td>Week 1, Sep 29th</td>
</tr>
</tbody>
</table>
| Week 2, Oct 6th | **Structuralism**  
Ferdinand de Saussure – ‘From Course in General Linguistics’ |
| Week 3, Oct 13th | **Moving from Structuralism to Post-structuralism**  
o Roland Barthes ‘Death of the Author’ |
| Week 4, Oct 20th | **Deconstruction 1**  
o Jacques Derrida Extract from ‘Structure, Sign and Play in the Discourse of Human Sciences’ |
| Week 5, Oct 27th | **Deconstruction & Feminism**  
• Hélène Cixous – ‘Sorties’ |
| Week 6, Nov 3rd | **Post-modernism**  
• Jean-Francois Lyotard – Extract from ‘Answering the Question: What is Postmodernism?’ |

An essay worth 50% of your final grade will be set covering the material from weeks 1-6.  
The essay will be set on Thursday 3rd November at 9 am and will be due on Thursday 17th November at 12 pm.

<table>
<thead>
<tr>
<th>SECTION TWO – Psychoanalysis and Post-Colonial Theory and Literature</th>
</tr>
</thead>
</table>
| Week 7, Nov 10th | **Psychoanalysis 1**  
o Introduction to Psychoanalysis  
o Sigmund Freud from ‘The Dream-Work’ |
| Week 8, Nov 17th | **Psychoanalysis 2**  
o Jacques Lacan ‘The mirror stage as formative of the Function of the I as revealed in psychoanalytic experience’ |
| Week 9, | **Psychoanalysis 3** |
Nov 24th  • Applying the theory

Week 10, Dec 1st
Post-Colonial Theory 1
  o Introduction to Postcolonial Theory
  o Edward Said – Extract from Orientalism

Week 11, Dec 8th
Post-Colonial Theory 2
  o Homi K. Bhabha - Extract from The Location of Culture

Week 12, Dec 15th
Introduction to Eco-Criticism

A timed assignment (3 day) worth 40% of the final grade will be set in week 12 covering the material on psychoanalysis and post-colonialism. The assignment will be set on Tuesday 15th December at 9am and will be due on Thursday 17th December at 11:59pm

Lecturer: Dr Marita Ryan   Email: marita.ryan@mic.ul.ie
Course Texts: All theory readings and literature extracts will be made available prior to each lecture.
Please note each theory reading will be elucidated with literature extracts.
Course runs from Monday September 28th to Friday December 18th.
Lectures will be delivered online and can be accessed from Moodle. They will be uploaded on the Moodle page and students will be given a Moodle key. All lectures can be downloaded.
Tutorials will also be given online. They will begin in Week 3. All students must attend the tutorial group assigned them. Up to 10% of the total final grade will be awarded to each student for the completion of 4 activities which will be explained both in the online tutorials and also on the module’s Moodle page. The marks are given for the completion of assignments.
Assessment
This course will be examined by an essay worth 50% of the final grade, a timed assignment worth 40% of the final grade and the remaining 10% will be for four short tutorial assignments.
The essay will be set in week 6, on Tuesday November 3rd, and will be based on the material covered in Section One of the course. This essay will be due at 5pm on Tuesday November 17th in week 8. This essay must be submitted on the Turnitin platform on Moodle.
The timed assignment (3 days to complete) will be set on Tuesday December 15th in week 12 at 9am and it will be due on Thursday December 17th at 11:59pm. This assignment will also be submitted on the Turnitin platform on Moodle.
There will be an opportunity to discuss any questions you may have with your lecturer through live chat on Moodle or via Teams on a weekly basis throughout the semester.
**Assessment dates:**
Each of the literature modules will be assessed across three examination points, each worth 30% and 4 tutorial assignments, each worth 2.5%.

**Essays**

<table>
<thead>
<tr>
<th>Module</th>
<th>Set Date</th>
<th>Due Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>EH4711 Introduction to Literature John</td>
<td>Thursday 22(^{nd}) October at 9am</td>
<td>Thursday 5(^{th}) November at 12pm</td>
</tr>
<tr>
<td>EH4713 Modern Drama Jade</td>
<td>Thursday 19(^{th}) November at 9am</td>
<td>Thursday 3(^{rd}) December at 12pm</td>
</tr>
<tr>
<td>EH4734 Novel in 20(^{th}) Century Deirdre</td>
<td>Thursday 22(^{nd}) October at 9am</td>
<td>Thursday 5(^{th}) November at 12pm</td>
</tr>
<tr>
<td>EH4717 Literary Modernism Kathryn</td>
<td>Thursday 19(^{th}) November at 9am</td>
<td>Thursday 3(^{rd}) December at 12pm</td>
</tr>
<tr>
<td>EH4727 Interpreting Literature Eugene</td>
<td>Thursday 22(^{nd}) October at 9am</td>
<td>Thursday 5(^{th}) November at 12pm</td>
</tr>
<tr>
<td>EH4727BEd Interpreting Literature Marita</td>
<td>Tuesday 3(^{rd}) November at 9am</td>
<td>Tuesday 17(^{th}) November at 5pm.</td>
</tr>
</tbody>
</table>

**Module Word Count Marks**

<table>
<thead>
<tr>
<th>Module</th>
<th>Word Count</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>All essays</td>
<td>1500 words</td>
<td>30%</td>
</tr>
</tbody>
</table>

**Classroom Tests / Online Assessments (1000 words each)**

<table>
<thead>
<tr>
<th>Module</th>
<th>3-Day Assessment 1</th>
<th>3 -Day Assessment 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>EH4711 Introduction to Literature</td>
<td>Wednesday 18(^{th}) November at 9am to Friday 20(^{th}) November at 11:59pm</td>
<td>Wed 16(^{th}) December at 9am to Friday 18(^{th}) December at 11:59pm</td>
</tr>
<tr>
<td>EH4713 Modern Drama</td>
<td>Wednesday 21(^{st}) October at 9am to Friday 23(^{rd}) October at 11:59pm</td>
<td>Friday 11(^{th}) December at 9am to Tuesday 15(^{th}) December at 11:59pm</td>
</tr>
<tr>
<td>EH4734 Novel in 20(^{th}) Century</td>
<td>Wednesday November 18(^{th}) at 9am to Friday November 20(^{th}) at 11:59pm</td>
<td>Wednesday 16(^{th}) December at 9am to Friday 18(^{th}) December at 11:59pm</td>
</tr>
<tr>
<td>EH4717 Literary Modernism</td>
<td>Wednesday 21(^{st}) October at 9am to Friday 23(^{rd}) October at 11:59pm</td>
<td>Wednesday 16(^{th}) December at 9am to Friday 18(^{th}) December at 11:59pm</td>
</tr>
<tr>
<td>EH4727 Interpreting Literature</td>
<td>Wednesday November 18(^{th}) at 9am to Friday November 20(^{th}) at 11:59pm</td>
<td>Friday 11(^{th}) December at 9am to Tuesday 15(^{th}) December at 11:59pm</td>
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<tr>
<td>EH4727BEd Interpreting Literature</td>
<td></td>
<td>Tuesday 15(^{th}) December at 9am to Thursday 17(^{th}) December at 11:59pm</td>
</tr>
</tbody>
</table>
Essay Writing Techniques and Tips

Planning
Always make a plan before you start writing.

Writing
Opening Paragraphs are better if they compel the reader’s attention. A vital element of any answer is the definition of terms that the title brings up. Any term that is used in an essay needs a brief definition – but most especially if that term is included in the title as it is clear in this case that understanding of that term is part of what is being examined. Whenever possible a definition is best done through a quotation from the relevant text, with a brief comment of your own. Using quotations can be persuasive; they indicate that you are using critical material thoroughly.

Paragraphs A paragraph must be:
   a) focused around one central point
   b) be of sufficient length to have developed the point adequately, but not too long either
   c) contribute in an obvious and constructive way to the development of the argument of the essay
   d) is best planned out in advance of writing to ensure this measure of relevance and style

Quotations must be integrated fully into the essay by adequate discussion. To quote is not enough. It is better to select few quotes carefully, and devote adequate space to the commentary on each quote – elucidating its relevance to the argument.

Selection is a central to essay planning and essay writing. A careful and thoroughly planned argument is being looked for, so spend time on the planning, and plan the essay out paragraph by paragraph before starting any writing.

Revision is another important aspect of essay writing. Revise your essay for technical errors like misspelling or incorrect syntax or punctuation and also revise sentences for possible improvements in wording and length. Finally, ensure the argument follows through logically from start to finish, and ask yourself if the opening and closing paragraphs are sufficiently engaging and convincing.

