**English 383: Themes in Irish Literature/Spring 2016**

Dr. Patricia Gott Office: 318 CCC **Office Phone**: 346-4347 **Email**: [pgott@uwsp.edu](mailto:pgott@uwsp.edu)

Office Hours:

--Tuesdays: 3:30-4:15

--Wednesdays: Electronic Office Hour from 1-2 (I’m online then)

--Thursdays 11:30-12:15/--Other times by appointment

*\*\*Please be sure to check your campus email on a daily basis, as I regularly send out announcements via email. Also make sure to use university email for all correspondence as emails from all other accounts goes into my junk mail account.*

Cell phone/Laptop policy (PLEASE READ AND COMMIT TO MEMORY!): In order to maximize our class time, this is a text free zone. Use of cell phones and other devices in class, unless for a specific class purpose, IS PROHIBITED. I will deduct points from your final grade if I observe you texting during class. If you use a laptop to take notes, please sit near a wall so that others are not distracted by your screen; also please refrain from using your laptop during the discussion portion of the class.

Recording Policy: Students may not make audio, video, or photographic recordings of lectures or other class activities without written permission from the instructor. Anyone violating this policy will be asked to turn off the device being used. Refusal to comply with the policy will result in the student being asked to leave the classroom, and possibly being reported to the Dean of Students.

**Required Texts (To be purchased):**

Doyle, Roddy. *Paddy Clarke, Ha, Ha, Ha.*

Doyle, Roddy. *The Woman Who Walked into Doors.*

McCourt, Frank. *Angela’s Ashes.*

**Text Rental:**

John Harrington. *Modern and Contemporary Irish Drama*. Second Ed.

James Joyce. *Dubliners: The Critical Edition.*

W.B. Yeats. *Collected Poems*. Second Revised Edition.

**Handouts**: Handouts will be made available in class and may also be placed on e-reserve. Please let me know if you are unable to access e-reserve. *(We may also read Edna O’Brien’s The Country Girls available on e Reserve as well.)*

**Course Introduction**: From Chapter 5 of Joyce’s *Portrait of the Artist as a Young Man*: “Welcome, O life! I go to encounter for the millionth time the reality of experience and to forge in the smithy of my soul the uncreated conscience of my race.”

James Joyce couldn’t stop obsessing about Ireland long after he left his home country. W. B. Yeats forged a Celtic and Irish national identity for his countrymen and women via his plays and poems. Frank McCourt left for America TWICE but remained a distinctively Irish writer. Roddy Doyle is now breaking ground as one of Ireland’s funniest and pathos-filled writers. Through their classic works, these writers demonstrate that the impact of Irish culture and history has been an indelible one on modern and contemporary literature. We will read, examine and discuss their works and those of other novelists, poets, playwrights and filmmakers to elucidate key themes of the Irish national identity. Some of these themes will include Irish nationalism, mysticism, gender issues, politics and romance.

You will find that the Irish write on universal films but also cover territory unique to their experience as a colonial power occupied by a very powerful adversary. As such, they have produced a unique literature. You may also find the readings for this semester to be lengthy and difficult but worthwhile. At points, you will encounter vocabulary from the Irish language and culture that can present a challenge. Please ask questions as needed and make every attempt to reread the material and reflect often about it. Doing so will produce rewards for you.

**Here’s what I expect of you as we read and talk together this semester. I’d like you to:**

-- to read widely and carefully and annotate as you do;

-- to be prepared to expand your appreciation of literature written by some of the modern Irish writers we will be discussing;

--to write mindful and carefully thought out papers that elucidate and illustrate key themes of the works under consideration;

--to make sure you submit original work for this course;

--finally, to locate directions for future reading and reflection. In this vein, feel free to bring in additional texts/films/ideas as they occur to you.

**Required Work/Grade Breakdown:**

--One short report (three typed pages minimum) for one of the longer works we read (*Paddy Clarke, Ha Ha Ha*; *The Woman Who Walked into Doors*, Joyce’s *Dubliners*, McCourt’s *Angela’s Ashes*) that discusses some of the major thematic concerns. (35% percent). \*Note that I would like you to submit these reports as we complete that week’s discussion of the novel. In other words, if you choose to write on Doyle’s *The Woman Who Walked into Doors*, the report in response to this novel will be due by the beginning of the class on Week 13. The response to a story or two from Joyce’s *Dubliners* would be due on Week 6 (etc.)

