

**OPEN A BOOK  
OPEN UP WORLDS**



*Discover more with English in Second Year*

**Maynooth University Department of English**

**Second Year English 2020/21**

*Module Details and Reading Lists*

As you prepare to move in to Second Year, we want to inform you about how you might pursue English. Our modules will extend your study of literature through your degree into third year. Second Year English comprises four core modules that variously examine literary theory, literary form, literature in history and through the politics and aesthetics of place, as well as a number of option modules that allow you to focus your study on a specific theme, writer, period, or genre.

### *First Year into Second Year English*

First Year English modules were specifically designed to guide you from school or access to university-level study. EN101 Foundation English 1a provided you with the knowledge, experience and writing skills required to develop and express well-informed opinions about what you are reading. EN102: Foundation English 1b: Poetry and Drama equipped you with the skills to interpret these literary forms. For those of you taking 30 credits in English, EN106 Additional English 1a examined how history erupts into literature, while EN107 Additional English 1b, introduced you to new methods of reading, thinking about what literature is and the role it plays in the world.

Second Year English provides you with the opportunity to develop from your foundation in English studies through a set of four core or compulsory modules. EN201: Theorising Literature enables you to think in more detail about how to conceptualise literature through literary theory. EN201 Literature and History explores the interaction between literature and history, with a particular focus on Irish literature from the 18<sup>th</sup> century and the Irish Literary Revival. EN203 Literary Forms builds on your thinking about the formal nature of literature, with a deeper focus on poetry and drama in historical contexts. EN204 Literatures of Place starts you on the process of thinking about the relationship between literature, place and identity.

Option modules ranging from film studies, creative writing, and American Literature, to literary modernism, the imagined worlds of the early modern, Romanticism, and Postcolonial literatures will enable you to identify areas of interest now that will provide pathways into further specialism in third year.

We look forward to seeing you in Second Year English.

Module Code	Module Title	Semester	Credits		EN2SM Single (60 credits)	EN2MJ Major with (40 credits)	EN2DM Doubl (30 credits)	EN2MI Minor English (20 credits) <sup>1</sup>
EN201	Theorising Literature		1	5	C	C	C	o
EN202	Literature in History		1	5	C	C	C	o
EN241	Film & Screen Studies		1	5	C	o	o	o
EN242	American Literature		1	5	o	o	o	o
EN243	Modernism		1	5	o	o	o	o
EN260	Great Books 1		1	5	C	o	o	o
EN262	Writers and Themes		1	5	C	o	o	o
EN203	Literary Forms		2	5	C	C	C	o
EN204	Literatures of Place		2	5	C	C	C	o
EN244	Imagined Worlds		2	5	o	o	o	o
EN246	Romanticism		2	5	o	o	o	o
EN247	Postcolonial Literature		2	5	o	o	o	o
EN261	Great Books 2		2	5	C	o	o	o
EN263	Creative Writing		2	5	C	o	o	o

Codes: C: Compulsory; o: Optional; X: Not available

## Terminology:

**Compulsory modules** – Must be taken by all English students. Compulsory modules are taught by lecture only.

**Option module** – There are three option modules in first semester of Second Year. Option modules are taught by a combination of lectures and tutorials. Places in Option modules are limited to 80 and are allocated on a first-come first-served basis.

## Degree choices

Every student in Maynooth University takes a total of 60 credits per year. The proportion of those credits which you devote to your various subjects determines the type of degree pathway you are on. You should already know which degree you are taking but as a recap:

### Single Major English

Single Major English means that **all 60 credits** you take in Second Year are in English. As a Single Major student you will take modules with all other students taking English but, because the Single Major group is usually relatively small, you will have the added advantage of taking additional modules which are only for Single Major students.

### Major English

For a Major in English you take **40 credits** in English across the year, plus 20 credits in another subject, which will be your Minor subject. Major English allows you to specialise

in English, to take more option modules and to participate in more seminar-based learning. Students on Major English are also able to participate in **Creative Writing**.

### Double Honours

Double Honours students take **30 credits** in English and 30 credits in another subject. In Second Year English this allows you to take two compulsory modules plus one option module in the first semester, and two compulsory modules plus one option module in the second semester. Please note that Creative Writing is not currently available to Double Honours students unless spaces become available after registration.

### Minor English

Students on Minor English take **20 credits** in English and 40 credits in another subject. These 40 credits will be made up of one of the compulsory modules plus one of the option modules in the first semester and one compulsory module plus one elective module in the second semester. Please note that students on Minor English cannot take Creative Writing.