Useful websites to consult on essay writing:
Study advice service: http://www.hull.ac.uk/studyadvice/
The website of the Study Advice Service at the University of Hull, while primarily aimed at on-campus students, has plenty of open access resources of use to any researcher or student needing advice and guidance on their academic writing style. Downloadable as PDF or Word files, the resources available include topics such as: the correct use of apostrophes and capital letters; advice on critical thinking; essay writing tips; and help
on preparing for examinations and dissertations. Some topics are designed as quizzes and video material is also available, with advice on: time-management; referencing; and the risks of plagiarism. There is a very wide coverage of topics from the simplest confusions in grammar and punctuation to more complex and high-level problems. The site is aimed at students at undergraduate and post-graduate levels. This is a comprehensive and very well considered resource. It is also easy to use.


Essay Writing advice and glossary quizzes
http://www/owl.english.purdue.edu

Very helpful website offering advice and guidance on: essay writing, problem areas in relation to punctuation, sentence construction etc., plagiarism and much more
http://www.sussex.ac.uk/s3/?id=130

Includes sample essays and tutor feedback, amongst other things
Guide to Critical Writing

Essay and Undergraduate Dissertation Checklist

Before handing in your essay or Undergraduate Dissertation, you must ensure that your work conforms to the departmental style checklist:

Text should be in Times New Roman, double-spaced and justified on both sides.

1. The names of all books, films, TV programmes are in italics without any quotation marks:
   *Preoccupations* not ‘Preoccupations’

2. The titles of poems and stories in a collection are in single quotation marks, and not in italics:
   ‘Digging’ in *Death of a Naturalist*.

3. All quotations should be in single quotation marks:
   As Heaney said, ‘between my finger and my thumb’ (Heaney 1966, p. 4)

4. After every quote, you need the name of the author, the year of publication and the page:
   ‘Between my finger and my thumb’ (Heaney 1966, p. 4)
   This is the ONLY method of referencing accepted: a comma after the date, and then the page number. If you are citing two pages, it looks like this: (Heaney 1966, pp. 7-8)

5. Do not put the words in quotation marks in italics:
   ‘Between my finger and my thumb’
   NOT
   ‘Between my finger and my thumb’

6. If there is a quote within another quote, the inner quote is in double quotation marks. This is the only time you use these.
   ‘As Stephen entered the room, his father shouted at him “Get out of here immediately”, he said’.

7. The style used in an Undergraduate Dissertation is a formal one. Avoid the colloquial: Use one instead of you: ‘one feels that the poet is correct when she says….’
   Avoid contractions, for example:
   ‘cannot’ NOT ‘can’t’;
   ‘do not’ NOT ‘don’t’;
   ‘it is’ NOT ‘it’s’;
   ‘will not’ NOT ‘won’t’.

8. In a sentence where there is a quote, the full stop comes at the end AFTER the brackets:
   Heaney, as a located subject of his time, is voiced as well, as he says how it ‘is difficult to extend full sympathy to the predicament of that million among us who would ask the other half-million to exalt themselves by being humbled’ (Heaney 1980, p. 32).

9. If you have a quote that is over 40 words long, indent it and do not use quotation marks. All such quotes are introduced by a colon:
   However, he is also aware of how the actions of members of that minority may cause
similar ‘twists’ in the minds and heart of the majority, and he describes it in a manner which underscores the point made earlier in our discussion about the impossibility of language attempting to access aspects of the real:

But to stop here would be to acquiesce to the political and ideological givens that have created his subjectivity, and this would not be allowing the complexity and plurality of response that the poetically-sanctioned field of force can enable deeper levels of signification to be fully understood. (Heaney 1980, p. 32)

So, Heaney’s point here is that poetic language has some form of privileged access to areas of experience that are not fully accessible to the normal language of the Symbolic order.

10. All quotes and style norms are in *Cite It Right 4*, which can be downloaded from Moodle, the LAN or the College website.

11. Ensure you have an accurate Works Cited section at the end of the dissertation

**Citation and Plagiarism**

**Citing**: referring to sources you quote within your document. This brief citation refers the reader to the exact place in your reference list or bibliography where you will provide the extended details of the source.

**Reference list**: the detailed list of sources that have been cited within the text. Every reference must have enough information for the reader to find the source again.

**Works Cited**: a list of all references cited in preparing the document. This is an example of in-text citing (citations are in bold for demonstration only):

This is significant for Lacan, as he has often spoken about the aspect of reality that escapes signification in language, which he termed the ‘real.’ It, like the unconscious, can only be accessed in oblique ways by language, and his notion of ‘full speech’ is a type of speech that will in some way enunciate aspects of this real: ‘this full speech in which its base in the unconscious should be revealed’ (Lacan 1991, 52), and the language of poetry is a possible source of such revelation. As Michael Lewis asks: ‘would full speech be speech that did not elide or ignore the material density of language, something like poetry?’ (Lewis 2008, 41).

This is how the entries would look in your reference list:

**Author’s name, date, title, place of publication, publisher**


For Full details, download the **Cite It Right** PDF from the opening page of the departmental website, where all of these rules are explained, with examples.

**Plagiarism**

In accordance with the aims outlined in the MIC Academic Integrity Policy [http://www.mic.ul.ie/academicintegrity/Documents/MICAcademicIntegrityPolicy.pdf](http://www.mic.ul.ie/academicintegrity/Documents/MICAcademicIntegrityPolicy.pdf)

The Department takes an active role in policing any and all forms of cheating, plagiarism
and syndication.
The department uses Turnitin software for all essays, dissertations and projects. A database of older essays is on file in this software so that plagiarism from within the corpus of student essays is also addressed. Cases of plagiarism are dealt with by the head of department on an individual basis in consultation with the Assistant Registrar. The established protocol is a meeting between the student, the lecturer involved in assessing the module and the head of department. The President of the Students’ Union is also in attendance. Penalties vary in accordance with the degree of plagiarism and / or syndication, as well as the intent to cheat. These penalties include failing the portion of the module, failing the module, or being referred to the student status disciplinary committee.

As well as overt plagiarism, the department also stresses the use of peer-reviewed essays and articles as core to referencing. The College library has access to a number of academic repositories of peer-reviewed journals as well as a significant number of electronic texts. These are the resources that are required for referencing: JStor, Literature Online; Project Muse or any peer-reviewed material that can be located by the College’s generic search engine ‘Summon’. The following sources are indicative of what the department does not consider to be adequate sources for reference. Students will lose marks by adverting to these websites or to similar ones (this is an indicative and not an exhaustive list):

**Unsuitable Websites:**

- [http://www.about.com](http://www.about.com)
- [http://www.allhonours.ie](http://www.allhonours.ie)
- [http://www.allreaders.com](http://www.allreaders.com)
- [http://www.antiessays.com/](http://www.antiessays.com/)
- [http://www.cliffnotes.com](http://www.cliffnotes.com)
- [http://www.cummingsstudyguides.net/](http://www.cummingsstudyguides.net/)
- [http://www.echeat.com](http://www.echeat.com)
- [http://www.skooool.ie](http://www.skooool.ie)
- [http://www.allreaders.com](http://www.allreaders.com)
- [http://www.cliffnotes.com](http://www.cliffnotes.com)
- [http://www.cummingsstudyguides.net/](http://www.cummingsstudyguides.net/)
- [http://www.echeat.com](http://www.echeat.com)
- [http://www.skooool.ie](http://www.skooool.ie)
- [http://www.allhonours.ie](http://www.allhonours.ie)
- [http://www.answers.com/](http://www.answers.com/)
- [http://bookstove.com](http://bookstove.com)
- [http://www.clicknotes.com](http://www.clicknotes.com)
- [http://www.cyberessays.com/](http://www.cyberessays.com/)
- [http://www.enotes.com](http://www.enotes.com)
- [http://www.sparknotes.com](http://www.sparknotes.com)
- [http://www.sparknotes.com](http://www.sparknotes.com)
**Grade Descriptors**
In essays or dissertations, marks will be deducted for incorrect use of the departmental reference scheme as outlined in this handbook and in *Cite it Right 4*. This is not an issue for examinations or classroom tests, where reference to the author of a book or article will be the norm.

