MA in Women’s Studies

First Semester Handbook

2017-2018
Contents

Introduction and welcome ..........................................................page 2

Assessments ..............................................................................page 4

Reflective Journal ................................................................. page 5

Essay Requirements /Writing ................................................ page 6

Attendance at Seminars..........................................................page 10

Semester 1 Seminars/Course Information ............................... page 11

Teaching Team, Semester 1.......................................................page 24

The Dissertation ................................................................. page 27

Referencing in essays and constructing a bibliography .......... page 30

Sample Essay Cover Sheet .....................................................page 36
Introduction and Welcome

Welcome to the MA in Women’s Studies (MAWS) Programme 2017-2018. The MAWS teaching-team hopes that you will find the coming academic year both fulfilling and enjoyable.

Our taught MA in Women’s Studies has been offered as a one year, fulltime course since the academic year 1991-1992. (Since 2012-2013 it has also been available as a part-time course.)

It is an interdisciplinary course to which teaching staff from the College of Arts, Celtic Studies and Social Sciences and the College of Business and Law contribute.

As you will see from the information on the teaching-team in this and the second semester handbook, students benefit from a wide range of academic expertise.

**On successful completion of the course students will be enabled to:**

- formulate arguments at postgraduate level that reflect a critical and comprehensive, interdisciplinary, knowledge of feminist debates around social and cultural issues;
- communicate those arguments effectively both orally and in writing;
- apply concepts, theories and methodologies appropriately at post-graduate level;
- assess how differences (race, ethnicity, class, sexual identity, time, place, values etc.) inform theoretical positions;
- critically evaluate evidence drawn from existing research and scholarship;
- design and pursue independent research;
- utilise those transferable skills developed through engagement with the self-directed learning, research and academic writing aspects of the course.

**During the first semester,** though students will encounter a wide spectrum of feminist theory, our aim is to provide a conceptually integrated course in which the teaching team works together to:

- offer students a postgraduate training in Women’s Studies methodologies;
- introduce them to key feminist theories, concepts and historical and contemporary debates;
- introduce them to the practice of keeping a reflective journal;
- and provide an opportunity for students to develop the critical and analytical skills that will enable them to conduct postgraduate, interdisciplinary, research.

**During the second semester:**

- the focus in seminars is on gender and society, with discussion on issues such as the origins of feminism, the development of women’s movements, concerns around violence against women, aspects of motherhood, women and work, women and the law, women in Irish literature and on issues such as prostitution / trafficking and reproductive rights.
• In the second semester the reflective journal will be more fully developed.

• Students will identify their dissertation topics between October and December. In the period January to March, they will arrange meetings with their supervisors and work on a detailed literature review. Students will also give marked presentations on their dissertation topics during the final classes of the semester.

Preparing to write the dissertation

• In December students will hand in one page outlines summing up what they would like to focus on in the dissertations. These outlines will be considered by the Board of Women’s Studies in January and, if deemed feasible, the most appropriate supervisors will be appointed.

• During the period January-March, students will begin consultations with supervisors and will hand in the literature review assessment at the end of March.

• Full-time research and the writing-up of the dissertations are carried out over the period May to end of September. (Part-time students have a different timeframe)

The Taught Elements of the Course

• The taught elements of the five course modules are delivered during two semesters: from September-December, January-March and we come back for a couple of weeks in May for the assessed presentations and a couple of classes on the dissertation.

• Copies of the module descriptions are available in the on-line Book of Modules.

• There are usually 6 staff-student contact hours per week in this period (Tuesdays, Wednesdays and Thursdays 5pm-7pm), although some additional hours or class outings may be arranged.

• Students participate in seminars, directed reading, research skills training, essay and report writing, maintaining the reflective journal, student presentations, and one or two fieldtrips. They may also have the opportunity to attend some sessions with visiting speakers.

• In December and March the review weeks provide an opportunity for research, revision, reading and essay writing – though we try to spread essay writing across the semesters.

• Students are expected to attend the Women’s Studies annual conference, often held in May though the date may vary.

• Staff and students try to keep each other informed about relevant events in the local community as well as about upcoming academic conferences and seminars.
Assessments

The distribution of marks and assessment details for individual modules are contained in the book of modules which is available at: www.ucc.ie/academic/modules/

Marks Maxima

Part I
100 marks per 5 credit module (WS6003 and WS6007)
200 marks per 10 credit module (WS6002 and WS6008)
300 marks per 15 credit module (WS6005 and WS6006, which is available in specific circumstances.)

Part II
900 marks per 45 credit module (WS6004 – the dissertation)

Total: 1800 marks

The dissertation must be submitted on or by the last Friday in September. Marks for Part I will be submitted to the Summer Examination Board. Marks for Part II will be submitted to the Winter Examination Board. Results are usually made available in mid-November.

The pass standard for each module is 40%. Special Requirements for individual modules, if any, are detailed in the Book of Modules (www.ucc.ie/academic/modules/).

Candidates must pass Part I before progressing to Part II.

Candidates must pass all the modules in order to be awarded the MA. Candidates who achieve 30 credits or more in the year’s work but who fail, or fail to submit, the dissertation may be awarded a Higher Certificate in Women’s Studies.

Candidates who complete Part I but are unable to proceed with the dissertation may apply to the Board of Women’s Studies to undertake WS6006 in order to exit with a Higher Diploma in Women’s Studies.

Failed elements of continuous assessment may be repeated for a summer exam board.

*** Penalty for late submission of work - a mark of zero will be assigned.***

In a case where illness is the reason for late submission, a medical certificate must be presented to the course coordinator.
The Reflective Journal

One element of the assessment of WS6005 involves keeping a reflective journal. You do not begin this module until the second semester but you will be introduced to journaling during the first semester.

Lecturer: Kathy D'Arcy

Description: Introduced in the first semester but assessed as an element in WS 6005 Women in Society, the reflective journal is an opportunity to engage further with the issues and theories raised during the course. It may be used to analyse and reflect on your own learning experience in relation to personal experiences or opinions which seem relevant, to re-examine previous learning experiences, and to interrogate preconceived ideas and their sources. It can also be a site for more elaborate development of theoretical positions and arguments presented during the course, and a chance to present your own ideas and critiques in relation to these. We will discuss the idea of reflective learning further in the classes.

