

SAINT LOUIS UNIVERSITY MADRID
ENGL 4650 – SPECIAL TOPICS IN IRISH LITERATURE: IRISH WRITERS AND NATIONAL IDENTITY

Course Information Fall Semester 2015

Schedule: TR 5:30-6:45 (17:30-18:45)

Credits: 3 – CRN: 18005

Prerequisites: ENGL 1900; at least one 2000-level English course recommended

Aula/classroom: San Ignacio Hall, Room B

Professor: Matthew Kineen, PhD – mkineen@slu.edu

Office: Part-time English and Spanish Faculty Room, San Ignacio Hall, 3rd Floor

Office hours: Tuesday 4:15-5:15 or by appointment

Course Description and Objectives

What is Ireland and what does it mean to be Irish? The answers to these questions may seem obvious to us now, facts of the world we live in, but these are precisely the issues that politicians, artists and intellectuals were debating at the turn of the twentieth century. In the long process of resistance to British rule and colonization, which culminated in the Easter Rising of 1916 and the Anglo-Irish War of 1919-1921, many in Ireland hoped to create a new sense of national identity, a way of seeing themselves that did not derive from the English occupiers of the island. Irish literature of the late-nineteenth and twentieth centuries presents a remarkable documentation of this complicated and often contradictory process of rebellion, liberation and self-definition. This course examines several important Irish writers and their attempts to *write* Ireland and give readers and theater audiences a sense of what it really meant to be Irish in such troublesome times.

Students in ENGL 4650 read works by some of the leading figures of modern Irish literature. The course focuses on the cultural and historical background these writers worked in, examining literary movements such as the Celtic Revival and modernism, and making connections between what we read and the history and politics of the times. Particular interest will be placed on notions of personal and national identity, and how these issues are examined in the literary texts. We will focus on a series of keywords and concepts related to the specific topic as well as to literature and the language arts in general. Along the way, students will also continue to develop critical reading and communicative skills, focusing primarily on a series of research exercises, writing assignments and exams.

Required reading materials (available at SLU bookstore)

Elizabeth Bowen, *The Last September*

James Joyce, *A Portrait of the Artist as a Young Man*

John McGahern, *Amongst Women*

Course Reader:

J. M. Synge, *The Playboy of the Western World*

Sean O'Casey, *The Plough and the Stars*

Selected stories from *The Oxford Book of Irish Short Stories*, ed. William Trevor

Materials on SLU Blackboard:

Selected poetry and essays by W. B. Yeats

Selected poetry and essays by Seamus Heaney

Recommended reading materials (on reserve in the SLU Madrid Library, San Ignacio Hall)

Castle, Gregory. *Modernism and the Celtic Revival*. Cambridge University Press, 2001.

Deane, Seamus. *Strange Country: Modernity and Nationhood in Irish Writing since 1790*. Oxford University Press, 1999.

Fitz-Simon, Christopher. *The Abbey Theatre: Ireland's National Theatre, The First 100 Years*. Thames & Hudson, 2003.

Howes, Marjorie. *Yeats's Nations: Gender, Class, and Irishness*. Cambridge University Press, 1999.

Kiberd, Declan. *Irish Classics*. Harvard University Press, 2002.

-----, *Inventing Ireland*. Harvard University Press, 2006.

Modern Irish Drama. Ed. John P Harrington. W. W. Norton & Company, 1991.

Murray, Christopher. *Twentieth-century Irish Drama: Mirror up to Nation*. Syracuse University Press, 2000.

Yeats, W. B. *Yeats's Poetry, Drama, and Prose: Texts, Contexts, Criticism*. Ed. James Pethica. W. W. Norton & Company, 2000.

The Vintage Book of Contemporary Irish Fiction. Ed. Dermot Bolger. Vintage, 1995.

Grading Rationale

Attendance, preparation and participation	15% (includes short story presentation)
Response papers (3) and research exercise	20%
Mid-term exam	20%
Literary essay (8-10 pages)	20%
Final exam (cumulative)	25%

Attendance

Regular and punctual class attendance is mandatory. More than two unexcused absences will result in a lowered grade. The professor will notify students as soon as attendance problems arise.

Preparation and Participation

Careful preparation of all reading assignments, discussion questions and other coursework is required. Minimum reading assignments are listed in the syllabus, but students are encouraged to get ahead in reading whenever possible and to consult recommended background

materials. All students are expected to participate in class discussion, to voice their interpretations and opinions regarding the course material. The Irish short story presentation is included in the participation grade.

Written Assignments Due dates for response papers, essays and other assignments are listed in the syllabus; topics for response papers and essays will be distributed in class. All writing assignments must be submitted via Blackboard / Turnitin prior to class on the date assigned and completed following MLA style guidelines. Late submissions will fall one-half letter grade per class.

