

Maynooth University Department of English

Third Year English 2025-26





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Department of English



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Ahead of your move into Third Year English, we want to inform you about your options. Our Third-Year modules will extend your study of literature and literary theory into the final year of your degree, delving further into how literature enables us to engage with the world. The Second Year English modules you have now completed are designed to prepare you for Third Year. You have begun to study theories of literature, the forms that literature takes and examined literature's dynamic interrelations with history and the politics of place. You have also done some more specialist work in option modules that will have introduced you to a deep and sustained study of an aspect of literary studies. Building on this work, your Third-Year core modules will

- extend of your knowledge of literary theory;
- study literary responses to migration and expressions of critical geographies;
- examine how literary genres change through experimentation;
- explore the relationship between revolutionary times in history and literature;
- and appreciate the richness and diversity of current research in English literary studies.

Third Year English consists of large lecture based modules and option modules with tutorials, in addition, in the second semester you will choose from a range of elective modules that provide exciting opportunities for specialisation. These final semester modules will allow you to bring all the skills and knowledge you have accumulated over your degree to a particular area of study. Here you will be able to develop and apply your understanding of literary texts and cultural production with the guidance of your seminar leader.

Overall Third Year Skills Aims and Objectives

By Third Year, what is typically the final year of your BA degree, you will be approaching your English modules from a position of prior knowledge and a strong foundation in the discipline but with more still to learn. Your BA degree is defined as a Level 8 award in the National Framework of Qualifications. Innovation is a key feature of learning outcomes at this level:

“Learning outcomes relate to being at the forefront of a field of learning in terms of knowledge and understanding. The outcomes include an awareness of the boundaries of learning in the field and the preparation required to push back those boundaries through further learning. The outcomes relate to adaptability, flexibility, ability to cope with change and ability to exercise initiative and solve problems within your field of study”.^[1]

In Second Year, you began to think about how to conceptualise literature through literary theory. This year Contemporary Literary Theory looks at some of the most recent developments in how we read and understand literature. Last year Literatures of Place started you on the process of thinking about the relationship between literature, place and identity. Now, in Critical Geographies, we will discuss the literature which people write when they move, or are forced to move, from one part of the world to another. So far you have looked at how literature takes particular shapes and forms. This year Experimental Forms extends your thinking about the formal nature of literature, with examples of writers unsettling those forms to make new ones. Finally, in Second Year you looked at examples of how history and literature interact. This year in Revolution and Dissidence we will discuss the dynamic process by which revolutionary moments are anticipated by and produce literary texts.

[1] [https://www.qqi.ie/Articles/Pages/National-Framework-of-Qualifications-\(NFQ\).aspx](https://www.qqi.ie/Articles/Pages/National-Framework-of-Qualifications-(NFQ).aspx)



Skills Aims and Objectives

Our aims for Third Year English are designed with these principles in mind:

Aims

- analytical skills: mastering specific literary skills of close reading and working with texts, both literary in the traditional sense, and other forms of cultural production, as well as the ability to apply critical thinking and to assess the validity of arguments;
- reading and interpretative skills: the ability to understand and to analyse the varieties of the ways and forms by which texts communicate meaning;
- communication skills: the capacity to discuss and present opinions;
- research skills: learning to manage your learning independently, with the ability to locate and gather relevant information from a variety of sources, to engage and appropriately apply academic research and to identify the boundaries of the field and to push back those boundaries or paradigms;
- writing and presentational skills: the ability to structure argument, and to present it in a variety of forms, including an academic essay, to select supporting evidence, to write and present work confidently with clarity and lucidity, and to present work with consistent use of bibliographical and typographical conventions.

Objectives

- extensive and detailed reading in a wide range of literature across the major forms (poetry, prose and drama) and an appreciation of their historical formations, evolution and development from a variety of different literary periods and cultures;
- analysis and discussion of literary texts, of their historical and cultural contexts, and the application of contemporary critical ideas and theory;
- participation in lectures and small group discussion;
- the regular writing of essays and other modes in a continuous assessment system;
- the use of a critical vocabulary and the application of current concepts in critical theory.