### Overall Second Year Skills Aims and Objectives

Aims
analytical skills: the ability to think critically about ideas and to begin to assess the validity of arguments;
reading and interpretative skills: the ability to understand the varieties of the ways and forms by which texts communicate meaning;
subject skills: an awareness of boundaries of the learning in the field and the preparation required to push back those boundaries through further learning.
communication skills: the capacity to discuss and present opinions;
research skills: the ability to locate and gather relevant information from a variety of sources, and to record it in an accessible fashion;
writing and presentational skills: the ability to structure a written argument, to select supporting evidence, to write confidently with clarity and lucidity, and to present written work with consistent use of bibliographical and typographical conventions.
Objectives
extensive reading in a wide range poetry, prose and drama from a variety of different times and cultures;
analysis and discussion of literary texts, of their historical and cultural contexts, and of contemporary critical ideas and theory;
participation in lectures and small groups discussion;
the regular writing of essays and other modes in a continuous assessment system;
the introduction of an increased critical vocabulary and of current concepts in critical theory.

## Module Details<sup>2</sup>

Semester 1

EN201	Theorising Literature
EN202	Literature in History
EN241	Film & Screen Studies
EN242	Introduction to American Literature
EN242	Introduction to American Literature - TUTORIALS
EN246	Romanticism
EN246	Romanticism - TUTORIALS
EN260	Great Books 1
EN262	Writers and Themes

### EN201: Theorising Literature

Dr Ide Corley and Dr Moynagh Sullivan

This module introduces students to some of the major schools of contemporary literary theory. It outlines their philosophical, literary and cultural impact and seeks to help students understand their importance as a way in which to enhance their critical understanding of literary texts. Theoretical positions discussed in the module might include, but not be limited to: Marxism; feminism; post-colonial theory; cultural materialism & new historicism; post-structuralism; deconstruction; queer theory; new directions in literary studies.

#### Required Reading:

*Introduction to Women's, Gender & Sexuality Studies: Interdisciplinary and Intersectional Approaches* eds, L Ayu Saraswati; Barbara L Shaw; Heather Rellihan, OUP (2018).

#### Recommended Reading (all available from Library):

*The Routledge Critical and Cultural Theory Reader*, eds. Neil Badmington and Julia Thomas. London: Routledge, 2008.

*An Introduction to Literature, Criticism and Theory*. eds Nicolas Royle and Andrew Bennett. 5<sup>th</sup> edition. London & New York: Routledge, 2015.

*Critical Theory: The Key Concepts.*, ed Dino Franco Felluga. London & New York: Routledge, 2015.

*Beginning Theory: An Introduction to Literary and Cultural Theory*, ed Peter Barry, 3<sup>rd</sup> edition. Manchester: Manchester University Press, 2009.

*Queer: A Graphic History*, Meg-John Barker and Jules Schele. London, Icon Books, 2016

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<sup>2</sup> Please note all texts are indicative and may be subject to change.

*Gender: A Graphic Guide*, Meg-John Barker and Jules Schele. London, Icon Books, 2019.

*Feminism: A Graphic Guide*, Meg-John Barker and Jules Schele. London, Icon Books, 2019.

## **EN202 Literature and History**

**Dr Conrad Brunstrom and Professor Emer Nolan**

This module explores how writers are shaped by, and in turn influence, history. We will read a selection of texts by modern Irish writers, with attention to the ways in which these writers invoke the past and address key cultural and political debates in Irish society. Irish literature in English achieves its first confident flowering in the eighteenth century. A predominantly Protestant educated class estranged from both the Catholic /Irish-speaking majority in Ireland and from assured metropolitan Englishness leaves an astonishing literary legacy. As the century progresses, various imaginings (both direct and oblique) of Irishness are articulated in verse, prose, and prose fiction. The mass uprising of 1798 and the Act of Union of 1800 bring to a very sudden end an extraordinary story of expanding political consciousness. The first section of the module will include material by Jonathan Swift (*Gulliver's Travels*), Oliver Goldsmith (*The Deserted Village*) and Maria Edgeworth (*Castle Rackrent*). The Irish Revival, usually dated from the 1890s, is an example in modern literary history of a generation of artists who repudiated the present, found innovative ways to represent a particular national history, and imagined a new future for Ireland as a regenerated European nation. These writers re-invented Irish drama, poetry and fiction and exercised a profound influence over the development of twentieth-century literature in English. In the first section of the module, we will discuss plays by W.B. Yeats, Augusta Gregory and J.M. Synge; a selection of Yeats's poetry up to the period of the Civil War in the 1920s; and Joyce's *A Portrait of the Artist as a Young Man*.