Mid-term and Final Exams

The dates for the mid-term and final exams are listed in the syllabus; we will discuss the structure of the exams in class. Any student who does not notify the professor in advance that he/she will not attend the exam will receive an F. Make-up exams will only be granted in legitimate cases; rescheduling of a final exam requires the consent of the SLU Madrid Dean.

Plagiarism Policy

Plagiarism constitutes a violation of academic integrity and may result in an F grade on a paper or an F grade for the course. You must always properly cite your sources and acknowledge work that is not your own. Ask your professor or the SLU Madrid Writing Center about the correct ways of documenting and citing sources. Please review the SLU statement on academic integrity at the end of this document.

University Accommodation Statement

In recognition that people learn in a variety of ways and that learning is influenced by multiple factors (e.g., prior experience, study skills, learning disability), resources to support student success are available on campus. Students who think they might benefit from these resources can find out more about:

Course-level support (e.g., faculty member, departmental resources, etc.) by asking your course instructor.

University-level support (e.g., tutoring/writing services, Disability Services) by visiting the Academic Dean's Office (San Ignacio Hall) or by going to http://spain.slu.edu/academics/learning_resources.html

Students who believe that, due to a disability, they could benefit from academic accommodations are encouraged to contact Disability Services at +34 915 54 58 58, ext. 204, send an e-mail to counselingcenter-madrid@slu.edu, or to visit the Counseling Office (San Ignacio Hall). Confidentiality will be observed in all inquiries. Course instructors support student accommodation requests when an approved letter from Disability Services has been received and when students discuss these accommodations with the instructor after receipt of the approved letter.

Laptops, cell phones, tablets, etc.

Electronic devices may be used to access course materials in the classroom (e-books, online materials). Otherwise, all laptops, cell phones, tablets, etc. must be turned off prior to the beginning of class. Students using such devices for purposes unrelated to the course will be asked to leave the classroom. Students requiring laptops for taking notes must see the professor for permission.

SLU Madrid Statement on Collection of Student Work for Assessment

Saint Louis University - Madrid Campus is committed to excellent and innovative educational practices. In order to maintain quality academic offerings and to conform to relevant accreditation requirements, we regularly assess our teaching, services, and programs for evidence of student learning outcomes achievement. For this purpose we keep on file anonymized representative examples of student work from all courses and programs such as: assignments, papers, exams, portfolios, and results from student surveys, focus groups, and reflective exercises. Thus, copies of your work for this course, including response papers, research exercises, exams and essays, may be kept on file for institutional research, assessment and accreditation purposes. If you prefer that Saint Louis University-Madrid Campus does not keep your work on file, you will need to communicate your decision in writing to your professor.

ACADEMIC INTEGRITY

The following is a statement of minimum standards for student academic integrity at Saint Louis University.

The University is a community of learning, whose effectiveness requires an environment of mutual trust and integrity, such as would be expected at a Jesuit, Catholic institution. As members of this community, students, faculty, and staff members share the responsibility to maintain this environment. Academic dishonesty violates it. Although not all forms of academic dishonesty can be listed here, it can be said in general that soliciting, receiving, or providing any unauthorized assistance in the completion of any work submitted toward academic credit is dishonest. It not only violates the mutual trust necessary between faculty and students but also undermines the validity of the University's evaluation of students and takes unfair advantage of fellow students. Further, it is the responsibility of any student who observes such dishonest conduct to call it to the attention of a faculty member or administrator.

Examples of academic dishonesty would be copying from another student, copying from a book or class notes during a closed-book exam, submitting materials authored by or editorially revised by another person but presented as the student's own work, copying a passage or text directly from a published source without appropriately citing or recognizing that source, taking a test or doing an assignment or other academic work for another student, tampering with another student's work, securing or supplying in advance a copy of an examination without the knowledge or consent of the instructor, colluding with another student or students to engage in an act of academic dishonesty; and making unauthorized use of technological devices in the completion of assignments or exams.

Where there is clear indication of such dishonesty, a faculty member or administrator has the responsibility to apply appropriate sanctions. Investigations of violations will be conducted in accord with standards and procedures of the school or college through which the course or research is offered. Recommendations of sanctions to be imposed will be made to the dean of the school or college in which the student is enrolled. Possible sanctions for a violation of academic integrity include, but are not limited to, disciplinary probation, suspension, and dismissal from the University. 4/21/04

SYLLABUS (Fall 2015)

Week 1

Tuesday 1 September

- General Introduction: course materials, procedures and objectives
- Background information and reading questions for poetry and essays of W. B. Yeats

Thursday 3 September

- Course Introduction—Writing Ireland: Literature, History, Culture and Language
- Topic: W. B. Yeats and the quest for Irish identity
- **read** Yeats essays and poems (SLU Blackboard)

Week 2

Tuesday 8 September

- Topic: W. B. Yeats: Irish poet, public man, modern mystic
- **read** poems by W. B. Yeats (SLU Blackboard)