Programme Streams and Module Choices

Third Year English is a mixture of compulsory and optional modules. EN363 Dissertation is worth 10 credits, all other modules are worth 5 credits. The table on the right sets out the range of modules available for each programme of study. Alternative ways of understanding this choice (one for each degree programme) follow on subsequent pages. Details of the contents of individual modules, including indicative content and assessment methods, also follow.

Programme Streams

- Single Major in English **EN3SM** – 60 credits
- Major in English **EN3MJ** – 40 credits
- Double Major **EN3DM** – 30 credits
- Minor in English **EN3MI** – 20 credits

Module Code	Module Name	Semester	Double Major	Major in English	Single Major	Minor in English
EN301	Contemporary Literary Theory	1	C	C	C	O
EN302	Critical Geographies	1	C	C	C	O
EN303	Experimental Forms	2	C	C	C	O
EN304	Revolution and Dissidence	2	C	C	C	O
EN341	Global Cinema	1	O	O	O	O
EN342	Lost Worlds	1	O	O	O	O
EN343	Writing in Focus	2	O	O	O	O
EN361	Creative Writing	2	X	X	C	X
EN362	Research Seminar	1	X	X	C	X
EN363	Dissertation	1&2	X	C	C	X
EN372	Deep Reading, Text and Context	2	O	O	O	O
EN3722	Introduction to Crime and Detective Fiction	2	O	O	O	O
EN3723	Four Post-War Poets: Larkin, Hughes, Hill and Plath	2	O	O	O	O
EN3724	The Global Impulse of Irish Drama	2	O	O	O	O
EN3725	Writing Abortion	2	O	O	O	O
EN374	Petrocultures and the Energy Humanities	2	O	O	O	O
EN382	Picturing America: Shaping the States in Word and Image	2	O	O	O	O
EN383	Reading the Historical Novel	2	O	O	O	O
EN384	Shakespeare Across Media	2	O	O	O	O
EN386	Reading Ulysses	2	O	O	O	O
EN388	Contemporary Irish Cinema	2	O	O	O	O
EN389	Theories for Troubled Times	2	O	O	O	O
EN390	Satire	2	O	O	O	O
EN395	Fiction and Theory	2	O	O	O	O
EN399	The University in Fiction	2	O	O	O	O
C: Compulsory; O: Optional; X: Not available						

Programme Options in English

Single Major (EN3SM)

Single Major English means that all 60 credits you take in Third Year are in English. Your 60 credits will be made up of all core modules plus two option modules in the first semester, and two option modules in the second semester.

EN3SM Third Year Single Major (60 credits of English)				
Choose all core modules plus 2 option modules per semester				
	Semester 1		Semester 2	
CORE MODULES	EN301	Contemporary Literary Theory	EN303	Experimental Forms
	EN302	Critical Geographies	EN304	Revolution and Dissidence
	EN362	Research Seminar	EN361	Creative Writing
	EN363	Dissertation (Semester 1 & 2, 10 Credits)		
OPTION MODULES	EN341	Global Cinema	EN372	Deep Reading, Text and Context
	EN342	Lost Worlds	EN3722	Introduction to Crime and Detective Fiction
	EN343	Writing in Focus	EN3723	Four Post-War Poets: Larkin, Hughes, Hill and Plath
			EN3724	The Global Impulse of Irish Drama
			EN3725	Writing Abortion
			EN374	Petrocultures and the Energy Humanities
			EN382	Picturing America: Shaping the States in Word and Image
			EN383	Reading the Historical Novel
			EN384	Shakespeare Across Media
			EN386	Reading Ulysses
			EN388	Contemporary Irish Cinema
			EN389	Theories for Troubled Times
			EN390	Satire
			EN395	Fiction and Theory
			EN399	The University in Fiction

Major English (EN3MJ)

Major in English students take 40 credits in English. These 40 credits will be made up of two core modules plus two option modules in the first semester, and two core modules plus two option modules in the second semester.