### **Required Reading:**

Jonathan Swift, *Gulliver's Travels*

Oliver Goldsmith, *The Deserted Village*

Maria Edgeworth, *Castle Rackrent*

John Harrington, ed., *Modern Irish Drama* (Norton Critical Edition)

James Joyce, *A Portrait of the Artist as a Young Man* (any edition)

W.B. Yeats, *The Major Works* (ed. E. Larrissy)

## **EN241: Film and Screen Studies**

**Dr Denis Condon**

This module is an introduction to the analysis of films and other screen-based texts. The primary text we will be analysing are a series of films covering the history of cinema since the 1920s that we will watch over the course of the first semester. In previous years, these screenings have occurred on campus but in the coming semester, it is likely that the screenings and the discussion that goes with them will happen online. The platform for the screenings is not yet finalized, but below is an indication of the kind of films that we may watch together in the autumn. You might attempt to see some of these over the summer or watch films beyond what you would usually choose.

1920s: *The Passion of Joan of Arc* (1928), *The Last Laugh* (1924), *Steamboat Bill, Jr.* (1928)

1930s: *M* (1931), *Bringing Up Baby* (1938)

1940s: *The Third Man* (1949), *Citizen Kane* (1941)

1950s: *Rashomon* (1950), *Singin' in the Rain* (1952), *All that Heaven Allows* (1955), *Black Orpheus* (1959)

1960s: *Daisies* (1966), *Band à part* (1964)

1970s: *Walkabout* (1970), *Cries and Whispers* (1972), *The Conversation* (1974), *Alien* (1979)

1980s: *Do the Right Thing* (1989), *Salaam Bombay* (1988), *A Short Film About Killing* (1988)

1990s: *The Crying Game* (1992), *Delicatessen* (1990)

2000s: *Persepolis* (2007), *The Headless Woman* (2008)

2010s: *Portrait of a Lady on Fire* (2019), *Parasite* (2019)

## **EN242: Introduction to American Literature**

**Dr Catherine Gander**

Working chronologically through a range of texts that embody the shifting cultural and political terrain of the United States from the antebellum period to the modern era, this module examines how America's literary output was shaped by, and helped shape, the diverse nature of a national identity. From the beginning, American literature has been a ground for negotiating between expressions of multiplicity and unity, between a celebration of constitutional values and a critical examination of the faults and absences in those values. This module introduces students to some of the key writers, contexts and critical issues associated with the American literary tradition, including ideas of exceptionalism, race, gender, religion, class, and socio-politics, traced from the 'American Renaissance' that began in the 1830s, through the 'Harlem Renaissance' that ended in the 1930s, and focuses on authors who have engaged with aspects of human experience most pressing to the interrogation and development of personal and national identities.

### **Learning objectives/outcomes**

On completion of this module, students are expected to:\*

- Identify and describe major themes, conventions, and developments in American literature between the 1830s and 1930s
- Identify and discuss the contributions of key literary figures in this period of American history
- Identify and describe key historical and cultural events, institutions, and developments in this period in American history
- Identify and describe the relationship between American literature, society, politics, and myths of nation-building
- Identify and discuss key techniques, concepts and styles of various literary genres
- Enhance their skills in close reading prose and poetry

\*Please note that developing a skill set requires dedication and effort. As in all things, what you get out of the module is directly proportional to what you put in.

**Reading list:**

**Week 1: New beginnings**

Washington Irving, 'Rip Van Winkle' (1819) [Short story]

**Week 2: Transcendentalism**

Ralph Waldo Emerson, *Nature* (1836) and 'Self-Reliance' (1841) [Essays]

**Week 3: The self and the nation**

Walt Whitman, 'Song of Myself', and preface to *Leaves of Grass* (1855) [Poem; essay]

**Week 4: Telling it slant**

Emily Dickinson, selected poems

**Week 5: Slave narratives**

Frederick Douglass, *Narrative of the Life of Frederick Douglass, an American Slave* (1845)

Harriet Jacobs, *Incidents in the Life of a Slave Girl* (1861)—extracts [Autobiographies]

**Week 6: The perils of women who write**

Charlotte Perkins Gilman, 'The Yellow Wallpaper' (1892) [Short story]