Assessment:

1. Sample Entries

Sample entries will be submitted on several occasions throughout the year, and individual and group feedback will be given on these and concerning the practice of reflective learning.

2. Journal Submission

The journals are assessed as part of the second semester module “Women in Society II” (WS6005).

6 entries (or any greater number not exceeding 3,000 words in total) chosen from your journal, which ideally should show some ideological or theoretical progression, are to be submitted in the final semester.

3. 1,500-2,000 word Essay

An essay reflecting on the journal as a learning experience is submitted along with the journal. The essay should identify and discuss further the theme(s) which you found to be of particular importance in the journal.

Queries: There will be a couple of one to one feedback sessions on the journal during the year and Kathy D’Arcy is available to discuss the journal and answer questions. She can be contacted by email to make appointments at gobnait3@gmail.com.
Essay Requirements

During the first semester you will be required to submit TWO essays:

- Feminist Methodologies WS6007 - 1 x 3000 word essay
- Feminist Theory WS6002 – 1 x 5,000 word essay

During the second semester you will be required to submit TWO essays:

- Gender and Society I WS6003 – 1 X 2,500 – 3,000 word essay
- Research Skills WS6008 – 1 x 5,000 word Literature Review essay

Though you work on the reflective journal and attend classes in WS6005 during the second semester, the assessments in this module are handed in early in May:

- Gender and Society II WS6005 – 1 x 3,000 word essay

\[plus\]

6 reflective journal entries (or up to 3,000 words) and 1 x 1,500 – 2,000 word essay on the journal

..................................................

Essay writing / Continuous Assessment

- The essays set during the year provide an opportunity for self-directed learning as well as establishing an assessment method that allows for the accumulation of marks over a number of assignments.

- Working on an essay gives students the chance to research aspects of the course more deeply, to demonstrate that they have a grasp of the theories and concepts introduced during the taught course and that they can critically evaluate them.

- They allow you to develop high standards of academic practice, supporting statements with evidence and accurate referencing in the required style. (The version of Harvard style detailed later in this handbook.)

- Writing essays provides students with an opportunity to show their strengths.

- The process provides an opportunity to obtain feedback on progress. (Essays are read by two internal markers and agreed written feedback is provided. Students may make appointments for further discussion of marked work.)
At the end of the year the essays are also read by the external examiner, an academic from an institution outside the National University of Ireland who monitors the marking process with a view to ensuring that it is fair and that academic standards are maintained. Our current extern is Prof. Niamh Reilly, NUI Galway.

The minimum pass mark in an essay is 40%.

Managing your time

- It is important to learn how to organise your time.

- When approaching an essay, work out how much time you have and lay out a realistic work plan. Do not underestimate how much time you will need.

- At an early stage, ensure that you can access the required readings. Provide for time to read them, to make notes and to consider the angle from which you will approach your essay.

- You have probably already established the working patterns that suit you best but you might, for example, find it useful to organise your work in one or two hour blocks – e.g. 50 minutes of reading / note-making, a 10 minute break, then another 50-60 minutes of reading and note-making. (If you are content with your own methods that is fine.)

- Expect to make more than one draft of the essay and leave enough time to do so.

- Do not leave work on an essay until the last minute. This will create unnecessary pressure - as things are more likely to go wrong - and it is difficult to achieve the required standard in an MA essay such circumstances.

N.B.: Basic essay requirements

- In order to allow space for a marker to write in comments between the lines, essays should be double spaced.

- Required font and size are Times New Roman, 12 pt.

1. Each of the essays during the year should have the declaration form that will be emailed to you to be attached as a cover page. (Copy also included in this handbook.)

- Students are required to submit 3 hard copies of all essays by the due date and to submit a e-copy through Turnitin. (This will be explained.)

- Late submissions will not be accepted except in exceptional circumstances, e.g. when a medical certificate is furnished. Please be conscious of this rule.
Acknowledging Sources

This may seem very basic but we find it useful to emphasise it because finding, drawing on and accurately referencing relevant sources is **hugely important in MA work.**

You must acknowledge your source when you:

- use the words of another writer;
- summarise the words of another writer
- use another writer’s ideas
- refer to a document, book, article etc. that you cite as evidence;
- use material from a website.

Acknowledging your sources using accurate referencing allows the reader to see exactly what research you have done for your essay – in other words, it allows you to show off your hard work and may gain you marks.

Plagiarism

Not acknowledging your sources or using someone else’s words leaves you open to an accusation of **plagiarism.** This is considered a very serious offence.

It is important to be conscious of the issue of plagiarism and of how to avoid it, especially if it is some time since you have done academic work.

The following statement on plagiarism was taken from the UCC Examinations Office webpage and it provides a useful guide to what plagiarism may involve:

1.1 Plagiarism is the presentation of someone else’s work as your own. When done deliberately, it is cheating, since it is an attempt to claim credit for work not done by you and fails to give credit for the work of others. Plagiarism applies not just to text, but to graphics, tables, formulae, or any representation of ideas in print, electronic or any other media.

1.2 In some cases work can be plagiarised inadvertently, but this is usually due to carelessness and poor academic discipline. Whether deliberate or inadvertent, plagiarism undermines scholarship, is a form of academic misconduct, and conflicts with the ethos of the University.

1.3 Much of this policy document is aimed at informing undergraduate and postgraduate students about plagiarism.

1.4 In almost any academic pursuit, one learns from the ideas and the work of others. Therefore, in preparing any work to be presented as part of one’s course or for research or scholarship, one must rely on other people’s work to develop one’s own. It is imperative, however, that this work is fully acknowledged, following the standard referencing practice within the particular discipline.

1.5 At a minimum one must indicate when any material is being quoted directly (e.g. by enclosing it in quotation marks [“”] in the case of text) and cite the source. Also, one must acknowledge the
influence of other sources even when they are not being quoted directly. Acknowledgements must be provided at the appropriate point in one’s work - it is not enough simply to list the sources at the end of one’s work.

1.6 In some cases, particularly in the professional academic arena, plagiarism will also be a breach of copyright, which can expose the copier to civil or even criminal legal proceedings. However, plagiarism is not confined to cases of breach of copyright, since it can relate to unpublished material, such as someone else’s notes, which may not be covered by copyright. Also, while copyright has an expiry date, no such date applies to plagiarism.