EN3MJ Third Year Major (40 credits of English)					
Choose all core modules plus 2 option modules per semester					
Semester 1			Semester 2		
CORE MODULES	EN301	Contemporary Literary Theory	EN303	Experimental Forms	
	EN302	Critical Geographies	EN304	Revolution and Dissidence	
OPTION MODULES	EN341	Global Cinema	EN372	Deep Reading, Text and Context	
	EN342	Lost Worlds	EN3722	Introduction to Crime and Detective Fiction	
	EN343	Writing in Focus	EN3723	Four Post-War Poets: Larkin, Hughes, Hill and Plath	
			EN3724	The Global Impulse of Irish Drama	
			EN3725	Writing Abortion	
			EN374	Petrocultures and the Energy Humanities	
			EN382	Picturing America: Shaping the States in Word and Image	
			EN383	Reading the Historical Novel	
			EN384	Shakespeare Across Media	
			EN386	Reading Ulysses	
			EN388	Contemporary Irish Cinema	
			EN389	Theories for Troubled Times	
			EN390	Satire	
			EN395	Fiction and Theory	
			EN399	The University in Fiction	

Programme Options in English

Double Major (EN3DM)

Double Major students take 30 credits in English. These are made up of two compulsory modules plus one option module in the first semester, and two compulsory modules plus one option module in the second semester.

EN3DM Third Year Double Major (30 credits of English)				
Choose all core modules plus 1 option module per semester				
	Semester 1		Semester 2	
CORE MODULES	EN301	Contemporary Literary Theory	EN303	Experimental Forms
	EN302	Critical Geographies	EN304	Revolution and Dissidence
OPTION MODULES	EN341	Global Cinema	EN372	Deep Reading, Text and Context
	EN342	Lost Worlds	EN3722	Introduction to Crime and Detective Fiction
	EN343	Writing in Focus	EN3723	Four Post-War Poets: Larkin, Hughes, Hill and Plath
			EN3724	The Global Impulse of Irish Drama
			EN3725	Writing Abortion
			EN374	Petrocultures and the Energy Humanities
			EN382	Picturing America: Shaping the States in Word and Image
			EN383	Reading the Historical Novel
			EN384	Shakespeare Across Media
			EN386	Reading Ulysses
			EN388	Contemporary Irish Cinema
			EN389	Theories for Troubled Times
			EN390	Satire
			EN395	Fiction and Theory
			EN399	The University in Fiction

Minor English (EN3MI)

For a Minor in English you take 20 credits in English and 40 credits in another subject. The 20 English credits will be made up of any two modules in the first semester and any two modules in the second semester.

EN3MI Third Year Minor (20 credits of English)				
Choose 2 modules per semester				
	Semester 1		Semester 2	
OPTION MODULES	EN301	Contemporary Literary Theory	EN303	Experimental Forms
	EN302	Critical Geographies	EN304	Revolution and Dissidence
	EN341	Global Cinema	EN372	Deep Reading, Text and Context
	EN342	Lost Worlds	EN3722	Introduction to Crime and Detective Fiction
	EN343	Writing in Focus	EN3723	Four Post-War Poets: Larkin, Hughes, Hill and Plath
			EN3724	The Global Impulse of Irish Drama
			EN3725	Writing Abortion
			EN374	Petrocultures and the Energy Humanities
			EN382	Picturing America: Shaping the States in Word and Image
			EN383	Reading the Historical Novel
			EN384	Shakespeare Across Media
			EN386	Reading Ulysses
			EN388	Contemporary Irish Cinema
			EN389	Theories for Troubled Times
			EN390	Satire
			EN395	Fiction and Theory
			EN399	The University in Fiction

Registration Information

It's very important that you are registered for all the modules you are taking, enrolment on a Moodle page alone is not sufficient. You must register online on Student Web or directly with the Student Registration Office or you will not earn credits for that module

Check for timetable clashes **before** registering for your modules. If you choose an option module in your other subject and find a timetable clash with a compulsory English module, you will need to choose an alternative option. Likewise, if you find your option module in English clashes with a compulsory module in your other subject you must choose another English option.