**Week 7: Bright Lights Big City**

Stephen Crane, *Maggie, A Girl of the Streets* (1893) [Novella]

**Week 8: Making it new: Modernist poetry**

William Carlos Williams, Wallace Stevens, Marianne Moore, H.D., selected poems (1910s and '20s)

**Week 9: The Harlem Renaissance**

Langston Hughes, Claude McKay, Zora Neale Hurston, selected writings (1920s and '30s)

**Week 10: Conclusions**

Revisiting key moments and ideas; thinking forward to the final assignment

**EN246: Romanticism**

**Dr Conrad Brunstrom**

This module introduces students to the major characteristics and themes of Romantic literature and culture. The module looks at these elements as they manifest in poetic, fictional and intellectual writings of the era. The module also discusses the relationship



between various literary forms and the wider context of political and social development and intellectual change of the period.

Required Reading: tbc.

### **EN260: Great Books**

**Dr Sinead Kennedy (Coordinator), Professor Lauren Arrington, Dr Conrad Brunstrom, Dr Oona Frawley, Dr Catherine Gander, Dr Kevin Tracey**

This module offers a general introduction to European culture from antiquity to the present day through an exploration of key texts of Western literature (and some aspects of non-Western literature). The texts on the course have been selected on the basis that they influence, directly or indirectly, the assumptions and contexts of “Western Culture” as it has evolved. The course emphasises the study of primary texts in their original contexts and the history of their subsequent transmission and reception. Students will consider key texts that have reflected on the evolving question of what it means to be a human being and explore influential ideas that define the Western worldview and govern the production and consumption of what we experience as “literary texts”. In addition to the concept of the “great book”, the module will also look at current ideas in popular, non-elite and non-literate contexts. Students will be able to explore the impact of ideas in a range of areas, such as economic and social conditions, power structures, individual desire, sexuality, gender, the unconscious, art, literature, science, and philosophy.

#### **Required Reading:**

Karl Marx, *The Communist Manifesto*

Sophocles, *Antigone*

Rachel Carson, *Silent Spring*

Claudia Rankine, *Citizen: An American Lyric*

Doris Lessing, *The Grass is Singing* x 4

### **EN262 Writers and Themes: The Irish *bildungsroman***

**Professor Emer Nolan**

In the history of modern Irish literature, novelists have frequently turned to stories of childhood, adolescence and youthful self-formation. In these novels, young protagonists negotiate personal, gender, sexual and national identity in a complex class-based society. So these stories about children and young adults have also provided an opportunity for writers to respond to the evolution of modern Irish society. Our course will begin with Elizabeth Bowen’s *The Last September* (1929), which fuses the novel of youth with the Anglo-Irish “Big House” novel, telling the story of a young woman on an estate in Co. Cork during the War of Independence. Edna O’Brien’s *The Country Girls* (1960) focuses on the distinctive challenges confronting girls coming of age in mid-century independent Ireland. Flann O’Brien’s comic *The Poor Mouth* (originally published in Irish as *An Béal Bocht* in 1941) is a parody of the “misery memoir” in Irish writing: the book refuses to romanticize the harsh conditions that then obtained in rural Ireland as essentially “Gaelic”. We will conclude with a selection of stories from Colin Barrett’s recent

collection, *Young Skins* (2014), which portray a troubled group of young people in a small Irish town.

### Primary Texts:

Elizabeth Bowen, *The Last September* (1929)

Edna O'Brien, *The Country Girls* (1960)

Flann O'Brien, *The Poor Mouth* (1941)

Colin Barrett, *Young Skins* (2014)

### Module Details

Semester 2

EN203	Literary Forms
EN204	Literatures of Place
EN243	Modernism
EN243	Modernism - TUTORIALS
EN244	Imagined Worlds
EN244	Imagined Worlds - TUTORIALS
EN245	Writing Ireland
EN247	Postcolonial Literature
EN247T	Postcolonial Literature - TUTORIALS
EN261	Great Books 2
EN263	Creative Writing

### EN203: Literary Forms

Dr Sinead Kennedy and Dr Karl O'Hanlon

This module examines how literary forms acquire their meaning, how they are structured and used in literature and how they change over time. It introduces students to the analysis and understanding of a selection of literary forms within the broad genres of poetry and drama by concentrating on the techniques deployed in specific literary forms, their development, their ideological accumulations of meaning, and the historical moments at which genres have changed and altered.