1.7 Collusion is a form of plagiarism. If one allows someone else to copy one’s work, this is collusion and both parties are guilty of plagiarism. Also, if one presents work as one’s own individual effort, where it has in fact been developed jointly with others, this is regarded as collusion. This would obviously not be the case where students work as groups and submit one assignment as a group. Appropriate cognizance should be taken of this fact in departmental or course plagiarism policies.
Attendance at Seminars

Students are expected to attend all seminars and field trips:

‘Every student registered for a diploma or degree is expected to attend all lectures, tutorials, laboratory classes etc. In the case of absence through illness, a student must, if possible, give notice of each absence in writing to the Lecturer concerned and/or Head of Department responsible. In the case of such absence for more than four lecture days the student must, on resuming attendance, notify the Lecturer and/or Head of Department to do so, lodge a medical certificate with the Student Records and Examinations Office which in turn will be circulated to the Head of Department. A student will not be permitted to enter for an examination at the conclusion of a module if attendance at that module is not considered satisfactory by the Registrar and Vice-President for Academic Affairs following a report by the Lecturer concerned and/or Head of Department responsible for the module. The decision of the Registrar and Vice-President for Academic Affairs is subject to the appeal of the Academic Council of the University.’

Regular attendance at lectures/seminars/options is essential if you are to get the most out of the course and poor attendance does have its effect on written assessments.

*** In Women’s Studies we ask students who are unable to attend a seminar to contact the course coordinator and explain the reason for their absence. If you are unable to attend through illness for more than four days you should forward a medical note or other relevant documentation.
Semester 1 Seminars

WS6007 Research Skills in Women’s Studies (Part 1: Feminist Methodologies)

In addition to the seminars outlined below, by Liz Kiely, Marie-Annick Desplanques, Kathy D’Arcy and Anna Pilz, there will be an introduction to postgraduate research in the library

- Social Science librarian Catherine Clehane will introduce our library catalogue search methods and on-line data bases on Thursday 14 September, in the Library Skills Room, 5.00 pm – 7.00 pm. (Further library sessions may be arranged if required.)

These sessions are important elements in research training and provide a valuable introduction to using the library’s electronic resources in research and the possibility of catching up with relevant innovations for those who have some experiences of the service.

- There will be a class on writing your dissertation proposal in late November.

- An essay-writing seminar with Anna Pilz will take place on Thursday 5 October. A further seminar can be arranged outside the 5pm-7pm timetable if this is considered necessary.

**Feminist Research Methodology and Methods**

**Dates: Wed. 20, Wed. 27 September and Wed. 4 October**

**Lecturer: Dr Liz Kiely**

1. **What Constitutes Feminist Research?**
   This session will focus on exploring some of the contested issues of epistemology, method and methodology in feminist research. Despite the acceptance that there is a distinctive mode of feminist enquiry, the lack of consensus on what this means and involves, will be the starting point for discussion. Key developments and challenges over time in feminist research scholarship will be examined.

2. **Key Principles Underpinning Feminist Epistemology and Methodology**
   In this session, key principles (which are generally accepted as underpinning research which is identified as feminist) will be identified and the challenges such principles pose when doing feminist research will be discussed. Some of the principles discussed will include:
   - Reflexivity
   - Empowerment
   - Research for achieving change
   - Representation and Interpretation
   - Relationship between Researcher and Researched,
   - Use of Innovative Approaches when Doing Feminist Research

3. **Feminist Research Practice**
   In this session, we will have opportunity to put the theory into practice, by engaging in some feminist analysis of discursive data (feminist inspired discourse analysis).
**Reading List**


Some Relevant Journals
Gender and Society
Feminist Review
NORA – Nordic Journal of Feminist and Gender Research
Signs: Journal of Women in Culture and Society
Women’s Studies International Forum

Readings to help with module material

Keeping a Reflective Journal

Date: Tues. 26 September

Lecturer: Kathy D’Arcy

This class will introduce students to the concepts involved in keeping a reflective journal.

There is brief information on keeping the journal in the handbook and you will be given information on how it is assessed.

You will have an opportunity to hand in samples of your work before the end of the semester and one-to-one meetings with Kathy will be arranged during the second semester.
WS6002 Feminist Theory

Gender, Media and Popular Music

Dates: Thurs. 21 and Thurs. 28 September
(Please note that these classes will take place in the Music Dept in Sunday’s Well)

Lecturer: Dr Melanie Marshall

These lectures explore the ways in which gendered power relations are mediated through popular music. Drawing on feminist theories and cultural studies, we will unpack how gendered identities are represented, shaped and challenged through popular music, celebrity culture and digital media. We will engage in critical readings of representations of the female celebrity and examine intersections with discourses of sexuality, class, race and ethnicity using case studies of popular music artists, including Beyoncé, Nicki Minaj, Lady Gaga and Taylor Swift.

Suggested readings:


Gender and Society

Dates: Tues. 3 and Tues. 10 October

Lecturer: Dr Emma Bidwell

Over the course of these seminars students will be initially be invited to interrogate their assumptions and preconceptions on gender and its relation to our roles and responsibilities in society, with a particular focus on assumptions about women and women's lives. Thereafter, the focus will turn to detailing and analysing major theoretical perspectives that attempt to explain gender differences from various perspectives. The seminar series will culminate in a discussion on the intersection between sex and gender. There will be no readings for the first class but further information on readings will be given out in class.