- Semester 1 option modules in English are capped at 80 students and semester 2 options are capped at 22 students, places are available on a first come first served basis during Registration. It is not possible to register for a module that has reached quota.
- Aim to study equal credits each semester so your workload will be balanced for the year.
- EN342 and EN343 have a tutorial component. Tutorial registration takes place on the Moodle page for the module during the first week of semester. Tutorials are strictly capped at 20 students, places are available on a first come first served basis. It is not possible to register for a tutorial that has reached quota.

Third Year English Modules

EN301 CONTEMPORARY LITERARY THEORY

5 Credits

This module introduces students to some of the major developments in contemporary literary theory. It examines the relationship between such theoretical debates and contemporary politics and philosophy. Students will extend their knowledge of literary and cultural theory from second year, deepening their understanding of contemporary cultural and literary theory and examining the ways in which theory allows for an opening and questioning of the meaning of literary texts. Theoretical positions discussed in the module might include, but will not necessarily be limited to, post-Marxism; intersectionalism; eco-criticism; the 'ethical turn'; the posthuman.

Teaching Method: Lectures

Assessment: 50% CA & 50% Exam

EN302 CRITICAL GEOGRAPHIES

5 Credits

This module examines the literary representation of sociocultural patterns of everyday movement and activity that have escaped, or actively evaded, the disciplinary spatial practices and functionalist management strategies of different historical systems of power to constitute vibrant, translocal and transnational cultures of modernity. Addressing histories of forced removal and transportation, restriction of movement and regulation of travel, and the demarcation of cities and nation-states that embodies both unequal socioeconomic relations and distortions of historical memory and public space, the module will explore the ethics and politics of real and imagined, alternative geographies of justice and liberation in light of various influential interdisciplinary, literary-geographical approaches.

Teaching Method: Lectures

Assessment: 50% CA & 50% Exam

Third Year English Modules

EN303 EXPERIMENTAL FORMS

5 Credits

This module examines how literary forms change rapidly and radically through experimentation and asks why this happens. It introduces students to the ways in which literary forms (in drama, fiction, prose, or poetry) undergo sudden alterations, explores the reasons behind such changes, and asks students to consider the aesthetic, political, historical and literary impact of such moments of formal experimentation. The module will discuss case studies in experimentation, concentrating on the formal and textual nature of that experimentation, while setting texts in their historical moments. Case studies might include texts which exemplify: the rise of the novel; Romantic poetry; magic realism; modernism; postmodernism.

Teaching Method: Lectures

Assessment: 50% CA & 50% Exam

EN304 REVOLUTION AND DISSIDENCE

5 Credits

This module explores literature's role in revolutionary times, and how literature creates a space in which dissident voices can find articulation. The module asks students to examine the relationship between literature and power, literature and momentous historical events, and literature and alternative futures. Students will be asked to place texts in historical context and to develop the ability to explore how literature can work with or against the grain of history. Case studies may include, but are not limited to, the French Revolution, the Russian Revolution, the Harlem Renaissance, the 1960s, the Troubles.

Teaching Method: Lectures

Assessment: 50% CA & 50% Exam

Third Year English Modules

EN341 GLOBAL CINEMA

5 Credits

This module examines debates and films classified under the rubric of Global Cinema. Since the 1920s, US cinema has dominated cinema screens around the world, while European cinemas have most often defined themselves in national terms and/or in relation to such art practices as neorealism, impressionism and expressionism. Cinema beyond these US- and Eurocentric models has often been ghettoized as the consumption category “world cinema.” Moving beyond these categories, this module focuses on film and filmmaking practices that meaningfully address the global, examining how a medium consisting of moving images and recorded sound engages with experiences of international mobility, border crossing, migration and population flows.