<table>
<thead>
<tr>
<th>Grade</th>
<th>Award level</th>
<th>QPV</th>
<th>Description</th>
</tr>
</thead>
</table>
| A1    | 1<sup>st</sup> | 4.00 | Exceptional  
                  An original and reflective answer, which shows the ability to synthesise text, critics and an original argument.  
                  Extremely clear, well-developed and comprehensive response to the question.  
                  Exceptional knowledge and understanding of the text evidenced through quotation and reference.  
                  Exemplary coverage of content and theory.  
                  Integrates strong levels of extra outside reading beyond the suggested critical and theoretical readings.  
                  Exceptional levels of analysis and interpretation.  
                  Extremely clear, fluent and accurate writing style.  
                  Grammar, spelling and punctuation are exceptional.  
                  Extremely well structured and clear argument. |
| A2    | 1<sup>st</sup> | 3.60 | Excellent  
                  A coherent answer, which makes effective use of text, critics and argument.  
                  A clear, developed and thorough response to the question.  
                  Excellent knowledge and understanding of the text evidenced through quotation and reference.  
                  Very good coverage of content and theory.  
                  Integrates extra outside reading beyond the suggested critical and theoretical readings.  
                  Excellent levels of analysis and interpretation.  
                  Extremely clear, fluent and accurate writing style.  
                  Grammar, spelling and punctuation are excellent.  
                  A logical, coherently structured and clear argument. |
<table>
<thead>
<tr>
<th>Grade</th>
<th>Mark</th>
<th>Percentage</th>
<th>Description</th>
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<tbody>
<tr>
<td>B1</td>
<td>2.1</td>
<td>3.20</td>
<td>Very Good</td>
</tr>
<tr>
<td></td>
<td></td>
<td>69% - 65%</td>
<td>A strong answer, which makes very good use of text, critics and argument.</td>
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<tr>
<td></td>
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<td></td>
<td>A very good and accurate response to the question.</td>
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<td></td>
<td>Very good knowledge and understanding of the text evidenced through quotation and reference.</td>
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<td></td>
<td>Very good coverage of content and theory.</td>
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<td>A good integration of outside reading beyond the suggested critical and theoretical readings.</td>
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<td>Very good levels of analysis and interpretation.</td>
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<td>A good integration of outside reading beyond the suggested critical and theoretical readings.</td>
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<td></td>
<td>Very clear, fluent and accurate writing style.</td>
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<td></td>
<td>Grammar, spelling and punctuation are excellent.</td>
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<tr>
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<td>A very well structured and clear argument.</td>
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<tr>
<td>B2</td>
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<td>3.00</td>
<td>Good</td>
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<td>64% - 60%</td>
<td>A competent answer, which makes good use of text, critics and argument.</td>
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<td>A good response to the question.</td>
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<td>Good knowledge and understanding of the text evidenced through good levels of quotation and reference.</td>
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<tr>
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<td></td>
<td>Very good coverage of content and theory.</td>
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<tr>
<td></td>
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<td></td>
<td>A good use of the suggested critical and theoretical readings.</td>
</tr>
<tr>
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<td></td>
<td>Very good levels of analysis and interpretation.</td>
</tr>
<tr>
<td></td>
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<td></td>
<td>A good writing style with some errors.</td>
</tr>
<tr>
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<td></td>
<td>Grammar, spelling and punctuation are good, with some errors.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>A structured and reasonably clear argument, with some gaps.</td>
</tr>
<tr>
<td>B3</td>
<td>2.2</td>
<td>2.80</td>
<td>Reasonably Good</td>
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<tr>
<td></td>
<td></td>
<td>59% - 55%</td>
<td>An adequate answer, which makes some use of text, critics and argument.</td>
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<td>A good general response to the question.</td>
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<td>Good knowledge and understanding of the text with use of quotation and reference.</td>
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<td></td>
<td>Good coverage of content and theory.</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>Some use of the suggested critical and theoretical readings.</td>
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<tr>
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<td></td>
<td>Reasonable levels of analysis and interpretation.</td>
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<tr>
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<td>A writing style which is clear, through with errors.</td>
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<td>Grammar, spelling and punctuation are reasonable, with errors.</td>
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<td></td>
<td>A coherent argument, with some gaps.</td>
</tr>
<tr>
<td>Grade</td>
<td>Percentage</td>
<td>Score</td>
<td>Description</td>
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</tbody>
</table>
| **C1** | **2.2** | **2.60** | Competent  
A limited answer, which makes some use of text.  
A general and unfocused response to the question.  
Tendency towards summary of the texts in the answer.  
Sparse and uneven coverage of content and theory.  
No suggested critical or theoretical readings.  
Summary of text with little analysis and interpretation.  
A writing style that is clear, through with errors.  
Grammar, spelling and punctuation are reasonable, with errors.  
A coherent argument, with some gaps in the coverage of the material.  
The work is still of sufficient standard to merit a second-class honours award, but may have more errors than a B3 answer. |
| **C2** | **3rd** | **2.40** | Adequate  
A general address to the area but not the question.  
A basic response to the question.  
Summary of the texts with no quotation or reference.  
Poor coverage of content and theory.  
No use of suggested critical or theoretical readings.  
Summary of text with some inaccuracies.  
A writing style which is basic, with significant errors.  
Grammar, spelling and punctuation are poor with errors.  
Serious gaps in knowledge of the texts. |
| **C3** | **3rd** | **2.00** | Fair  
A poor answer which is vague and general.  
A poor and vague response to the question.  
Summary of the texts with no quotation or reference, and some errors in knowledge.  
No real analysis.  
Very weak coverage of content and theory.  
No use of suggested critical or theoretical readings.  
Poor summary of text with inaccuracies.  
A writing style which is not adequate to this level of discourse.  
Grammar, spelling and punctuation riddled with errors.  
Very serious gaps in knowledge of the texts. |
<table>
<thead>
<tr>
<th>Grade</th>
<th>Comp</th>
<th>Mark</th>
<th>Description</th>
</tr>
</thead>
</table>
| D1    | Fail | 1.60 | Unsatisfactory  
A poor answer which does not address the question.  
39% Summary of the texts with no quotation or reference, and some errors in knowledge.  
35% No real analysis.  
Very weak coverage of content and theory.  
No use of suggested critical or theoretical readings.  
Poor summary of text with inaccuracies.  
A writing style which is not adequate to this level of discourse.  
Grammar, spelling and punctuation riddled with errors.  
Very serious gaps in knowledge of the texts.  
No evidence of satisfactory engagement with the module. |
| D2    | Fail | 1.20 | Poor  
No attempt to answer the question  
34% Little knowledge of the texts.  
- Very little content and theory.  
30% No examples, references or quotes.  
Brief answer.  
Summary instead of analysis and interpretation.  
Poor writing skills.  
No evidence of engagement with the module. |
| F     | Fail | 0.00 | Fail  
Very poor knowledge of texts with no quotes or references.  
29% No external reading.  
- Poor writing in terms of quality and depth.  
29% No analysis or interpretation.  
No evidence of work done. |
Undergraduate Dissertation

English is one of the most popular subjects for undergraduate dissertations. We allow students, in consultation with their chosen supervisor, to select their own topics from a broad range of areas. Personal interest in a topic, author or text is the necessary starting point for a strong UGD. Students are expected to take responsibility for their own work by arranging a meeting with their chosen supervisor and explaining what they hope to do. The more contact that students have with their supervisors, the better they will be able to access the necessary advice and skills required to complete a good quality UGD. The structural outline (below) forms a strong structural spine for the project, and students are encouraged to complete it and then discuss it with their supervisors.

Undergraduate Dissertation Checklist

Before handing in any drafts of your Undergraduate Dissertation, you must ensure that your work conforms to the departmental style checklist above on p. 18.

Structural Outline

Introduction: 1000 words
- What you are studying
- Why it is important
- Reasons for your choice of texts
- Thesis statement – what you hope to prove
- The approach you are taking
- A theoretical approach:
  1. What theoretical concepts are used in the research? What hypotheses, if any, are you using?
  2. Why have you chosen this theory?
  3. What are the implications of using this theory?
  4. How does the theory relate to the existing literature, your problem statement and your epistemological and ontological positions? How has this theory has been applied by others in similar contexts? What can you learn from them and how do you differ?
  5. How do you apply the theory and measure the concepts (with reference to the literature review/problem statement)?