Gender Trouble in Cinema

Dates: Wed. 11 and Wed. 18 October

Lecturer: Dr Aidan Power

These classes will explore issues of gender in cinema, beginning with Věra Chytilová’s film Daisies (1966). Examining how Chytilová seeks to deconstruct patriarchal mores in cinema, the first class will be contextualised against the backdrop of wider 1960s cultural and socio-political themes. Class two will focus upon the popular genre of science fiction cinema and its often-problematic depictions of female characters, with a particular emphasis upon the reception of several contemporary science fiction releases.
**Class 1:** Gender and the Czech New Wave

**Film:** Daisies/Sedmikrasky (Věra Chytilová, 1966)


*Available online: http://www.kinoeye.org/02/08/radkiewicz08.php

**Class 2:** Feminist Futures? Gender and Reception in Contemporary Science Fiction Cinema

**Film:** No set film


*E-book available online through UCC Library

**Feminist Ethics of Care**

**Dates:** Thurs. 12 and Tues. 17 October

**Lecturer:** Dr Jacqui O’Riordan

Care and caring intersect with women’s lives in a multiplicity of ways and have often been used as a means to undervalue and render significant aspects of women’s lives invisible. This seminar series aims to explore feminist theories on care and caring that challenge such associations and seek to understand its diverse constituents. It draws, in particular, on feminist theorists such as Arlie Hochschild, Joan Tronto, Eva Feder Kittay, Kathleen Lynch, and Virginia Held. Concepts developed and discussed by feminist theorists such as ‘caring for’ and ‘caring about’, emotional labour, love labour, love’s labour are introduced to students and, thereafter, their ramifications are explored in the seminar series. Such theorising deepens our understanding of care by deconstructing its component parts, challenging dominant perspectives of care in society, as well as postulating alternative constructions of the individual, that places care and interdependence at its centre.

**Introductory Bibliography**


__________, (2001) ‘When Caring is Just and Justice in Caring: Justice and Mental Retardation’ Public Culture, 13(3): 557-


Additional material will be recommended in class.

The Feminist Practice of Oral History

Dates: Thurs. 19 October and Tues. 24 October

Lecturer: Dr Marie-Annick Desplanques

As part of the Research Skills Training module, students will explore Oral History and Oral Testimony as tools for feminist analysis. They will be asked to consider the challenges of carrying out interviews in doing Women’s Studies research. The ethical dimensions of this approach will be discussed. Both theoretical and practical concerns will also be addressed.

Liberal Feminism

Dates: Wed. 25 October and Wed. 1 November

Lecturer: Dr Lilian O’Brien

In these two classes we will critically examine three different theoretical perspectives that have been adopted by feminists. These theoretical perspectives are: political liberalism, existentialism, and Aristotelian essentialism. Broadly speaking, these are examples of the “sameness approach” to sex oppression, that is, they appeal to the features shared by all people to criticize and undermine the unfairness of sex oppression.

Seminar 1:

An excerpt from The Subjection of Women, by John Stuart Mill.

An excerpt from The Second Sex, by Simone De Beauvoir.

Seminar 2:

“Human Capabilities, Female Human Beings” by Martha Nussbaum.
Feminist Literary Criticisms

Dates: Thurs. 26 October, Thurs. 2 November and Thurs. 9 November

Lecturer: Dr Anna Pilz (anna.pilz@ucc.ie)

Over the course of three sessions, we will chart the historical development of feminist literary criticism. We will pay particular attention to a) the impact of feminist theories on our reading and re-reading of literary works; b) how such theories open up new voices both in terms of female writers as well as female characters; and c) consider the relationship between feminist literary theory and canon formation within the context of teaching English Literature in the twenty-first century.

Additional reading material can be found in the accompanying seminar folder on Blackboard.

Readings for the Sessions:

Students are expected to have read the assigned texts below in advance of class. Apart from Woolf’s *A Room of One’s Own*, all reading will be available either via Blackboard or in form of a handout in advance of class.

26 October 2017:

Reading the three short texts by Woolf, please consider the following questions in particular:

- What are Woolf’s key themes in *A Room of One’s Own*?
- What are the challenges the woman author faces?

Woolf, Virginia, *A Room of One’s Own* (1929) [It is recommended you obtain your own copy and bring it to class; a few copies are in the library Boole Q+3 824.9 WOOL]


2 November 2017:


9 November 2017:

TASK:

In preparation for class, students are asked to take a look at the Field Day Anthology of Irish Writing project (1991, volume 1-3; 2001 volumes 4&5). Please browse the first three volumes, accessible in the library. On studying the table of contents and on reading the introduction, what literary history is presented here? Are there any significant omissions?

Research a couple of reviews of the first three volumes. Compare with reviews of the 2001 volumes 4 and 5.


Further Reading Suggestions


Millett, Kate, Sexual Politics (London: Virago, 1970).


**Difference and the Gendered Imaginary**

**Dates:** Tues. 31 October, Tues. 7 November

**Lecturer:** Dr Mary Edwards

During these seminars, students will be invited to challenge their assumptions about gender difference and its nature. They will first be introduced to Luce Irigaray’s insights on gender difference. Irigary’s work will be examined with a specific focus on the question of whether or not a difference exists between the male and female imaginaries, which reflects their unequal social positions. Then, Judith Butler’s theory that binary sex/gender difference is a product of the social imagination will be explored, along with its implications.

**Primary Texts:** Luce Irigaray’s “This Sex Which Is Not One” and Judith Butler’s “Subjects of Sex/Gender/Desire”. (Both texts will be made available to students in advance via Blackboard.)

**Genders, Sexualities and Feminisms**

**Dates:** Wed. 8, Wed. 15, and Wed. 22 November

**Lecturer:** Dr Emma Bidwell

Using short articles and films, these classes will interrogate our understandings and assumptions of gender theory and practice. We will discuss culture and language, and how the convergence of sex and gender presentations influence our readings of self. Finally, we will consider intersections between trans lives and feminism, and how these praxis may learn from each other. The classes will cover: The Sexed Body, Heterosexuality, Intersexuality and Transsexuality. The first session will give us the opportunity to discuss our basic understandings of gender, and no readings will be required. Throughout the sessions the readings for the next class will be provided in handout form.