Teaching Method: Seminars

Assessment: 100% CA

Third Year English Modules

EN342 LOST WORLDS

5 Credits

The planet is in crisis: climate change and ‘the great extinction’ are already well underway. Recent attention to the high levels of plastic in the world’s oceans and the loss of natural ecosystems has focused minds on how much the world is losing. As we become increasingly conscious of the impact of humanity on the natural and biophysical environment, this module asks how it came to this and what we can do about it. Primarily focusing on early modern literature, the module draws on developments in ecocriticism to consider how literary texts provide ecological insights, how they represent the complex interrelations between humans and nature, how they unsettle human exceptionalism, and how they address questions of sustainability. The early modern period, associated with the rise of capitalism, advances in cartography and navigation, colonial incursions into the “New World”, Africa and Asia (the first globalisation), offers a unique case study for eco-critical interpretation and for exploring the literatures and histories of environmentalism. The module encourages students to read from this present moment of climate change and to consider the creative and ethical insights available within past expressions of nature, of animals and non-human life, and of oceans, which Shakespeare calls “Neptune’s empire”.

Teaching Method: Seminars

Assessment: 100% CA

Third Year English Modules

EN343 WRITING IN FOCUS

5 Credits

In this module students will study an author, a range of texts, or a set of comparative texts. Texts will vary from year-to-year. Students will examine the set texts in detail, learn advanced skills of close reading and textual analysis, have the opportunity to engage with and think about the relationship between primary texts and secondary criticism, and be encouraged to deepen their knowledge of the author and/or texts under consideration while honing their critical, analytical and research skills.

Teaching Method: Seminars

Assessment: 100% CA

EN361 Creative Writing

5 Credits

Students on this module will deepen their experience of creative writing by developing a mini-portfolio of writings around a particular theme, exploring the possibilities of their creative practice through writing in a variety of genres linked by that theme. Workshops will guide students towards the creation of their final portfolio via readings around the theme and a list of writing tasks which will lead students into writing in a range of genres (such as auto-fiction, documentary, poetry, found text, short story, flash fiction).

Teaching Method: Seminars

Assessment: 100% CA

Third Year English Modules

EN362 Research Seminar

5 Credits

In this module students will be guided through a research topic by the seminar leader. All students will research the same author, text or defined topic and will develop a research essay in consultation with their tutor, reporting back to the group on their work. The module will conclude with a mini-symposium and may include the development of a website highlighting the group's work.

Teaching Method: Seminars
Assessment: 100% CA

EN363 Dissertation

10 Credits

Independent research on topic chosen in consultation with mini-dissertation supervisor. The project will be either an Academic Dissertation or Creative Writing Project.

Teaching Method: Independent Study and Consultation with Supervisor
Assessment: 100% CA

Third Year English Modules

Electives

EN372 DEEP READING, TEXT AND CONTEXT

5 Credits

Lecturer: Professor Colin Graham

This module is a deep dive into one, significant literary text. The text may vary from year to year, but the module will always take as its subject of study a substantial single work of prose or poetry. Employing a literary and contextual approach, we will explore the life and work of the author; the genesis of the text and the conditions of its production; the text's place in its historical and literary context; its major themes; its genre; and, the critical commentary it has generated.

Teaching Method: Seminars

Assessment: 100% CA

Third Year English Modules - Electives

EN3722 INTRODUCTION TO CRIME AND DETECTIVE FICTION

5 Credits

Lecturer : Dr Conor McCarthy

The module will chart the development of the dynamic and flexible genre of crime fiction. We will begin with the innovations of Wilkie Collins and Edgar Allan Poe, move on to consider the classic work of Arthur Conan Doyle, and survey the 'golden age' associated with Agatha Christie. Moving on into the twentieth century, the module will explore the rise of 'hard boiled' fiction in the work of Chandler and Hammett. The module will culminate with contemporary writers such as James Ellroy and Tana French. Central themes which the module will explore will include the generic codes of detective and crime fiction; the variations in the genre across several cultural contexts (Britain, the United States and Ireland); the ideological relation of the genre to law and criminology.