- A chapter outline
- A brief review of the literature

Chapter Structure:

Either:
- Introduction 1000 words
- Chapter One 2000 words
- Chapter Two 2000 words
• Chapter Three 2000 words
• Conclusion 500 words

Or
• Introduction 1000 words
• Chapter One 1500 words
• Chapter Two 1500 words
• Chapter Three 1500 words
• Chapter Four 1500 words
• Conclusion 500 words

These will be organised around any of the following:
• A single text each
• Comparison or contrast of 2 or 3 texts in each chapter
• A specific theme in each chapter
• Different theoretical perspective in each chapter
• Specific aspects of texts – character, tone, theme, context, plot

Works Cited:
• List of primary texts
• List of secondary (critical) texts
• List of websites – use academic journals or essays on the web – not just websites

Evidence of reading, of both primary and secondary texts, is necessary if you are looking for a high mark.
Postgraduate Studies

The department is very active on the postgraduate area having graduated 57 PhD students since 2004. Our Taught MA in Literature programme has graduated over 161 students and we have graduated a further 10 research MA students. We also offer a Taught MA in Applied Linguistics (33 students graduated since 2015) as well as a Structured PhD in Applied Linguistics, which began in 2016, in which 16 students are currently enrolled. Our postgraduate students have found employment across a range of third level institutions, including the following:

- Oxford Brookes University
- Edge Hill University, Liverpool
- Mater Dei Institute of Education, Dublin
- Dun Laoghaire Institute of Art, Design and Technology, Dublin
- Dublin City University
- Aarhus University, Denmark
- University of Limerick
- Département des Langues, Ecole Normale Superieure de Lyon, France
- Mary Immaculate College
Graduated Doctoral English Literature and Applied Linguistics Students 2004-2020

<table>
<thead>
<tr>
<th>Supervisor</th>
<th>Graduated</th>
<th>Name</th>
<th>Thesis Title</th>
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<tbody>
<tr>
<td>Eugene O’Brien</td>
<td>2020</td>
<td>Jade Dillon</td>
<td>Voicing Gender: Gender Identity, Ideology, and Intertextuality Associated with Victorian Children’s Fiction</td>
</tr>
<tr>
<td>External Examiner: Professor Zoe Jaques, Homerton College, University of Cambridge, UK</td>
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<tr>
<td>John McDonagh</td>
<td>2020</td>
<td>Holly Fitzmaurice</td>
<td>With Great Power Comes Great Responsibility': The Impact of the Parent-Child Relationship on the Development of the Superhero</td>
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<td>External Examiner: Professor Christopher Murray, University of Dundee, UK</td>
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<tr>
<td>Anne O’Keeffe and Michael McCarthy</td>
<td>2020</td>
<td>Justin McNamara</td>
<td>‘Take him to the cleaners and make him do his homework’: A corpus-based analysis of lexical structures used by English Language Learners.</td>
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<tr>
<td>External Examiner: Professor Ivor Timmis, Leeds Beckett University, UK</td>
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<td>Anne O’Keeffe and Michael McCarthy</td>
<td>2020</td>
<td>Abdullah Almuhaya</td>
<td>Exploring Co-Presence in Virtual Classroom Discourse: A Corpus-Pragmatic Study</td>
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<td>External Examiner: Dr David Oakey, University of Liverpool, UK</td>
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<tr>
<td>Eugene O’Brien</td>
<td>2019</td>
<td>The Untold Story of the Monster: Providing the Anamorphic Perspective through a Psychoanalytical Lens</td>
<td>Professor Andrew Smith, University of Sheffield, UK</td>
</tr>
<tr>
<td>Eugene O’Brien</td>
<td>2019</td>
<td>Marx and Spectres: A Hauntological Exploration of the Poetry of Seamus Heaney through the lens of Jacques Derrida’s ‘Specters of Marx’</td>
<td>Professor Stephen Regan, University of Durham, UK</td>
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<tr>
<td>Eugene O’Brien</td>
<td>2018</td>
<td>‘Rivers of Ink’: Searching for Authentic Representations of the Holocaust – Words, Pictures and the Stories they Tell</td>
<td>Professor Gary Weissman, University of Cincinnati, USA</td>
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<tr>
<td>Eugene O’Brien, Anne O’Keeffe and Muiris Ó Laoire</td>
<td>2018</td>
<td>Cad a spreagann rogha laethúil teanga sa Ghaeltacht – Anailís ar an Rogha Teanga i nGaeilge na nDéise</td>
<td>Dr Stiofán Ó Cadhla, University College Cork; Professor Dónall Ó Baoill, Queens University Belfast, UK</td>
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<tr>
<td>Eugene O’Brien</td>
<td>2018</td>
<td>The Genesis of the Hunter Figure: A study of the Dialectic between the Biographical and the Aesthetic in the Early Writings of Hunter S. Thompson</td>
<td>Professor William McKeen, Boston University, USA</td>
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<tr>
<td>John McDonagh</td>
<td>2017</td>
<td>Negotiating Multimodality in Graphic Narratives - An Exploration of Stream of Consciousness Techniques in ‘Batman - The Dark Knight Returns’, ‘Watchmen’, and ‘From Hell’</td>
<td>Dr David Huxley, Manchester Metropolitan University, UK</td>
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<td>Eugene O’Brien</td>
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<td>The Gravity of Oppositions: Contradictions and Conflicts in the Life and Art of Thomas Hardy</td>
<td>Dr Rebecca Welshman, University of Liverpool, UK</td>
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<td>Eugene O’Brien</td>
<td>2016</td>
<td>An examination of female characterisation</td>
<td></td>
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<tr>
<td>Name</td>
<td>Year</td>
<td>Supervisor</td>
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<tr>
<td>O'Brien and Kathryn Laing</td>
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<td><em>in a selection of the novels and short stories of William Trevor through the lens of Simone de Beauvoir</em></td>
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<td>Anne O’Keeffe and Michael McCarthy</td>
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<td>Kieran Harrington</td>
<td>Anything but the Ideal Speaker Listener in Anything but a Homogenous Speech Community – A Study of Communication through the Medium of lingua franca English</td>
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<td>John McDonagh</td>
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<td>Brian Devaney</td>
<td>‘What Lies Beneath’: An Exploration of the Unseen in John B. Keane’s ‘The Field’</td>
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<td>Eugene O’Brien</td>
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<td>Miriam Walsh</td>
<td>Once Upon an Ideology: Exploring the Ideologies and Identities of Female Figures through a Selection of Classic and Contemporary Fairy Tales</td>
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<td>Eugene O’Brien</td>
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<td>Daniela Panzera</td>
<td>Dantean Returns: Intertextuality in the Works of Seamus Heaney, Thomas Stearns Eliot and Eugenio Montale</td>
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<td>Eugene O’Brien</td>
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<td>Donna Mitchell</td>
<td>From Dolls to Demons: Exploring Subversions of Female Agency and Identity in Gothic Literature through a Selection of Nineteenth and Twentieth Century Texts</td>
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<td>Eugene O’Brien</td>
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<td>Aibhlin Ní Dubhghaill</td>
<td>‘The Whole Man’: A Discussion of the Influence of Aspects of the Occult and of German Philosophy on Yeats’s Dramatic Theory and Performance</td>
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<td>Eugene O’Brien</td>
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<td>Deirdre Flynn</td>
<td>Literature's Postmodern Condition: The Search for Identity and Connection in the Novels of Haruki Murakami</td>
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<td>Eugene O’Brien</td>
<td>2014</td>
<td>Michelle Kennedy</td>
<td>'The Distant Skin': A Deconstructive Analysis of Women and Polysemic Touch in the Writing of John McGahern and Anne Enright</td>
</tr>
<tr>
<td>Eugene O’Brien</td>
<td>2013</td>
<td>Kristen Butler</td>
<td>War of the Words: Invasion, Colonization and the Political Gothic</td>
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<tr>
<td>Anne O'Keeffe and Michael McCarthy</td>
<td>2013</td>
<td>James Binchy</td>
<td>Apparent Randomness and Chaotic Non-Linearity: Changes over Time in the Essays of a Cohort of Philosophy Undergraduates</td>
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<tr>
<td>Anne O'Keeffe and Michael McCarthy</td>
<td>2013</td>
<td>Tania Fahey Palma</td>
<td>Investigating Communicative Strategies in Novice Professional Communities of Practice: A Comparative Study of Engineering and Marketing Meetings”</td>
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<tr>
<td>John McDonagh</td>
<td>2013</td>
<td>Conor Farnon</td>
<td>‘A Moral Map?’ A Thematic Study of the poetry of Paul Durcan</td>
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<tr>
<td>John McDonagh</td>
<td>2013</td>
<td>Dearbhla McCarthy</td>
<td>The Examined Life: The Construction of Identity in the Works of Contemporary Irish Novelist, Michael Curtain</td>
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<tr>
<td>John McDonagh</td>
<td>2013</td>
<td>Louise Liebherr</td>
<td>Reimagining Tolkien: A Post-colonial Perspective on The Lord of the Rings</td>
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<tr>
<td>Eugene</td>
<td>2012</td>
<td>Matteo Cullen</td>
<td>'Vagabonds of the Western World(s):</td>
</tr>
<tr>
<td>Candidate</td>
<td>Year</td>
<td>Examiner</td>
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<tr>
<td>Eugene O’Brien</td>
<td>2012</td>
<td>Stephanie Hannon</td>
<td>Mapping the Terrain of Identity: An Exploration of Postcolonial Gothic in Modern Irish Fiction</td>
</tr>
<tr>
<td>John McDonagh</td>
<td>2012</td>
<td>Catherine O’Brien</td>
<td>Gender Violence in Contemporary Literature, Film and Television</td>
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<tr>
<td>John McDonagh</td>
<td>2012</td>
<td>Louise Brett</td>
<td>Refusing to Masquerade: Notions of Truth in the novels and short stories of William Trevor</td>
</tr>
<tr>
<td>Eugene O’Brien</td>
<td>2011</td>
<td>Brian Walsh</td>
<td>‘Between the Poem and the Reader’ An Exploration of the Liminal Spaces and Figures in the poetry of Sinead Morrissey and Colette Bryce</td>
</tr>
<tr>
<td>Eugene O’Brien</td>
<td>2011</td>
<td>Mary Ryan</td>
<td>Being Neither Here Nor There: Seamus Heaney’s Poetic Phenomenologies of the Spirit</td>
</tr>
<tr>
<td>Eugene O’Brien</td>
<td>2011</td>
<td>Clare Gorman</td>
<td>Feminism for the Chick Lit Generation: Irish Chick Lit and Feminist Theory</td>
</tr>
<tr>
<td>Eugene O’Brien</td>
<td>2011</td>
<td>Leah Harte</td>
<td>‘Towards the Undecidable’: A Reading of the Texts of James Joyce, Sean O’Casey and Paul Howard through the Deconstructive Lens of Jacques Derrida</td>
</tr>
</tbody>
</table>