**Selected Readings** for first class (these will be provided as photocopies before seminar):


**Readings for second class:**


Women and Politics

Dates: Tues. 14 and Tues 21 November

Lecturer: Fiona Buckley

Topics & Readings

Tuesday, 14 November: Women in Irish Politics


Chappell, L. and Waylen, G. (2013) ‘Gender and the Hidden Life of Institutions’, Public Administration, Vol. 91, No. 3 pp. 599–615 - this article is not specific to Ireland but good to understand the gendered nature of politics

Waylen, G. (2014) ‘Informal Institutions, Institutional Change, and Gender Equality’, Political Research Quarterly, Vol. 67(1) 212–223 - this article is not specific to Ireland but good to understand the gendered nature of politics

Lovenduski, J. (Sept 2014) ‘The Institutionalism of Sexism in Politics’, Political Insight, pp. 16 – 19 - this article is not specific to Ireland but good to understand the gendered nature of politics

Tuesday, 21 November: Quotas, Positive Discrimination and Positive Action


Mansbridge, J. et al (2005) ‘Critical Perspectives: Gender Quotas 1’, Politics & Gender, Vol. 1; No. 4


Motherhood

Dates: Thurs. 16 and Thurs. 23 November

Lecturers: Dr Anna Kingston and Dr Máire Leane

Session 1: Feminist theories on mothering/motherhood: a framework for discussion

This first session will provide a theoretical framework for thinking about women’s experiences as mothers. Firstly, we will discuss Adrienne Rich’s crucial distinction (in Of Woman Born) between the potential relationship of a woman’s power of reproduction and mothering and the patriarchal institution where motherhood remains under male control. Secondly, we will explore other, sometimes contradictory feminist theories on motherhood. For example, Nancy Chodorow (The reproduction of Mothering: Psychoanalysis and the Sociology of Gender) and Sara Ruddick (Maternal Thinking: Towards a Politics of Peace).


Session 2: Feminist theories on mothering/motherhood: construction/deconstruction

This second session will continue to apply feminist theories on mothering/motherhood to a contemporary discussion on how to challenge the social construction of motherhood. The thought provoking DVD “The Motherhood Manifesto Documentary” will be shown at the start of the session.

The teaching for this semester concludes with two seminars on the female *bildungsroman* (novel of formation). These actually belong to WS6005 Gender and Society II: Interdisciplinary Perspectives, which will be delivered in Semester 2, from January. There will be an opportunity to choose an essay question on them in Semester 2.

*Jane Eyre and Nervous Conditions*

**Dates:** Wed. 29 November and Tues. 5 December

**Lecturer:** Dr Heather Laird

In these classes, we will discuss Charlotte Brontë’s *Jane Eyre* (1847) and Tsitsi Dangarembga’s novel *Nervous Conditions* (1988). *Jane Eyre* is a female *Bildungsroman* (novel of formation) that is at the centre of the feminist literary canon. The novel traces its central character’s journey from a child on the margins of society to a successful and fulfilled woman. *Nervous Conditions*, the first published novel by a black Zimbabwean woman, can be compared to such classic texts of the Western feminist literary canon as *Jane Eyre* in that it is concerned with a girl’s path towards self-development in a society suffused with patriarchal domination. In the case of Dangarembga’s novel, however, the central female character/narrator is doubly oppressed as she is not only a girl growing up in a society that values men, but a black African growing up in colonial Rhodesia. In our discussions of these novels, we will consider Dangarembga’s treatment of this double oppression, examining the extent to which *Nervous Conditions* both draws on and critiques the Western feminist *Bildungsroman*.

**Reading:**


The First Semester Teaching Team

Emma Bidwell
Dr Emma Bidwell is an independent scholar who lectures part-time in University College Cork, University of Limerick and West Cork College. She completed her Ph.D. in U.C.C. in 2007 on Female Masculinity in the Works of Carson McCullers, has presented at a number of conferences and is a frequent speaker at Lesbian Lives in UCD and Brighton.

Fiona Buckley
Dr Fiona Buckley is a lecturer in the Department of Government, University College Cork (UCC). She specialises in gender politics, the politics of the Republic of Ireland and the scholarship of teaching and learning. In September 2013 she co-edited with Yvonne Galligan, a special issue of Irish Political Studies, which examines Politics and Gender on the island of Ireland (see Vol. 28; No. 3). This special issue was published in book format by Routledge in July 2014 - Politics and Gender in Ireland: The Quest for Political Agency. Abingdon, Oxford, UK: Routledge: Taylor and Francis

Kathy D’Arcy
Kathy D’Arcy is a poet and playwright whose special research interest is Irish women poets of the 1930s, including Blanaid Salkeld, Sheila Wingfield and Rhoda Coghill. She is currently involved in a Creative Writing PhD for which she has received an Irish Research Council Award. Her doctoral work expands on her experimentation with long-form multivocal poetic forms and with ideas about reimagining patriarchal versions of Irish mytho-history. As well as contributing to the MA in Women’s Studies, she has tutored in the English Department for several years, in the areas of writing and presentation as well as women’s literature and creative writing. She has also spent a period as poet in residence with Tigh Filí, and her second poetry collection, The Wild Pupil, was published by Bradshaw Books in 2012. Kathy originally qualified as a doctor, and has also worked in the community with families and young people in crisis. She is involved in activism on women’s issues and is one of the co-organisers of Rebels4Cork.

Marie-Annick Desplanques
Dr Marie-Annick Desplanques is Lecturer in Folklore and Ethnology at UCC and Associate Researcher at CANTHEL (Laboratoire d'Anthropologie Culturelle) at Universite Paris Descartes, Sorbonne. Marie-Annick is originally from France and came to Folklore and Ethnology via a BA, MA and DEA in English Literature and Linguistics, from Université de Haute Normandie. She received her PhD from Memorial University of Newfoundland for her research on French Newfoundland women’s communicative traditions. She was subsequently awarded a post-doctoral fellowship from the Institute of Social and Economic Research in St John's for a comparative study of Newfoundland and Irish contemporary women traditional musicians. She joined UCC in 1995 where she set up the Folklore and Ethnology Archive. Her current research interests range from Urban Ethnology to Ethnomusicology, Oral History and the digitisation of multimedia folklore archive resources. She has also been actively involved in traditional music as a listener and occasional musician, concert organiser, and record producer.