Teaching Method: Seminars
Assessment: 100% CA

EN3723 FOUR POST-WAR POETS: LARKIN, HUGHES, HILL, AND PLATH

5 Credits

Lecturer : Dr Karl O'Hanlon

This module offers an in-depth engagement with four major post-war poets writing in England: Philip Larkin, Ted Hughes, Geoffrey Hill, and Sylvia Plath. From Larkin's restrained formal poetry sometimes described as part of The Movement, through Hughes's primeval paganism, Hill's liturgical 'indomitable Englishry' (in the words of Seamus Heaney), to Plath's glassy hieroglyphic poems, the course will introduce students to the stylistic richness and difficulty of late twentieth-century poetry via the work of four major voices.

Teaching Method: Seminars
Assessment: 100% CA

Third Year English Modules - Electives

EN3724 THE GLOBAL IMPULSE OF IRISH DRAMA

5 Credits

Lecturer : Dr Catherine Morris

This module will give students the opportunity to explore the anti-colonial and postcolonial global impulse of Irish drama from its foundations in the last decade of the nineteenth century through to the present. We will look at a range of plays by major Irish dramatists including a manuscript play by James Connolly that was performed at Liberty Hall just three weeks before the Easter Rising and discovered in the archives. We will explore the political, social and literary contexts of these plays and consider the global connections that the playwrights made through the global diaspora.

Teaching Method: Seminars
Assessment: 100% CA

EN3725 WRITING ABORTION

5 Credits

Lecturer : Dr Sineád Kennedy

Literary abortions tend to be a rare species. When they do appear, they do not necessarily sit easily with the political case for reproductive rights. Indeed, similar to the experience of abortions themselves, they explore complex emotions that don't necessarily fit comfortably into the political categories of 'pro-' and 'anti-' abortion. What we learn from literature and storytelling is that the experiences of abortion are as varied as the human beings who seek them, because those who seek abortions are themselves fully human, something that neither our governing structures nor our literary and popular canon is comfortable acknowledging. So in this module, we will read stories, Irish and global, that will elucidate and enrich our view of abortion as one element of human experiences, woven into stories of love and death, medicine and motherhood, enslavement and emancipation, alongside key feminist and political theory on the subject.

Teaching Method: Seminars
Assessment: 100% CA

Third Year English Modules - Electives

EN374 PETROCULTURES AND THE ENERGY HUMANITIES

5 Credits

Lecturer : Dr Íde Corley

Oil “is at once everywhere and nowhere, indispensable yet largely unapprehended, not so much invisible as unseen” (2017, 11), writes Columbia University scholar and sometime Texan, Jennifer Wenzel, echoing and elaborating a problem first posed by Indian novelist, Amitav Ghosh (29) when he asked in his 1992 essay, “Petrofiction”, why the global oil industry, having produced such profound twentieth-century political, economic and sociocultural shifts, had not been addressed within the century’s hegemonic literary form, the novel. This module begins with the premise that the fossil-fuelled climate crisis is in part a crisis of representation and that the challenge of moving to a post-oil economy involves not only visibilising oil in literature and culture but apprehending the limits to our capacity to see or understand “what ‘it’ is doing at any given place at any given time” (Szeman, 2019, 7). We will explore oil representation in a range of contexts from Kuwait to Canada to the Niger Delta to Ireland and across a range of media, including poetry, life narrative, short stories, petrocultural theory, documentary film and television drama. The module will involve a visit to the Maynooth Library archives where students will view the death-row correspondence of writer and environmentalist, Ken Saro-Wiwa to Irish solidarity worker, Sr. Majella McCarren. Students taking this module will need access to a streaming service, such as Netflix, to screen the award-winning Danish political drama, Borgen: Power and Glory.

