

UCD Humanities Institute Research Writing Group 1 2013-2014

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The UCD Humanities Institute Research Writing Group meets every month for ninety minutes to discuss a short piece of research writing (draft thesis chapter, conference paper, article, book chapter, funding proposal and so on) by a member of the group. Group members read the sample in advance and discuss it in depth with the author. This process facilitates the author thinking through their ideas in a supportive and encouraging environment, guided by the other members of the group. The group is interdisciplinary and is open to PhD students and postdoctoral researchers.

(Note: This group is currently full. If you are interested in joining another group, contact Dr Noreen Giffney, UCD Humanities Institute: noreen.giffney@ucd.ie)

Venue: Room H204, Humanities Institute, University College Dublin. A campus map is available to download here: www.ucd.ie/maps

Group Members: Valeria Bandecchi, Dr Giulia Bruna, Geraldine Canavan, Catherine Casey, Monica Insinga, Eileen Lee, Marcus Richey

DATE & TIME	AUTHOR	FACILITATOR
Thursday 17 October 2013 @ 11 am-12.30 pm	Monica	Geraldine
Thursday 14 November 2013 @ 11 am-12.30 pm	Marcus	Monica
Thursday 12 December 2013 @ 11 am-12.30 pm	Giulia	Marcus
Wednesday 22 January 2013 @ 11 am-12.30 pm	Catherine	Giulia
Wednesday 19 February 2013 @ 11 am-12.30 pm	Eileen	Catherine
Wednesday 26 March 2013 @ 11 am-12.30 pm	Geraldine	Eileen
Wednesday 23 April 2013	Valeria	Geraldine

GROUP MEMBERS

Valeria Bandecchi has submitted her PhD thesis in linguistics. Her doctoral dissertation is the lexicalisation of the manner-of-motion component in motion verbs. Her project aimed at establishing what is the place of manner-of-motion component in a formal analysis of lexical items like 'to run' and 'to walk', how a structural decomposition of their lexical semantics can account for their syntactic properties, and above all how it can help state in precise and predictive terms the locus of typological opposition between English-type 'satellite framed' languages and Romance-type 'verb-framed' languages. Her theoretical analysis was completed by an in-depth psycholinguistic investigation. Her research has been funded by the Irish Research Council for Humanities and Social Sciences and she has also been awarded by NetWords: the European Science Foundation Research Networking Programme on Word Structure. She has been selected for presentation at a number of high-profile venues, including the Linguistic Symposium on Romance Languages 41 (Ottawa, 5-7 May 2011).

Dr Giulia Bruna is a Research Associate of the UCD Humanities Institute. She earned a PhD in English from University College Dublin in 2012 and she has taught as a Teaching Assistant in the UCD School of English, Drama & Film since 2009. Her doctoral work centres on J.M. Synge's travel non-fiction. She has published articles on Synge's travel writings in academic journals and edited collections. Her most recent article has been published in *Global Literary Journalism Exploring the Journalistic Imagination* edited by Richard Keeble and John Tulloch (2012). She has presented at a number of international gatherings and organised a conference on the Irish Revival. She is currently adapting her thesis into a book and working on a postdoctoral project which examines travel narratives about Ireland during the Irish Revival in their intersection with issues of nationalism. Her research interests include travel literature, Synge, the Irish Revival, nineteenth- and twentieth-century Irish literature and drama, literary journalism, postcolonial theory and ecocriticism.

Geraldine Canavan is in the third year of her PhD in the UCD School of Art History & Cultural Policy. Her doctoral thesis is an examination of representations of Queen Victoria from the year of her widowhood in 1861 until her demise in 1901. Of particular research interest is Victoria's transition into widow's weeds and the resultant visual effect not only on her as queen but also on Victorian women in general. Victoria was queen, one of the most significant positions in the country, at a time when many women were striving for the right to be educated, to vote, to work and to be considered as equal and productive members of their society. In 2012, Geraldine presented a paper on 'Notions of Old and the Older Woman' at the IAAH Study Day (Irish Association of Art Historians).

Catherine Casey is a PhD student in the UCD School of English, Drama & Film. Her PhD is entitled 'The Masculinity of Space in David Mamet: Space, Masculinity and Power in Selected Works of David Mamet'. Her research focuses on space and masculinity in American drama specifically in selected works of David Mamet. To date her research has dealt with a great deal of contextual material which is both useful and necessary to her study. She has acquired a wealth of knowledge about the cultural context, including historical, sociological and political ideology of the time(s) in the US. This material is being used to form the basis of her introduction, while also being integrated in her approach to analyses in the works selected. Her study has also covered critical analyses of the following plays: *American Buffalo*, *Sexual Perversity in Chicago*, *Glengarry Glen Ross* and *Oleanna*.

Monica Insinga is in the final year of her PhD at University College Dublin under the Graduate Research and Education Programme in 'Gender, Culture and Identities' funded by the Irish Research Council for the Humanities and Social Sciences. Her thesis is a critical and comparative analysis of a number of works by the Italian playwright Luigi Pirandello, Nobel Prize for Literature in 1934, and the internationally acclaimed Irish dramatist Marina Carr in terms of alternative identities, spaces and fates in modernist, postmodernist drama as well as theatre in vernacular. Monica presented at a

number of conferences of Irish studies, Theatre studies as well as Comparative studies, including IASIL, ISTR and Pirandello Studies. She has co-organised two conferences, including 'The European Avant-Garde, 1890-1930', funded by the UCD Graduate School of Arts and Celtic Studies, after which she co-edited a peer-reviewed collection of essays entitled *The European Avant-Garde: Text and Image*, published by Cambridge Scholars Press in 2012. In 2010 she published her first peer-reviewed article for the *Pirandello Studies* journal. Monica was a Visiting Scholar in Boston College in 2010, where she returned in 2011 as Guest Lecturer for the Department of Romance Languages.

Eileen Lee is a PhD student in the UCD School of Art History & Cultural Policy. She trained in nursing and midwifery between 1983 and 1995, and completed a BA in Fine Art at NCAD in 2004 and an MA in Visual Culture in 2009. She worked with some interior decorators and architects as an artist between 2009 and 2010. She also taught art (voluntarily) to the senior citizens in Ashbourne in 2005-2008. She presented on her research in NCAD a few times. Since then, she has been researching the criticism of Irish art between 1750 and 1904. The focus of her research is the newspapers, magazines and periodicals and any literature connected with her topic from the years 1750 onwards.

Marcus Richey is originally from Kansas, USA, has lived and lectured for twenty years in Sweden and relocated to Dublin in March 2013. He is a PhD candidate at the University of Gothenburg, Sweden, and his dissertation title is 'Man Down: Odysseys of Patriarchal Dissolution in Postmodern American Fiction and Film'. His authors are Paul Auster, Don DeLillo, and the Coen Brothers. The research involves texts where the central male character embarks upon a journey of self-destruction. The protagonists are driven by an often inexplicable need for self-sabotage. In various ways there is a desire to suffer, experience humiliation and powerlessness, and ultimately, unravel with no hope of reconstruction. He argues that such masochistic odysseys can be read as symbolic of a profound and desperate need among some men to undo themselves and their complex network of relationships, their status, their place in the world as men. His aim is to investigate to what extent this embrace of powerlessness and loss can participate in a feminist project to expose and deconstruct patriarchy. If these texts are read in a manner that examines a drive to self-destruct as a desperate yearning to dissolve man's gendered privilege, what issues, questions and difficulties then arise?