Mary Edwards
Dr Mary Edwards completed her B.A and her M.A. at the University of York (UK), before moving to University College Cork, where she studied for her doctorate. She is currently located in the Philosophy Department, where she lectures in Feminist Philosophy and the History of Philosophy. She is also the Assistant Editor of the journal Critical Horizons: A Journal of Philosophy and Social Theory and a committee member of the Irish branch of the Society for Women in Philosophy. Her research interests are in the fields of Continental Philosophy, Existentialism, Feminism, Critical Theory, and the Philosophy of Literature.
**Liz Kiely**
Dr Elizabeth (Liz) Kiely ([http://research.ucc.ie/profiles/A012/ekiely](http://research.ucc.ie/profiles/A012/ekiely)) is a senior lecturer in social policy in the School of Applied Social Studies. Her teaching / research areas include feminist social policy, youth policy, penal policy and social research methodology. She has published work in these areas. With Dr Máire Leane, she was involved in an oral history project on women’s work in Munster (1940s-1950s) funded by the HEA and she was Principal Investigator on a Government funded project on the topic of the commercialisation and sexualisation of children in Ireland. She is currently working on an IRC funded research project on fathers’ views and experiences of a supervised parent child contact service. She teaches research methodology on the Masters in Women’s Studies programme.

**Anna Kingston**
Dr Anna Kingston has an MA in Women's Studies and a PhD in Social Policy. She is actively involved in disability organisations in Ireland. Her teaching is mainly on the topic of feminism and mothering/motherhood. Current research interests are contemporary mothering, gender, care and disabilities. She has given seminars, both nationally and internationally, relating to mothers of children with special needs. Anna currently holds a part-time position as UCC CARL-coordinator (Community & Academic Research Links) promoting collaborative research between community groups and students. Her publications include: *Mothering Special Needs: a Different Maternal Journey*, London: Jessica Kingsley, 2007.

**Heather Laird**
Dr Heather Laird is a lecturer in fiction in the School of English. She was raised on a small farm outside Carrick-on-Shannon, Co. Leitrim and attended schools in Boyle, Co. Roscommon and Sligo town. She completed a doctoral thesis at University College Dublin and was the James and Mary Fox Postdoctoral Fellow with the Centre for Irish Studies at NUI Galway. She is a postcolonial scholar whose research interests include theories and practices of resistance, critical/radical historical frameworks, and Irish culture since the early nineteenth century. She is the author of *Subversive Law in Ireland, 1879-1920* (2005) and editor of Daniel Corkery’s *Cultural Criticism: Selected Writings* (2012).

**Máire Leane**
Dr Máire Leane holds the role of Dean in the office of the Senior Vice President Academic and Registrar at UCC. In this role she has responsibility for Graduate Studies and provides academic oversight of the newly established Equality Diversity and Inclusion Unit. Máire’s academic work is in the area of social policy ([http://research.ucc.ie/profiles/A012/mleane](http://research.ucc.ie/profiles/A012/mleane)) and explores how policy and legislation impact on peoples’ lives with particular reference to the spheres of sexuality, feminism, gender and disability.

**Melanie Marshall**
Lilian O’Brien
Dr Lilian O’Brien works in the Philosophy Department. She completed her Ph.D. at Brown University and worked as an Assistant Professor in the USA before returning to UCC in 2007. Her main research interests are in the Philosophy of Mind and Action, with additional interests in Metaphysics, Epistemology, and Feminism.

Jacqui O’Riordan
Dr Jacqui O’Riordan joined the School of Applied Social Studies, UCC in 2006 as part of the now BA Early Years Childhood Studies team. She is a member of the Child Migration and Social Policy research group in the School who work on a range of projects related to child migration and constructions of childhood. She previously worked as an independent researcher in Ireland and Tanzania and has contributed to a number of departments and centres in UCC, including Sociology and Adult Education. Her work in the Women’s Studies programme includes seminars on Care and Caring, Sexuality, and Women, Work and Family. Research interests include range of issues concerning equality and diversity in local and global contexts with a particular interest in the intersection between lives and livelihoods, gender and care.

Anna Pilz
Dr Anna Pilz is an occasional lecturer at University College Cork. Originally from Germany, she holds a PhD in Irish Studies from the University of Liverpool (2013). In 2014, she joined UCC’s School of English on a two-year Irish Research Council Government of Ireland Postdoctoral Fellowship, working towards her first monograph titled Woody Island: Trees, Inheritance, and Estates in Irish Writing. Her research interests include nineteenth-century British and Irish literature, women’s writing, and the intersection between literature and the environmental humanities. She has published widely on the dramatic work of Lady Augusta Gregory and the Irish Literary Revival. Most recently, she co-edited a volume of essays on Irish Women’s Writing, 1878–1922: Advancing the Cause of Liberty (Manchester University Press, 2016).

Aidan Power
Dr Aidan Power is an IRC Government of Ireland Postdoctoral Fellow, based in the discipline of Film and Screen Media. His current research project is entitled: Crises in Utopia: Contemporary Science Fiction Cinema and the European Project.” He has co-edited two collections on science fiction cinema and is currently writing a monograph on contemporary European cinemas for which he is under contract with Palgrave Macmillan. Additionally, he has published articles on British science fiction, the history of European science fiction, the films of Michael Haneke and John Ford, identity in the road movie, tourism in cinema, and film funding structures within the EU. He previously worked at the University of Bremen.
The Dissertation

Writing a dissertation

- The dissertation length will be 18,000 words to 20,000 words.
- The pass mark is 40%
- The dissertation comprises Part II of the programme and is worth 50% of the total marks. It therefore constitutes a key aspect of the course.

Working on the dissertation

- Involves a literature review and appropriate primary research and analysis.
- Involves participating in a substantial research project.
- Provides an opportunity to apply and integrate some of the concepts, theories and analytical approaches you have been introduced to during the taught months of the course.
- Involves a learning journey that is largely self-directed, self-managed and self-motivated – though it will be supervised.
- Allows students to focus on/ specialise in a selected area of interest.

Supervisors

- Provide feedback
- Provide direction where necessary.
- Ensure that students achieve the required academic standard and that the structure of the dissertation is appropriate.
- Ensure that arguments are supported with relevant evidence and that referencing is appropriate.
- Are the first markers of the dissertation.

Steps

- In early December students are required to hand in one page explaining what they wish to focus on the dissertation.
- This is forwarded to the Board of Women’s Studies for approval.
- Approval implies that the Board considers that the research topic provides scope for MA research
- Early in the second semester you will be allocated a supervisor.
- In preparation for working on the dissertation, during the period January-April you will work on a focused, critical, supervised literature review essay (WS6008).
- Students research and write the dissertation in the period April-end of September.
- At the outset of this period, it is important to draw up a timetable for submission of chapters to supervisors.