Thursday 10 September

- Yeats conclusions; interpretive exercise due – response paper 1
- Introduction to J. M. Synge, *Playboy of the Western World*

Friday 14 September: Last Day to Drop a Class without a Grade of W and/or Add a Class; Last Day to Choose Audit (AU) or Satisfactory/Unsatisfactory (S/U) Options

Week 3

Tuesday 15 September

- Topic: Language, characters and everyday Irish life in Synge's *Playboy*
- **read** Synge, Author's Preface and *Playboy of the Western World*, Act I (course reader)

Thursday 17 September

- Topic: J. M. Synge and 'the West' – in search of Ireland; the Church and the British in *Playboy*
- **read** Synge, *Playboy*, Act II (reader)

Week 4

Tuesday 22 September

- Topic: *The Playboy of the Western World* and the Abbey Theater riots
- **read** Synge, *Playboy*, Act III (reader)

Thursday 24 September

- Synge conclusions; response paper 2 due
- Introduction to James Joyce, *A Portrait of the Artist as a Young Man*

Week 5

Tuesday 29 October

- *Portrait*: coming to consciousness in Ireland in the 1890s – voices of authority, symbols of identity
- **read** *Portrait* Chapter I (3-61, Penguin Modern Classics edition) and notes to text (SLU Global)

Thursday 1 October

- Tides of influence in Dublin: A.M.D.G; "hollowsounding voices"; fathers and sons; the body and the fall
- **read** *Portrait* Chapter II (62-108) and notes to text

Week 6

Tuesday 6 October

- Joyce and Catholicism; Writing Stephen Dedalus: literary modernism, inner states, stream of consciousness
- **read** *Portrait* Chapter III (109-158)

Thursday 8 October

- Material Dublin; language and identity; the liberal arts;
- **read** *Portrait* Chapters IV and V.1 (159-235)

Week 7

Tuesday 13 October

- Joyce, the artist and the "uncreated conscience of the race" – where does Irish writing go from here?
- **read** *Portrait* Chapter V (235-276)

Thursday 15 October

- Mid-term exam – Yeats, Synge, Joyce

Week 8

Tuesday 20 October

- Introduction to Sean O'Casey, *The Plough and the Stars*

- **read** *The Plough and the Stars*, Act 1
- Research presentation 1: “Language, Ideology and National Identity”

Thursday 22 October

- Speech and rhetoric in Dublin, 1916; O’Casey, writing the brogue
- **read** *Plough and Stars* Act 2

Week 9

Tuesday 27 October

- The Easter Rising, 1916; allegiances, real and imaginary in *The Plough and the Stars*
- **read** *Plough and Stars* Acts 3 & 4
- Research presentation 2: “Religion, Identity, State and Society”

Thursday 29 October

- O’Casey, conclusions – modern heroes, modern tragedy?
- Introduction to Elizabeth Bowen, *The Last September*: Ireland and the Protestant Ascendency

Thursday 29 October: Last Day to Drop a Class and Receive a Grade of W

Week 10

Tuesday 3 November

- **read** *Last September* Part One, Chapters One to Five
- Research presentation 3: “Republicanism, Nationalism and Unionism”

Thursday 5 November

- Topic: Writing Anglo-Irish consciousness
- **read** *Last September* Parts One and Two

Week 11

Tuesday 10 November

- Topic: the “Big House” and the Irish Revolution
- **read** *Last September* Part Two
- Research presentation 4: “Irish Feminism”

Thursday 12 November

- Bowen, conclusions: things fall apart
- **read** *Last September* Part three; response paper 3 due

Week 12

Tuesday 17 November

- Irish short stories: **read** stories by Liam O’Flaherty, Sean O’Faolain and Frank O’Connor (course reader)
- Research presentation 5: “Migration and Diaspora”

Thursday 19 November

- Irish short stories: **read** stories by Michael McLaverty, Bryan MacMahon and Mary Lavin

Week 13

Tuesday 24 November

- Irish short stories: **read** stories by Brian Friel and Edna O’Brien
- Research presentation 6: “The Cultural Effects of the Famine”

Thursday 26 November

- Introduction to John McGahern, *Amongst Women*: Who was Michael Moran?; **read** *Amongst Women* (1-61)

Week 14

Tuesday 1 December

- McGahern: Irish generations and aspirations – migration and diaspora; **read** *Amongst Women* (62-124)

Thursday 3 December

- McGahern: the old man and the land – Moran, Great Meadow, and a sense of place; **read** *Amongst Women* (124-184)

Week 15

Tuesday 8 December - Holiday

Thursday 10 December

- McGahern, conclusions – the story as allegory
- read selected poems by Seamus Heaney (SLU Global); course conclusions and exam preparation
- Literary essay due (8-10 pages)

FINAL EXAM (cumulative) – Friday 18 December 15:30-18:30 (3:30-6:30pm)