The Negotiation of Identity in the Fiction of
<table>
<thead>
<tr>
<th>Author(s)</th>
<th>Title</th>
<th>External Examiner</th>
<th>University/Address</th>
</tr>
</thead>
<tbody>
<tr>
<td>McDonagh</td>
<td>Jhumpa Lahiri: Borderlands, Translations and Narrativisations</td>
<td>Professor Susan Bassnett, University of Warwick, UK</td>
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<tr>
<td>Eugene O’Brien</td>
<td>The Confluence of Culture: Conflict and Commitment in Modern Palestinian Poetry 1948-1993: A Postcolonial Perspective</td>
<td>Professor Rasheed El Enany, University of Exeter, UK</td>
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<tr>
<td>Anne O’Keeffe and Michael McCarthy</td>
<td>A Corpus-Based Study of the Representation of Spoken Language in Sitcom Discourse</td>
<td>Professor Ivor Timmis, Leeds Beckett University, UK</td>
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<tr>
<td>Eugene O’Brien</td>
<td>‘Hurry up baby son all the boys is finished their breakfast’: A Socio- Pragmatic Analysis of Irish Settled and Traveller Family Discourse</td>
<td>Professor Ronald Carter, University of Nottingham, UK</td>
<td></td>
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<tr>
<td>John McDonagh</td>
<td>From the ‘Heart of Sickness’ to the ‘Singing Wound’: A Study of Connectedness in the Works of Brendan Kennelly</td>
<td>Dr Lucy Collins, University College Dublin</td>
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</tr>
<tr>
<td>Paula Murphy</td>
<td>The Language of Selfhood: An Examination of Schizophrenia through Philosophy, Psychoanalysis and Postmodernism</td>
<td>Professor Hugh Silverman, Stony Brook University, New York, USA</td>
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<tr>
<td>Paula Murphy</td>
<td>‘Difference Becomes Us’: Understanding Difference in a Multicultural Irish Society</td>
<td>Professor Gerardine Meaney, University College Dublin</td>
<td></td>
</tr>
<tr>
<td>Anne O’Keeffe and Michael McCarthy</td>
<td>‘Just say something and we can all argue then’: Community and Identity in the Workplace Talk of English Language Teachers</td>
<td>Dr Joan Cutting, University of Edinburgh, Scotland, UK</td>
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<tr>
<td>Eugene O’Brien</td>
<td>Depictions of Female Characters in the Works of Blyton, Nesbit and Rowling</td>
<td>Dr Celia Keenan, Saint</td>
<td></td>
</tr>
<tr>
<td>Student Name</td>
<td>Year</td>
<td>Supervisor</td>
<td>Title</td>
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<tr>
<td>Eugene O’Brien</td>
<td>2008</td>
<td>Maria Beville</td>
<td>A Study of Gothic Postmodernism in Fiction and Film</td>
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<tr>
<td>Eugene O’Brien</td>
<td>2008</td>
<td>Arthur Bloomfield</td>
<td>A Deconstructive Reading of Maria Edgeworth and the Matter of Ireland</td>
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<tr>
<td>Paula Murphy</td>
<td>2008</td>
<td>Kathleen O’Dwyer</td>
<td>The Possibility of Love: An Interdisciplinary Analysis</td>
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<tr>
<td>Eugene O’Brien</td>
<td>2007</td>
<td>Maeve Tynan</td>
<td>Postcolonial Theory: Ireland and the Caribbean – Cases in Comparison</td>
</tr>
<tr>
<td>Eugene O’Brien</td>
<td>2006</td>
<td>Cathy McGlynn</td>
<td>‘Were Their Differences Similar?’ Joyce, Derrida and Deconstruction Avant la Lettre</td>
</tr>
<tr>
<td>John McDonagh</td>
<td>2006</td>
<td>Damian Shortt</td>
<td>‘The State of the Nation’: Nation, Gender and Religion in the Work of Dermot Bolger</td>
</tr>
<tr>
<td>Anne O’Keeffe and Michael McCarthy</td>
<td>2006</td>
<td>Bróna Murphy</td>
<td>‘The Hand of Time’: A Corpus-Based Lexico-Grammatical Analysis of the Influence of Age, as a Sociolinguistic Variable, on All-Female Talk</td>
</tr>
<tr>
<td>Eugene O’Brien</td>
<td>2005</td>
<td>Ivana Milivojevic</td>
<td>The Reflection of James Joyce’s Narrative Art in the Writing of Danilo Kis</td>
</tr>
<tr>
<td>Eugene O’Brien</td>
<td>2005</td>
<td>Paula Murphy</td>
<td>The Post-Millennial Self: Transitory Identities in Contemporary Irish Studies</td>
</tr>
<tr>
<td>Anne O’Keeffe and Michael Fahey</td>
<td>2005</td>
<td>Maria Palma Fahey</td>
<td>A Cross-Cultural Discourse and Pragmatic Analysis of Two Soap Operas: ‘Fair City’ and ‘Amores del Mercado’ compared</td>
</tr>
<tr>
<td>McCarthy</td>
<td></td>
<td><strong>External Examiner:</strong> Professor Vicente Lopez Folgado, Universidad de Cordoba, Spain</td>
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<tr>
<td>Eugene O’Brien</td>
<td>2004</td>
<td>Eóin Flannery</td>
<td><strong>Fanon’s One Big idea: Ireland and Postcolonial Studies</strong>&lt;br&gt;<strong>External Examiner:</strong> Professor Luke Gibbons, University of Notre Dame, USA</td>
</tr>
<tr>
<td>Anne O’Keeffe</td>
<td>2004</td>
<td>Radka Obrtelová</td>
<td><strong>The Same and The Other, European and non-European, Western and Eastern: Critical Discourse Analysis of the Conference FORUM 2000</strong>&lt;br&gt;<strong>External Examiner:</strong> External examination Committee, Palacký University Olomouc, Slovakia</td>
</tr>
</tbody>
</table>
Taught Master of Arts in Modern English Literature
This is an online programme where all teaching is delivered via our online learning platforms

Module Outlines

<table>
<thead>
<tr>
<th>Autumn</th>
<th>Spring</th>
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<tbody>
<tr>
<td>EH5712 Poetics and Politics of Irish Identity</td>
<td>EH5741 Modernism Texts and Contexts</td>
</tr>
<tr>
<td>EH5742 Modern American Fiction</td>
<td>EH5732 Postcolonial Literature and Theory</td>
</tr>
<tr>
<td>EH5771 Migration and Biopolitics in the 21st Century</td>
<td>EH5782 World Literature</td>
</tr>
<tr>
<td>EH5761 Research Methodology 1 (Pass / Fail)</td>
<td>EH5782 Research Methodology 2 (Pass / Fail)</td>
</tr>
<tr>
<td>EH5751 Dissertation</td>
<td>EH5752 Dissertation</td>
</tr>
</tbody>
</table>
Module Descriptions
Semester 1

EH5712  Poetics and Politics of Irish Identity
This module will explore conscious and unconscious aspects of identity across a range of contemporary Irish narrative and poetic texts. It will explore how different and singular aspects of identity are voiced and created in a contemporary Irish context. Looking at the chosen texts through the lenses of deconstructive, psychoanalytic and presentist theoretical paradigms, the module will explore how fictive voices can often access and express truths that are not available to normative discourses. It will also historicise the modes of identity within which these texts were produced, as well as demonstrating how the works deconstruct and interrogate such notions of identity. A comparative and contrastive investigation of the poetic construction of a selected number of contemporary Irish texts will also be offered. Issues of genre-specific construction will be addressed in poetry and the novel. Texts will span a continuum of high and popular culture, looking at issues of symbolic, cultural and social capital, and modes of close reading, as well as the imbrication of texts and contexts, will be used as critical tools, along with theoretically-driven readings. The course will look at 21st century poetry and novels, in order to offer a critique of current poetic and political imbrications of identity. Among the texts taught are: Sean Hewitt, *Tongues of Fire* (2020); Stephen Sexton, *If All the World and Love Were Young* (2019); Sally Rooney, *Normal People* (2018); Naoise Dolan, *Exciting Times – A Novel* (2020); Anne Enright, *The Gathering*, (2007) and Paul Howard, *Braywatch*, (2020).