Part 1: The first part of the module with Dr Karl O'Hanlon focuses on poetic form:

#### Set texts include:

- *The Norton Anthology of Poetry* (either 5th or 6th edition)
- Michael D. Hurley and Michael O'Neill, *Poetic Form: An Introduction* (Cambridge University Press).
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Part II: The second part of the module with Dr Sinéad Kennedy focuses on dramatic form:

#### Set texts include:

- Marcus Nevitt & Tanya Pollard (eds.) *A Reader in Tragedy: An Anthology of Classical Criticism to Contemporary Theory*. (Methuen Drama, 2019)
- Sophocles, *Oedipus: A version by Derek Mahon*. (Gallery press, 2005)
- Shakespeare, *Othello*. (any edition)
- Miller, *The Crucible* (any edition).

## **EN204: Literatures of Place**

Dr AN Other and Dr Catherine Gander

This module examines the geographies of literature and looks at how literary culture reflects on and shapes the places that it inhabits. Across a variety of locations, countries, and timeframes, this module will begin to map the relations of place, space, and cultural practice, exploring spatiality as the product of intersecting social relations, and tracing topographies of landscape and power.

On the first half of the module we will explore the places of early modern England and the meanings made out of them by a range of authors in a range of genres and contexts. After a week of lectures orientating students in the period and its ways of thinking about place (week 2), we will move through a series of specific literary locations. Topics will include the nation as a contested political space (Shakespeare's *King Henry IV Part One* – week 3), symbolic uses of 'wild' landscape in Spenser's *The Faerie Queene* (Book 5 Canto 2 – week 4), 'country house' poems by Ben Jonson and Amelia Lanier (week 5), and the city of London as viewed in poetry (Isabella Whitney's 'Testament' – week 5) and drama (Thomas Middleton's *A Chaste Maid in Cheapside*).

### **Required Reading:**

Philip Sidney, *Astrophel and Stella* Sonnet 29  
 John Donne, 'To His Mistress Going to Bed'  
 Lady Mary Wroth, 'In this strange labyrinth how shall I turn?'  
 Shakespeare, *Henry IV Part One*  
 Spenser, *The Faerie Queene* Book V Canto II  
 Ben Jonson, 'To Penshurst'  
 Amelia Lanyer, 'The Description of Cooke-ham'  
 Isabella Whitney, 'Will and Testament'  
 Thomas Middleton, *A Chaste Maid in Cheapside*

Part two of the module moves us to the U.S.A. during the 20<sup>th</sup> and 21<sup>st</sup> centuries. Issues of colonialism, power, and socio-political contestation remain, but this time are connected to a number of concerns governing modern and contemporary American experience. With an emphasis on decolonising the curriculum, in this half of the module we will be looking at how various American writers relate both to the natural world and to man-altered landscapes, and how literatures of place can become texts of celebration, interrogation, and resistance. Threading through these weeks are ideas of indigeneity, home, and belonging—and therefore also of immigration, displacement, and alterity; of humankind's relationship with the natural world; of liberty and loss; of race and whiteness; of America as a 'new world' of opportunity and motility; and of how a place bears witness to the layers of its own history.

### **Required Reading:**

Henry David Thoreau, *Walden* (chapters 1, 2, 16, and 18)  
Muriel Rukeyser, 'The Book of the Dead' (extracts from poem series)  
Layli Long Soldier, Joy Harjo, Lesli Marmon Silko, selected poems and short stories.  
Teju Cole, *Open City* (novel)

### **EN243: Modernism**

**Dr Conor McCarthy and Professor Emer Nolan**

Between the 1890s and the 1920s, Western artists during the era now known as “modernist” grappled with a deep sense of crisis and even of civilizational collapse. In this module we will consider how some key writers in English confronted such issues as: war and the decline of European imperial power; challenges to Victorian codes governing sexuality and gender; secularization and the emergence of a new commercialized mass culture. We will discuss how modernist artists created radical new forms and styles in order to explore political and cultural change. We will also consider whether any of these writers elaborated any positive vision of the world that might emerge from the upheavals of their own time.

#### **Required Reading:**

Oscar Wilde, *Salomé* (1894) (any edition or available online)  
Franz Kafka, *Metamorphosis* (1915)  
T.S. Eliot, *The Waste Land* (1922) (available in Faber edition of Eliot's poetry and online)  
Virginia Woolf, *A Room of One's Own* (1929)

### **EN244: Imagined Worlds**

**Professor Pat Palmer and Dr Kevin Tracey**

This module explores how literature creates imaginary worlds and how imagined worlds, in turn, shape and change the real world. It focuses on the great Renaissance texts of exploration, fantasy, travel and imagination; it looks at fairyland, the ghostly and the supernatural, at the marvellous and the monstrous, at the dreams and nightmares of a civilisation. It examines questions of, for example, colonialism, migration, globalisation, race, exoticism and religion and, in doing so, it raises big questions about the relationship between the imaginary and the real. Students will be invited to consider how literary texts provoke us to see the world in new and complex ways.