Teaching Method: Seminars
Assessment: 100% CA

EN382 PICTURING AMERICA: SHAPING THE STATES IN WORD AND IMAGE

5 Credits

Lecturer : Dr Catherine Gander

Ranging from Walt Whitman’s fascination with the daguerreotype, through documentary photo-texts to graphic novels and the Black Lives Matter movement, this course explores the connections and interactions between the written word and the visual image in American literature and culture, with an emphasis on innovation and experimentation. Providing both a historical and conceptual approach to the subject, the course engages with movements and practices key to the exploration of American culture and identity, in which verbal and visual representations work in relation or collaboration. There is no expectation that students will have a background in visual studies; they will learn skills necessary to the interpretation of visual culture throughout the course.

Teaching Method: Seminars
Assessment: 100% CA

Third Year English Modules - Electives

EN383 READING THE HISTORIC NOVEL

5 Credits

Lecturer: Dr Michael Cronin

The historical novel is a very popular literary genre, and it continues to capture the imagination of fiction readers. It has also been of great interest to theorists of the novel. A key insight of this criticism is that a historical novel is less interesting for the story it tells us about history – the events of the past – than for those ideological perspectives on history – the weltanschauung or world-view – encoded in the texture of the novel. These are some of the key questions we will be thinking about in this course: Does the novel convey a static or a dynamic sense of history? Is history merely a setting, a colourful backdrop, against which the action unfolds? Or does the author find a way of writing that conveys the complexity of historical development as it is experienced – intellectually, emotionally and sensuously – by individuals in the flux and flow of their lives as social beings? And how does the novelist achieve that – what artistic choices did they make? This module is seminar-based. The seminars are primarily based on close textual analysis of the novels, interspersed with discussion of examples of literary theory about the genre. Currently the novels on the course have in common that they are set during times of war. These novels are: Pat Barker, *Regeneration* (1991) Sarah Water, *The Night Watch* (2006) Sebastian Barry, *Days Without End* (2016).

Teaching Method: Seminars
Assessment: 100% CA

EN384 SHAKESPEARE ACROSS MEDIA

5 Credits

Lecturer : Dr Stephen O'Neill

This module offers students the opportunity to work closely with select Shakespeare plays and to attend to their adaptation in contemporary popular culture and digital media. Informed by current critical debates within Shakespeare studies as well as theories of adaptation, the module will address a range of texts that variously appropriate, cite and reimagine Shakespeare. From novels and plays to film and digital media productions, the module will consider the aesthetics and politics of adaptation. In particular, it will examine how and why Shakespeare ghosts contemporary literary texts, popular culture and social media, ask what it means to adapt a Shakespearean text, or to describe something as “Shakespearean”, and investigate the ideologies that iterations of Shakespeare might serve. To this end, the module asks to what extent Shakespeare functions as a metalanguage for race, gender, and class in our contemporary world. By the end of the elective, students should have an understanding of different theories of and approaches to Shakespeare and a rich appreciation of the forms Shakespeare takes across media. Students will be encouraged to develop a writing journal or online portfolio that details their responses to the texts and to curate

Teaching Method: Seminars
Assessment: 100% CA

Third Year English Modules - Electives

EN386 READING ULYSSES

5 Credits

Lecturer : Dr Conrad Brunström

Why read James Joyce's epic masterpiece Ulysses? The critic Sean Latham offers some possible answers to this question: because it is there; because it is a humane and intellectual challenge; because it celebrates everyday life; because it puts hard and urgent questions to us; because it links us to communities of readers; because it continues to be an extraordinary imaginative resource. Perhaps every new reader can come up with their own reasons. This module will provide an introductory, chapter-by-chapter investigation of Joyce's novel and of some of the key ways in which it has been interpreted.