EH5742  Modern American Fiction
This module will study a range of work by American authors writing in the genres of the novel and the short story. It will explore the diversity of experience reflected in these texts in terms of a changing socio-cultural context for their writing from the 1930s to the 21st century as well as exploring experimentation in narrative style. These texts will also be read through a theoretical lens including postmodernism, feminist theory, race theory and trauma theory. The texts being studied cover this particular timespan in order to chart a changing literary response to cultural upheavals in a society defined by contradiction and diversity. This course aims to provide students with an insight into a range of those diverse voices and diverse responses to profound challenges associated with race, gender, and class to name but a few. Among the texts to be studied are: Zora Neale Hurston, *Their Eyes Were Watching God*; Raymond Chandler, *The Big Sleep*; Ernest Hemingway *The Snows of Kilimanjaro And Other Stories*; Walter Mosley *Devil in a Blue Dress; A Good Man is Hard to Find and Other Stories*; Toni Morrison, *Beloved*; Don DeLillo, *Falling Man* (2007) and Richard Ford’s *The Granta Book of the American Short Story* (Vol 2).

EH5771  Migration and Biopolitics in 21st Century Literature
This module will explore questions of displacement, migration, and belonging in the 21st
Century. Through analysis of a range of novels and short stories from 2000 to present this module will determine how cultural production is responding to some of the most important sociological questions of contemporary life. This weekly seminar will analyse how literature is asking us to engage with contemporary discourses of borders, national security, global mobility, diaspora, and identity. It will analyse detailed knowledge of a diverse range of contemporary world literature detailing the experience of migrations and movements, and offer an understanding of some of the theoretical tenets fundamental to contemporary literary production and critical interpretation. It will formulate an awareness of the political and cultural complexities involved in the study of issues such as: ethnicity; globalisation; migration, borders, biopolitics, nation, and poverty and inequality. As countries close their borders COVID-19 has heightened our awareness of the relevance of biopolitics in healthcare and movement. Among the texts studied are: Zadie Smith, *White Teeth* (2000); Chika Unigwe, *On Black Sisters’ Street: A Novel* (2012); Chimamanda Ngozi Adichie, *Americanah* (2013); Vladimir Lorchenkov, *The Good Life Elsewhere* (2014); Mohsin Hamid, *Exit West* (2017); Viet Thanh Nguyen, *The Refugees* (2017) and Melatu Uche Okorie, *This Hostel Life* (2018).

**EH5761  Research Methodology 1**

The aim of the two research methods module is to prepare students for the thesis component of the course. The first module will focus on the selection of a research question, the structuration of the argument and the development of a critical matrix through which to analyse the argument. Research seminars with members of staff and with doctoral students in which issues of subject and topic-selection, referencing conventions, the balanced use of theoretical paradigms and the development of structural and argumentative skills will be analysed. Interview and discussions will facilitate the choosing of a thesis supervisor, who will help with the other sections of the module. A planned structural outline will be developed, along with an outline bibliography of both hard copy and electronic resources. The University of Limerick variant of the Harvard referencing style will be used, and the referencing of electronic media, such as websites and electronic books will be studied. Use of bibliographical tools such as RefWorks and Endnote will also be modelled. A detailed dissertation outline structural form will be completed by each student at the end of this module. Students are also encouraged to attend selected sessions of the department’s postgraduate seminar, delivered online.

**Semester 2**

**EH5741  Modernism Texts and Contexts**

This module introduces a range of experimental writing by novelists and short story writers and explores ways in which these works reflect the multiple transformations of society during the late nineteenth and early twentieth century. A specific area of enquiry in this module is an examination of the emergence of modernist aesthetics and the shaping of modernist texts though shifts in print culture and publishing practices.
Recent scholarship in the digital literary humanities and intersections with book history, print and periodicals culture as well as in editing theory has offered modernist scholars, through new digital technologies, multiple ways in which to access and understand modernist literary texts. Engaging with these different fields including the digital literary humanities will develop new skills, fresh approaches to the set texts and a broader understanding of the modernist period. Among the texts to be studies are: Katherine Mansfield’s Selected Stories; Olive Schreiner’s Story of an African Farm; Oscar Wilde’s The Picture of Dorian Gray; The Young Rebecca: Writings of Rebecca West 1911-1917; Virginia Woolf: Selected Short Stories and Virginia Woolf’s Orlando.

**EH5792 World Literature**

The module will introduce students to a major new field of literary and cultural inquiry, asking them to engage with contemporary literary and cultural theory and to participate in advanced training in academic writing skills including bibliographic skills, the use electronic research tools for sourcing, storing and presenting research materials. This module provides a study of modern and contemporary literature in varieties of English and in translation, from a diverse range of national and regional cultures. Two central aims of the module are 1) to explore the relationship between socio-cultural context and literary genre and form, and 2) to consider the developments, appropriations and re-formations of the English language across the world. Students will investigate semantic and other issues involved in literary translation and will develop knowledge and insight into diverse philosophies, religions, ideologies and cultural movements. The module will be interdisciplinary in form and content, and will theorize and historicise key contemporary texts, across genres, from Asia, Africa, Europe, and the Americas. Among the texts studied are: Jean Rhys, Voyage in the Dark (1934); V.S. Naipaul, A House for Mister Biswas (1961); Jorge Luis Borges, Labyrinths: Selected Stories and Other Writings (1962); Arundhati Roy, The God of Small Things (1997); W.G. Sebald, Austerlitz (2001); David Mitchell, Cloud Atlas (2004); Chimamanda Ngozi Adiche Half of a Yellow Sun (2006); Nadeem Aslam, The Wasted Vigil (2008); Yiyun Li, The Vagrants (2009) and Colum McCann, Let the Great World Spin (2009).

**EH5732 Contemporary Postcolonial Literature and Theory**

With the collapse of global colonial empires in the early decades of the twentieth century, post-colonial theory has emerged as one of the most important critical theories attempting to articulate a response to centuries of colonial occupation. Both in literature and critical theory, post-colonialism seeks to explore the complex matrix of linguistic, historic and nationalistic discourses that has emerged in the wake of the colonial exercise. Writers such as Margaret Attwood, Salmon Rushdie and J. M. Coetzee exemplify the post-colonial quest for self–realisation within a dual tradition, and this trait can also be clearly seen in the work of writers from Ireland, Africa, Australia, and the Middle East. Post-colonial theory, exemplified in the writings of Edward Said, Homi K. Bhabha, Gayatri Spivak, Ngūgī wa Thiong’o, Stuart Hall and Declan Kiberd, amongst others, provide crucial insights into the development of contemporary post-colonial ideologies and provide an essential platform for the analysis of the literature of post-
colonial cultures. Among the texts to be studied are: Benedict Anderson, *Imagined Communities*; Bill Ashcroft, Gareth Griffiths and Helen Tiffin, *The Post-Colonial Studies Reader*; Homi K. Bhabha, *Nation and Narration*; Edward Said, *Orientalism*; Ngũgĩ wa Thiong'o, *Decolonising the Mind*; and Gayatri Chakravorty Spivak, ‘Can the Subaltern Speak?’

**EH5782 Research Methodology 2 Pass/Fail**

Research seminars with members of staff, and individual meetings with advisors during the semester are seen as part of the dissertation writing process. The structural outline which was prepared in the previous module is now used to create a timeline and a chapter word-count target. The management of time in terms of reading, note-taking and drafting individual chapters is analysed through seminars, workshops and attendance at the Departmental postgraduate Seminar, presented online. A schedule of meetings, with appointed tasks and timelines is set up in this module, all leading to a smooth transition from the modules into the thesis-drafting and writing stage of the programme.