- Dissertations are handed in on the last Friday in September: Friday 28 September 2018.
Selecting a topic

- Have you already got a topic in mind?
- Choose something you find genuinely interesting as you will be living with it for a long time.
- Take a look at some previous dissertations or dissertation topics and get some idea of what is involved.
- Access to sources and other practical issues need to be considered.
- Avoid subjects that you may find stressful.
- Find out what is already known about the subject by exploring the literature and talking to people who may be able to advise you.
- Keep in mind that you are working on a dissertation (minor thesis) and not a PhD thesis. If you cannot find information on your topic, it may not be suitable as a subject.

Beginning your own research

- Identify a research question/problem.
- Ask yourself whether your aims and objectives are clear and practical.
- Am I hoping to contribute to the solving of practical/social and other problems through my research? (How you perceive the outcome will be related to the topic you select.)
- Remember that research design involves considering both theory and methodology.

Methodologies

- You will need to decide which methods are appropriate for your research.
- Ask if the methods you are considering are the most useful for finding out the information you need.
- Will you use qualitative methods/quantitative methods/a mix?
- Will you use interviews/focus groups?
- Have you the skills to use these methods…can you acquire them?

Ethical issues

- Ask yourself if there are there any ethical issues you need to consider/discuss before making your choice of topic?
- This may well be an issue for discussion with the course coordinator and/or a member of staff in whose area your research falls, or may be referred to the Board of Women’s Studies for consideration.
The Second Semester Literature Review Essay  
and Your Dissertation: using the insights gained while working on your literature review essay

(We will discuss the instructions below in class when preparing to work on the dissertation)

- The purpose of the Literature Review essay – which you will complete in the second semester - is to allow you to explore your chosen area of investigation and to familiarize yourself with the relevant debates, central issues and current research in a deeper way than might be possible if you did not begin this work until mid-May.

- Your work on the essay should enable you to formulate a specific research question for your dissertation and to place your own project within the broader area of the research you have become familiar with during your work on the essay.

- You will, of course, encounter further relevant material as you continue working on your dissertation during the summer months.

- Given that the Literature Review essay provides you with the general context of your project, however, and given that the literature you considered in writing it should be, to a large extent, relevant to your project, you should use the insights gained during preparation for the essay when you work on the Literature Review chapter in your dissertation.

We suggest that this material might be used in one of two ways, with the approval of your supervisor(s):

1. The first would involve a much condensed summary of the literature review as a dissertation chapter, or a section of a chapter. The insights gained from further research during the summer months would, of course, be integrated into this material.

2. The second would involve interspersing the insights gained when working on the literature review material in relevant sections throughout the dissertation.

In no case, however, may the Literature Review essay be taken verbatim and simply inserted in the MA dissertation.
Referencing in Essays and your Dissertation

The following is a simplified guide with detailed information on the version of the Harvard referencing system. STUDENTS ARE REQUIRED TO FOLLOW THIS REFERENCING METHOD.

PLEASE ALSO REMEMBER THAT BY REFERENCING YOUR SOURCES YOU ARE PROVIDING EVIDENCE OF THE RESEARCH YOU HAVE DONE. THIS ENHANCES YOUR WORK.

Some sample sentences have been added in the section on references within the text.

Acronyms:

Spell out an acronym in full on first using it, for example, National Women’s Council of Ireland (NWCI) and then write NWCI in the text thereafter.

You do not need to punctuate acronyms with full stops.

In a dissertation, an alphabetical list of acronyms/abbreviations should be provided at the beginning of the volume.

Numbers:

As a general rule numbers less than ten are spelled out, for example: ‘There are six golden rules.’

Percentages:

Refer to ‘per cent’ in the text and use % in tables.

Using the Harvard System (Author–Date System)

This system defines the ways in which you:
(i) refer to authors/sources in your text;
(ii) list reference sources in the bibliography at the end of your text.

You will find that on-line guides to the Harvard System vary slightly. For example, some methods bracket dates of publication while others do not, some break up references with semi-colons while others do it with full stops. Some enter author names in bibliographies in upper-case text.

The following examples are intended as a simplified guide to the method we require.
References within the Text

You must provide information on your sources when you:
1. refer to an author;
2. quote an author;
3. summarise or paraphrase an author’s ideas;
4. quote factual information;
5. quote statistics or enter figures, tables, diagrams etc

Ensure that all sources referred to are entered in your bibliography – and do build the bibliography as you work.

References should contain:

- the author’s surname;
- the year of publication;
- and the page number (in the case of a direct quote, reference or to direct readers to sources of ideas);

We require in-text references in this format and with this punctuation:

Open bracket / author name / comma / year / colon / page number / close bracket

e. g., (Murray, 2005: 14).

Where to place references

1. Do they fit naturally with the author’s name?

   Where the reference occurs in the text may relate to whether or not the author’s name fits naturally into the text.

   For example:

   As Jameson (2002: 25) suggests ....
   Wilson’s study (2005: 108) identified a number of factors ...

2. End of sentence references:

   References that occur at the end of a sentence occur before the full stop, except in displayed quotations (an issue explained later), where the reference occurs after the full stop.

   For example:

   Vulnerable groups, as Heath points out, were considered to include ‘children, women and the working-classes’ (Heath, 2010: 51).
Further points relating to referencing:

(a) When you are referring to an author’s broad theory, the central thesis developed in a work, it is permissible to refer to author and date –

For example:

In her well known study Anthony (2005) suggested …

(b) A string of references cited together in a text may be listed in chronological or alphabetical order –


(c) When the same author has published more than one work in the same year, distinguish references by adding ‘a’, ‘b’, ‘c’ to the date, e.g. Garvey (1991), Garvey (1991a), Garvey (1991b). Letters should be assigned according to the order in which the works are referred to in the text.

(d) Where a work has three or more authors or editors, the name of the first author or editor is given in the text followed by ‘et al.’; all author or editors’ names should be given in the corresponding bibliographical entry.

(e) When citing an anonymous work, acknowledge it in the text as anonymous, e.g. (Anonymous 1945); for unsigned works use the name of the journal or periodical e.g. (Irish Independent 1998).

(f) When referencing a web site in the text, you may know the names of authors of some sites or the organisations that maintain them. It is simpler to use these names when referencing in the text than to enter the website address at the end of a sentence. As indicated in the section on bibliography below, the site name, address and date when accessed are entered in the bibliography.