#### **Required Reading: (in order of theme and lecture sequence):**

**Ideal Worlds?** Thomas More's *Utopia*.  
**Dream Worlds:** Shakespeare's *A Midsummer Night's Dream*.  
**Faerie-Lands:** Edmund Spenser's *The Faerie Queene* (extracts).  
**Brave New Worlds:** Shakespeare's *The Tempest*.  
**Space Travel:** John Milton's *Paradise Lost* Books 1 & 2.  
**Romance Worlds:** Mary Wroth's *Urania* (extracts).

### **EN247 Postcolonial Literature**

**Dr Ide Corley**

“Colonialism” describes how Europeans annexed, planted and secured territories in other parts of the world, initially, for capital and commercial gain but, later, for the purpose of consolidating and expanding their power and spheres of influence. For the peoples of colonised territories, it involved not only the physical traumas of military violence and subjugation, dispossession and forced migration but also the loss of language and culture, subjection to falsified images and narratives, alienation from history and a loss of familiarity with “self”.

In this module, we will consider the work of selected writers and film-makers who have recognised that challenging colonialism, and its contemporary neo-colonial and global reiterations, requires not only instigating and achieving politico-economic transitions – entailing, for instance, the signing of declarations, the raising and lowering of flags, and the establishment of new governments, states and systems of socioeconomic regulation – but also a rigorous and ongoing contestation of its language, narratives and aesthetic orders. These are artists, poised between worlds, who recollect, reaffirm and celebrate (sometimes ambivalently) the agency and cultures of their peoples but also ones who use their hybrid, and often contradictory, positions to creatively engage pressing issues of migrancy, movement, (dis)location, transcultural communication and change in the contexts of globalization and global social justice movements. During the module, we will analyse the works closely, attending primarily to the thematics and material histories of “self”; issues of form and formal innovation; and questions about the social and political functions of literature and film, more generally.

### **Required Reading:**

Chinua Achebe, *Things Fall Apart* [Nigeria] (1958)

Tayeb Salih, *Season of Migration to the North* [Sudan] (1966)

Binyavanga Wainaina, *One Day I Will Write About This Place* [Kenya] (2011)

(Dir. Jonas Carpignano) *Mediterranea* [Italy] (2015)

### **EN261: Great Books**

**Dr Sinead Kennedy (Coordinator), Dr Michael Cronin, Dr Ide Corley, Professor Pat Palmer, Dr Rita Sakr, Dr Kevin Tracey**

This module offers a general introduction to European culture from antiquity to the present day through an exploration of key texts of Western literature (and some aspects of non-Western literature). The texts on the course have been selected on the basis that they influence, directly or indirectly, the assumptions and contexts of “Western Culture” as it has evolved. The course emphasizes the study of primary texts in their original contexts and the history of their subsequent transmission and reception. Students will consider key texts that have reflected on the evolving question of what it means to be a human being and explore influential ideas that define the Western worldview and govern the production and consumption of what we experience as “literary texts”. In addition to the concept of the “great book”, the module will also look at current ideas in popular, non-elite and non-literate contexts. Students will be able to explore the impact of ideas in a range of areas, such as economic and social conditions, power structures, individual desire, sexuality, gender, the unconscious, art, literature, science, and philosophy.

**Required Reading:**

Equiano, *The Interesting Narrative of the Life of Olaudah Equiano*

Shakespeare, *Coriolanus*

Tayeb Salih, *Season of Migration to the North*

Eileen Myles, *Not Me*.

**EN263: Creative Writing****Dr Oona Frawley and Maynooth University Writer-in-Residence**

Over the course of the semester students will be introduced to the practice of creative writing. Workshops will focus on the practicalities of writing, editing, and giving and taking criticism of creative work. Students will be expected to produce writing for discussion and criticism and to work on developing and revising their writing in the light of that criticism. Students will also look critically at the work of established writers and will be encouraged to reflect on their own writing in the light of their reading.

**Required Reading:**

Assigned essays available on Moodle

Short stories/ poems as handed out in class.