**EH5751 Dissertation**  
**EH5752 Dissertation**

This module is one wherein self-directed research is conducted under the guidance and supervision of a faculty member. The skills learned in EH5761 Research Methodology 1, and in EH5782 Research Methodology 2 are utilised to bring this project to fruition. The dissertation is an individual project which asks and addresses a central research question, or questions; engages with primary material through dialogue with secondary and critical sources; as well as being guided by a theoretically-informed reading practice. A number of iterations are produced which, with editorial and argumentative emendations by the supervisor, and with learned self-editing and peer-editing input, will lead to a completed piece of research of between 15,000 and 20,000 words. Over the course of these 4 research method and output modules, students will:

- learn how to write a research thesis of between 15,000 and 20,000 words;
- develop skills in working with an academic supervisor and taking guidance and advice;
- become proficient in synthesising theoretical and critical opinions with their own argument;
- gain proficiency in the use of referencing software such as RefWorks or Endnote, and in the application of the UL/MIC *Cite It Right* stylesheet;
- develop good self-editing and communication qualities;
- enable the completion of a long project through efficient time-management and drafting processes.
This course was set up in 2015-2016 as a blended learning option to add to the department’s suite of postgraduate offerings. It is aimed primarily at Language Teachers and other language professionals. The Masters in Applied Linguistics aims to provide a broad-based course of study in language description (language systems: grammar, lexis and phonology), theories of Applied Linguistics, theories of Second Language Acquisition, frameworks for the study of discourse, sociolinguistics, as well as specialist research skills for the empirical analysis of language in context.

To offer the optimum flexibility, the course is offered in three possible delivery formats: face-to-face on campus, fully online or blended (a combination of face-to-face and online delivery).

Programme Structure
Typically, the course runs over three 12-week semesters. Typically, Semesters 1 and 2 will each have four taught modules (lectures and course work). Semester 3 will be dedicated to the writing of a dissertation. The three semesters can be taken back-to-back in one calendar year (September – August), using the summer period for the dissertation module. Alternatively, the course can be taken over one and a half years. Part-time options are also available. Each module will involve ongoing assessment, such as essays and oral presentations. For those students opting for the blended and online delivery formats, the assessments will have online options for completion.
**Programme outline**  
**Full-time course structure**

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
<th>Semester 3/Summer period</th>
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</thead>
<tbody>
<tr>
<td>AL7711: Core Features of Language: grammar, vocabulary and phonology</td>
<td>AL7712 Approaches to Language in Context</td>
<td>AL6721: Dissertation</td>
</tr>
<tr>
<td>AL7731: Academic Writing: Lexicogrammar and Discourse</td>
<td>EH5782: Advanced Research Methodology</td>
<td></td>
</tr>
</tbody>
</table>
| Elective options*: (Choose one)  
AL7741: Introduction to Sociolinguistics  
AL7751: Second Language Acquisition  
AL7761: Classroom and Learner Discourse  
AL7771: Introduction to Irish English | Elective options*: (choose one)  
AL7732: Corpus Linguistics and Language Teaching or  
AL7742: Phonetics and phonology or  
AL7752: Discourse and Pragmatics or  
AL7762: Analysing Media Discourse |  |

*Elective modules will run subject to adequate uptake.

Students must meet the normal registration deadlines in accordance with academic regulation 1.3 (*UL Handbook*).

Students exiting the programme, having successfully completed 60 ECTS, not including the dissertation (30 credits), can do so with a Graduate Diploma in Applied Linguistics (level 9 on the NQF). Students who meet the progression requirements including required grade average on the MA programme will be given the option of transferring to Year 2 of the Structured PhD in Applied Linguistics.
Module Descriptions

Semester 1: Core Modules

Core Features of Language: grammar, vocabulary and phonology

Syllabus:
The interrelationship between grammar, vocabulary (lexis) and phonology as a language system will be explored. The module will describe the formal systems of English, examining the individual building blocks of lexis (e.g. morphemes, collocation, colligation, semantic relations), syntax (e.g. word classes, phrases, clauses, tenses, modality) and phonology (phonemes, intonation patterns, features of connected speech), and the ways in which these work together and are used to create meanings in context. It will also examine the notion of fixed multi-word units, both integrated and fragmented, which form collocational and colligational patterns. There will be a strong focus on how grammar, vocabulary and phonology interplay with discourse and how this can be explored in naturally-occurring spoken and written language.

Research Methods in Applied Linguistics

Syllabus:
The module will focus on methodological paradigms and experimental designs typically used in Applied Linguistics, including both qualitative, quantitative and mixed methods approaches so that students can choose an appropriate methodology for a particular research question in a particular context of language use. The course will also cover practical methodological steps and procedures for research in Applied Linguistics, including the identification of a research question, finding sources for a literature review using appropriate databases, the practicalities of questionnaire and interview design, speaker information sheets, recording protocols, transcription and coding procedures. The ethical issues that arise in research within Applied Linguistics will also be discussed, as well as the clearance procedures that are required. The course will also focus on appropriate analytical frameworks for the analysis of quantitative and qualitative data from recordings, questionnaires or other empirical sources. The module will also prepare students to write a research proposal suitable for an MA dissertation.

Academic Writing: lexicogrammar and discourse

Syllabus:
The module will cover the defining features of the formal institutionalised genre of academic writing, from lexical to discourse level. At a lexical level, the Academic Word List (AWL) (an empirically-derived baseline, Coxhead, 2000) will be compared with other empirical samples of language in terms of profiling the different lexical distribution of
the genre. At a grammatical level, the module will examine key features which characterise academic writing, such as pre-noun-head modification (e.g. evaluative adjectives, adverb + adjective coordination, compound adjectives); post-noun-head modification and complementation (e.g. prepositional phrases, embedded prepositional phrases, non-finite clauses); nominalisation (including nouns which express verb-type meanings and adjective-type meanings); textual signalling through impersonal pronoun it and the demonstrative pronouns this and that, the verb phrase; the use, and changes, of tense in abstracts, reporting procedures, summarising findings, and paraphrase and citation; modal verbs and other modal expressions; active and passive voice, and so on. At a discourse level, the module will look at text organisation through anaphoric and cataphoric reference. It will also address the key role of hedging, boosting and intensification, especially in reporting results. It will also entail a discourse level comparison of expository, comparative and argumentative texts. The academic corpora (over 2.5 million words of data) held by MIC, in partnership with Cambridge University Press, will form the basis of hands-on empirical sampling for lexicogrammatical pattern analysis as part of this module.

**Semester 1: Elective modules (choose one)**

**Elective Option 1: Introduction to Sociolinguistics**

**Syllabus:**
The module covers key concepts in sociolinguistics, including terminological and definitional issues in relation to language, dialect, variety and standard. It will also explore language variation and change; social networks; sociolinguistics of speech communities; diglossia, code choice, -mixing and -switching; regional, social and gender variation and linguistic variables; language contact; bilingualism and multilingualism; globalisation of language; style and register; language attitudes and ideologies. It also examines approaches, methods and applications in the study of sociolinguistics.

**Elective Option 2: Second Language Acquisition**

**Syllabus:**
This module provides an introduction to fundamental concepts and approaches in Second Language Acquisition (SLA). An understanding of how the competing models of how languages are learnt is a core requirement for action research in language learning and language acquisition processes. This module will provide a solid grounding in these models and related debates. It will explore an interdisciplinary approach to learning from linguistic, psychological and social perspectives. Another key purpose of the modules is to explore the implications of SLA theories and research for second language teaching and learning practice.
Elective Option 3: Classroom and Learner Discourse

Syllabus:
The module focuses on the interactional structure of teacher and learner discourse, looking empirically at the interactions between teacher and learners and between learners (peer-to-peer). It seeks to develop understandings of the key interactional features and competencies of classroom discourse using analytical paradigms of conversation analysis (CA), discourse analysis (DA) and critical discourse analysis (CDA), underpinned by corpus linguistic (CL) methodological tools. The module also focuses on learners’ language in assessment (e.g. oral exams, essays) in the context of linguistic and interactional competencies. A key facet of the module will be to enable participants to transcribe, code and analyse empirical classroom and learner data so as to better understand this teaching and learning context and the linguistic and interactional competencies which it demands.