Teaching Method: Seminars
Assessment: 100% CA

EN388 CONTEMPORARY IRISH CINEMA

5 Credits

Lecturer: Dr Denis Condon

In this module, we will explore both Irish cinema and Irish film studies. During the semester, we will examine Irish cinema in the twentieth century as well as focusing on the contemporary moment. The module is timetabled in parallel to the Dublin International Film Festival and will engage with new Irish work that will be premiered at the festival. Beyond the films themselves, it will consider their industrial and institutional contexts, including not only the film festival but also such organizations as the Irish Film Board and the Irish Film Institute. If you are taking this module, you should be prepared to travel to Dublin to experience the film festival and to attend regular on-campus screenings associated with weekly seminars.

Teaching Method: Seminars
Assessment: 100% CA

Third Year English Modules - Electives

EN390 SATIRE

5 Credits

Lecturer: to be confirmed

This module looks at techniques and traditions of satirical writing from ancient times to the present day. Acknowledging the contrasting legacies of “moral” satire offered by the Latin poets Horace and Juvenal, the great age of Augustan satire will be treated - involving detailed studies of Dryden, Swift and Pope. The redeployment of satirical techniques and preoccupations taking advantage of new literary and media forms in the nineteenth, twentieth and twenty-first centuries will sponsor a discussion of what essential or definitional qualities of satire may be said to persist and evolve over long periods of time. Political, literary, and personal satires will be considered within this module that intends to consider a range of authorial positions, from passionate outrage at national, international, and cosmic injustices to affectionate pastiches that may or may not have any reformative/transformational agenda.

Teaching Method: Seminars
Assessment: 100% CA

EN395 FICTION AND THEORY

5 Credits

Lecturer: to be confirmed

This module invites you to study a range of fiction through the lens of literary and cultural theory, asking how our understanding of fictional narratives can be informed by, and inform, theory. By studying in detail the interplay of theory and fiction, and the implications of doing so, students will gain a deep critical knowledge of the chosen aspects of literary theory and of the fictional texts discussed. Texts and theories analysed will vary with each iteration of the module.

Teaching Method: Seminars
Assessment: 100% CA

Third Year English Modules - Electives

EN389 THEORIES FOR TROUBLED TIMES

5 Credits

Lecturer: Professor Pat Palmer

‘Theories for Troubled Times’ examines some of the concepts that shed light on the problems of the present (property, race, violence, neoliberalism...). And it explores discourses and dissident practices which challenge the present settlement (eco-criticism, the queer, the zombie, the post-human...). Each seminar will be built around the close reading of an essay on theory. In each case, we will illustrate the theoretical concept with short extracts (literary, but also videos, film clips). Such texts might include Roberto Bolaño, *By Night in Chile*, and Ronan Bennett, *The Catastrophist*.

Teaching Method: Seminars

Assessment: 100% CA

EN399 THE UNIVERSITY IN FICTION

5 Credits

Lecturer : Professor Emer Nolan

How have writers used the university as a setting for novels about young people’s experiences and aspirations? How has our understanding of what university education might mean for the individual evolved over the twentieth century and into our own time? Is the university a utopian place where students enjoy unique opportunities to educate themselves and to form relationships with their peers? Does university education enable young people to overcome inequalities of class, gender or race? Or do universities tend merely to reproduce, or even reinforce, social inequality? Beginning with Thomas Hardy’s *Jude the Obscure* (1895), a bleak account of an English working-class man’s obsession with Oxford University (called “Christminster” in the novel), we will then explore Evelyn Waugh’s *Brideshead Revisited* (1945) – a classic account of the freedoms and pleasures enjoyed by two young male students at Oxford before the Second World War. Moving forward to the contemporary elite American university, as it is depicted in Zadie Smith’s *On Beauty* (2006), we will explore how the increased presence of women and people of colour in institutions of higher education has contributed to complicating our ideas about “universal” cultural values. We will conclude with a recent best-selling narrative about an Irish university, Sally Rooney’s *Normal People* (2018), which demonstrates the impact of economic crisis and Irish politics on the lives of the students depicted in the narrative.

Teaching Method: Seminars

Assessment: 100% CA



Maynooth University

Department of English

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