Quoting Within the Text

- If you quote directly from an author you must give details of author, year and page and make sure that you have included the source in the bibliography.

- Short quotations (less than 30 words or up to two lines) should be enclosed in single inverted commas and quoted in the text.

- Double inverted commas are used when there is a quote within a quote. For example: ‘For British colonists, “the imperial conquest of the globe found both its shaping figure and its political sanction in the prior subordination of women as a category of nature.”’ (Note that the rule is: doubles within single quotation marks (as above), and conversely, singles within double quotation marks.)
Displayed quotes /longer quotes are:

- set out separately, **indented and single spaced** to distinguish them from the text;
- **not** enclosed in inverted commas.
Referencing displayed / longer quotes

Details of the author, date and pages usually follow these quotes either at the end of its last sentence (In which case – unlike the format for quotes in the text - they are placed after the full-stop) or just below it. (Again, make sure that you have included the source in your bibliography.)

For example:

Some were clear-cut: cancer of the womb or breast, severe heart disease, obstetrical histories indicating a dangerously high risk, acute psychological disorders, and other conditions such as renal failure and hypertension that had not responded to treatment and that an experienced physician considered would affect the life-expectancy of the mother.

(Solomons, 1992: 72)

An alternative approach, in which the reference appears in the text preceding the quote, is illustrated by the following quotation from Jennifer D’Arcy’s 1999 chapter ‘Gender and Irish Social Policy in Gabriel Kiely et al. (1999). Irish Social Policy in Context, Dublin: UCD Press.

The importance of the citizen as actor is identified by Lister (1998:38). She argues that:

To act as a citizen requires first a sense of agency, the belief that one can act, acting as a citizen especially collectively in turns fosters that sense of agency. This agency is not simply about the capacity to choose and act but it is also about a conscious capacity which is important to the individual’s self-identity.

If you omit a section of a quote you indicate this with three dots …:

‘There was a sense of scratching the surface and finding that the social problems of the real Ireland affected most families in some way. … the campaign … opened up a range of issues including the problems faced by single parents’ (Leahy, 2003: 9).

Figures, tables, diagrams etc.

Figures, tables, diagrams etc. must be numbered.

Footnotes and Endnotes

Using the Harvard system means that there is rarely a need to include footnotes/endnotes and they should be avoided if possible. If something arises that requires further explanation and you must use a footnote/s these notes should be numbered sequentially and appear at the foot of the page/s in question. The alternative is to place an endnote at the end of the essay/chapter/end of the text of the dissertation.
Constructing a Bibliography

The bibliography includes **full citation details of works you have used in your research**. It is particularly important to check over your text and ensure that you have included in the bibliography every work you have directly cited. It is a good idea to construct your bibliography as you do your research. Enter each source as you use it. It can sometimes be difficult to retrace everything and pull together the bibliography at a later date.

The bibliography should be in **alphabetical order (by surname of the author)** and should include surname and initials, year of publication, title, place of publication and publisher – as per the Harvard method.

Print and web journal articles, websites, newspaper, archive or other sources should also be included in the bibliography.

**Referencing style in the bibliography**

**Books**
Author Surname, Author Initial. (Year of Publication), *Title of Book*, Edition *{if not the first}* Place Published: Publisher.

**Edited Books**
Editor Surname, Editor Initial. (Year of Publication) (ed.), *Title of Book*, Place Published: Publisher.

**Article in a Book**
Author Surname, Author Initial. (Year of Publication), ‘Title of Article or Essay’, in Editor Initial. Editor Surname (Date Published), *Title of Book*, Place Published: Publisher, Page Nos.

**Article in a Book with two Authors**
Author Surname, Author Initial. and second author Surname, Initial. (Year of Publication), ‘Title of Article or Essay’, in Editor Initial. Editor Surname (Date Published), *Title of Book*, Place Published: Publisher, Page Nos.

**Article in a Journal**

**Newspaper/Periodical Article**
Author Surname, Author Initial. (Year of Publication), ‘Title of Article’, *Title of Newspaper/Periodical*, Day and Month, Page Nos.

**Unattributed articles are listed under title:**
*Title of Newspaper/Periodical* (Year of Publication), ‘Title of Article’, Day and Month, Page Nos.

**Conference Paper (Published)**
Author’s Surname, Initials. (Year of Publication), ‘Title of Contribution’ in Editor Initials. Editor Surname (ed.) *Title of Conference Proceedings*, Date and Place of Conference, Place of Publication: Publisher, Page Numbers.

(Apply as appropriate to unpublished conference papers)
Publication from a Corporate Body
(e.g. a government department or other organisation)

Name of Issuing Body (Year of Publication), *Title of Publication*, Place of Publication: Publisher, Report Number (where relevant).

Thesis
Author’s Surname, Initials (Year of Publication) *Title of Thesis*, Designation (e.g. Ph.D.), Name of Institution to which Thesis was Submitted.

Electronic Material
Reference to web pages/sites and e-books:

Author/Editor Surname, Initials. (Year) *Title*, Place of Publication, Publisher (if ascertainable), available from: URL [accessed (Date)].


Reference to e-journals:
Author’s Surname, Initials. (Year) ‘Title’, *Journal Title* [online], Volume No.(Issue No.), Location within Host, available from: URL [accessed (Date)].


Translation

Miscellaneous
When the same author has a number of publications, these are placed in order with the most recent first.

Alphabetically, in a reference list, 'Mc' is treated as if it was the same as 'Mac'.

When the same author has a number of publications in the same year, say, 2008, the one that occurs first in the text is ‘2008a’, the one that occurs second in the text is ‘2008b’, the next ‘2008c’, etc.
Student Name: ...........................................................

Student Number: ...........................................................

Essay Number:.............................

Essay Title: ...........................................................

Teaching team member (s) ...........................................................

Word Count: .................

Declaration:

I declare that the accompanying essay is entirely my own work. It is not based on any existing essay or dissertation previously submitted or prepared by either myself or any other student. All quotations, ideas and arguments drawn from the work of published authors and the internet are duly acknowledged.

Please sign the declaration at this point: ...........................................................

Due date:.................................

Submission date: ...............................