Elective Option 4: Introduction to Irish English

Syllabus:
The module outlines the history and development of the English language in Ireland from its arrival in the twelfth century to the language shift from Irish to English and more recent developments in the form of the so called ‘vowel-shift’ in the late twentieth century. Features of Irish English grammar, vocabulary and phonology are examined as well as the pragmatics of particular Irish English constructions. The relationship of Irish English to the Irish language is explored and questions of substratum and superstratum influences are considered. Additionally, the module focuses on issues of language and identity (in relation to Irish English) and the notion of language ideologies and authenticity in relation to the use of Irish English are explored, drawing particularly on the context of literature and the media. Participants are introduced to methodologies and approaches to the study of Irish English. Given the movement away from the largely descriptive linguistic approach to empirical methodologies based on corpus linguistics, students are given hands-on experience in the use of corpora to investigate features of Irish English using the UL-MIC Limerick Corpus of Irish English.

Semester 2: Core Modules

Approaches to Language in Context

Syllabus
This module will introduce approaches to the study of spoken language such as the Birmingham school of discourse analysis (DA) and the ethnomethodology-based approach of conversation analysis (CA). In addition, approaches that can be applied to both spoken and written texts such as critical discourse analysis (CDA), pragmatics and genre analysis will also be explored. The module will consider these approaches in light
of developments in spoken and written corpus linguistics. These models will be investigated through practical analytic tasks using authentic spoken and written discourse from a variety of different discourse contexts (for example, family discourse, academic discourse, workplace discourse, etc.). The module will also explore models to best analyse the ‘new discourses’ such as blogs, wikis, Twitter and other electronic texts.

**Issues in Applied Linguistics**

*Syllabus:*

This module introduces students to the key issues and debates in Applied Linguistics and serves to provide students with a broad understanding of these core concerns. Models of language teaching will be critically appraised and dominant paradigms of second language acquisition will be evaluated. Notions of linguistic competence will be examined, including inter-cultural pragmatic competence in the context of cross-cultural and variational pragmatics. The module will also address issues of multilingualism and language in a global context, including debates about teaching English as a Lingua Franca (ELF), the appropriacy of Content and Language Integrated Learning (CLIL) as a model, as well as bilingualism versus biculturalism. Other key debates include the definition of Applied Linguistics; which English should be taught; authenticity in language teaching materials; spoken versus written language. Within each area of the module, students will be introduced to a range of perspectives, allowing them to critically evaluate different stances in respect of the debates that currently occupy Applied Linguists.

**Advanced Research Methodology**

*Syllabus:*

This module builds on the Research Methods in Applied Linguistics module by looking at aspects of the dissertation such as augmentative structure, self-editing and self-regulation techniques and the development of more honed research questions and hypotheses as part of the proposal writing process. Research seminars with members of faculty and individual meetings with supervisors during the semester are seen as part of the thesis proposal writing process. The structural outline which was prepared in the previous module (Research Methods in Applied Linguistics) is now used to create a timeline and a chapter word-count target. The management of time in terms of reading, note-taking, drafting and evaluating and writing for research is analysed through seminars, workshops and meetings with supervisors. A schedule of meetings, with appointed tasks and timelines is set up in this module, all leading to a smooth transition from the module into the thesis drafting and writing stage of the programme.

**Semester 2: Elective modules (choose one)**
Elective Option 1: Corpus Linguistics and Language Teaching

Syllabus:
The module will explore the contribution of corpus linguistics to language learning and teaching and will examine the opportunities offered by corpus linguistics to the learner and the teacher. The module will not only focus on how the teacher can use corpus linguistics in the classroom to create materials but also on how students can be encouraged to use corpora themselves (data-driven learning). There will be a focus of the applications and output of corpus linguistics for language teaching and this will be done by thoroughly familiarising students with corpus software applications and core findings from the field of corpus linguistics. Skills in building small corpora for pedagogical purposes will be developed. Learner corpora will also be used in order to perform cross-cultural contrastive analyses. The data-driven learning approach will be critically reviewed. Therefore, the limitations of using corpora in language teaching and the potential pitfalls arising from their uncritical use will also be explored.

Elective Option 2: Phonetics and Phonology

Syllabus
This module will focus on the core elements of phonetics and phonology. Specifically, in relation to phonetics, the module will explore the physiology of speech, including the points and manner of articulation and the transcription of speech sounds, using the International Phonetic Alphabet (IPA). In terms of phonology, it will examine the speech sound patterns, connected speech processes (such as assimilation, coalescence, elision, liaison) and the distinction between the segmental and suprasegmental features of speech. Core to this module is the contextualising of phonology in terms of discourse intonation in relation to lexis, grammar, discourse and pragmatics in spoken language. Additionally, the module will foster the skills needed for the application of phonetic and phonological knowledge and expertise in the analysis, diagnosis and remediation of L2 speech (i.e. learner pronunciation).

Elective Option 3: Discourse and Pragmatics

Syllabus:
Core issues of concern in Pragmatics such as deixis, implicature, politeness, speech act theory and historical pragmatics will be outlined, discussed and evaluated critically. The module will also explore notions of universality by considering pragmatics from both inter- and cross-cultural viewpoints. Central to this module is the consideration of naturally-occurring data in the study of Pragmatics. Traditional data collection methods in Pragmatics (involving elicitation), such as discourse completion tests, role-plays and interviews will be assessed. However, Corpus Pragmatics, a relatively recent methodological development, will be the primary analytical framework proposed. Corpus Pragmatics allows for the interpretation of spoken or written meaning, with an emphasis on providing empirical evidence for this interpretation.

Elective Option 4: Analysing Media Discourse

Syllabus:
The module will explore how mediated discourse has changed rapidly with the advent of new media. To this end, Goffman’s Participation Framework will be used as an overarching model for the study of media discourse and change. It will form the basis for the exploration of how participation frameworks have altered with the advent of virtual and social media, in particular. The module will explore, through empirical texts, how different models of discourse analysis can be deployed in the study of media discourse, including the Birmingham School of Discourse Analysis, Conversation Analysis and, especially, Critical Discourse Analysis. The critical study of language and power, within the framework of Critical Discourse Analysis, will also be aided by the use of Corpus Linguistics, which will facilitate the largescale empirical analysis of media discourse, especially in the context of news media.
Structured PhD in Applied Linguistics

The doctoral programme in Applied Linguistics, launched in September 2016, is a four-year fulltime programme, which includes a combination of taught modules (in year 1 of the programme) and individual research, the principal component being the doctoral thesis. The core educational principle of the programme is that it will be research-led and will entail engaging with cutting-edge research across a range of sub-fields of Applied Linguistics. A range of pedagogical strategies will be deployed to promote active research-led learning and scholarship. Residential summer schools will also be a key component of the programme and will allow students to engage with high profile Applied Linguists and also to present their own research, with the aim of fostering their development as independent researchers.

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<th>Programme outline</th>
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*The taught component of the Structured PhD in Applied Linguistics is as outlined in the MA in Applied Linguistics programme i.e. both programmes have a common syllabus with regard to core and elective taught modules. Elective modules will run subject to adequate uptake.*
Whether you choose to take English for one year, or whether you wish to stay with us to PhD level, we hope you will enjoy the experience that we offer here in Mary Immaculate College, and that you will leave us with a more open mind and with a greater love of, and understanding of, English language and literature.
Editorial Responsibilities

Series Editors
Kathryn Laing:
Edits 2 series with Edward Everett Root:
Key Irish Women Writers:
Irish Women Writers: Texts and Contexts

Anne O’Keeffe:
Edits 2 Series with Routledge:
Routledge Applied Corpus Linguistics Guides
Routledge Corpus Linguistics Guides

Eugene O’Brien
Edits one series with Routledge and one with Oxford University Press:
Routledge Studies in Irish Literature series
Online Bibliography series of the Module on Literary and Cultural Theory
Sample Publications of the Department
Recent Books 2015 – present
Recent Journal Articles and Chapters in Academic Books 2015 – present


Eugene O’Brien (2017) ““Belief shifts’: Ireland’s referendum and the journey from


Anne O’Keeffe (2020) ‘Data-driven learning – A Call for a Broader Research Gaze’,


Kathryn Laing and Faith Binckes (2019) ‘Was this ‘the most gifted woman Ireland ever produced?’: Hannah Lynch (1859-1904) in the Irish Times Online: Fri, Jul 26, 2019. Available at: https://www.irishtimes.com/culture/books/was-this-the-most-gifted-woman-ireland-ever-produced-1.3966980


Kathryn Laing (2017) ‘Am I a Vorticist?’: Re-Reading Rebecca West’s ‘Indissoluble


Joan O’Sullivan (2016) 'Language change and ideology in Irish radio advertising', *Irish Communications Review.* 2016, 15:1, 75-112