--Frequent in-class freewrites (20% total); length will range from a minimum of one –half of a page to one full page; I will discuss the approach and topics at a later date. Please note that we will be exchanging our in-class writing as a way of facilitating discussion. *I may also include a presentation grade of one of your reports in this in-class grade.*

--One longer paper (six pages minimum, twelve pages maximum) that focuses on one or more of the assigned texts (your choice) and identifies central issues present in one of the assigned works (45%). You may choose to develop ONE of your shorter reports into this paper. No matter your direction, you response should go into detail and present your ideas in a sophisticated and readable fashion. The graduate students in the class will want to incorporate research into their papers and we will meet to discuss your requirements.

**Paper Due Dates**: Papers, reading responses and freewrites are due the day indicated on the syllabus. Late papers will be docked a letter grade if they are not handed in the day they are due. I will not accept late assignments one week beyond the due date except in the case of a documented illness or family emergency. **Please do not email me your papers.**

**Attendance Policy**: Since this class meets once a week and is based around discussion, it is imperative that you attend regularly to get the complete experience. **Missing more than two classes with an unexcused absence may cause your final grade to be lowered by one letter grade (i.e., A to A-) for each absence**. In the case of religious holidays and college events, you must notify me in writing one class period in advance of an absence and complete the required work ahead of time. You are also responsible for acquiring any notes, handouts, or assignments you miss; also please note that I cannot make up class periods for individuals who choose to miss class. **I DO NOT NEED TO KNOW WHY YOU ARE OR WILL BE ABSENT—UNLESS YOU ARE DEALING WITH A SEVERE AND/OR CONTAGIOUS ILLNESS THAT NECESSITATES YOU MISSING MORE THAN A CLASS OR TWO** in which case you should email me about this. I will require a doctor’s note in this event. In this case, please contact me to make arrangements for making up work and dealing with your absences. Please try to avoid excessive tardiness and leaving early. If you know you will need to arrive late to class more than once or twice a semester, please let me know ahead of time.

**Grading Policy**: To put simply, an A represents superior work, B is above average, C is average, D indicates below average work, and an F is a failing grade. Invest sufficient time and energy in the course, and you should do well. Note: Incompletes can be given only in the case of a medical emergency. SCALE: A = 94-100 % A- = 90-93% B+ = 87-89%

B = 83-86% B- = 80-82% C+ = 77-79%C = 73-76% C- =70-72% D+ = 67-69%

D = 63-66% D- = 60-62% F = 0-59%

**Academic Dishonesty**: All of the writing you do in this class must be your own original work, reflecting your own thinking and learning process. Copying from the work of a present or former student, as well as copying from books or the Internet without citing the source, is cheating. This kind of cheating has serious consequences for everyone involved. In the work world, it can result in legal action, and for student writers, it can result in a failing grade for the assignment or for the course. If you do not cite and acknowledge any material used in your papers, you run the risk of failing the assignment(s) and you may indeed flunk this course.

**Brief Reminder of MLA Documentation**: In your papers and presentations, if you use a source other than the Norton Anthology, you must acknowledge the source, both in text and on a Works Cited page. For text citations, use parenthetical references instead of footnotes. The first time you quote from the text, use the author’s name and page number (Woolf 1966). Henceforth, you only have to include the page number in the rest of the paper until you move to another source. For in class freewrites, you don’t need to include a Works Cited page UNLESS you cite sources other than those from our textbook.

The main message you should get from this admittedly brief introduction to plagiarism is that it will be to your benefit to ask questions if you are not sure how to format MLA citations. Consult a style handbook or **the Purdue University OWL (Online Writing Center) for detailed specifics on MLA format:** <https://owl.english.purdue.edu/owl/resource/747/01/>

A note on using literary criticism: although we may occasionally consult outside critical sources to apprise us of the critical discussion that informs certain works, keep in mind that when you write your papers, I am most interested in seeing what you have to say about what you’ve read.

**Resources**: The Tutoring and Learning Center provides free tutoring to any student interested in improving his or her writing abilities. TLC tutors do not correct or proofread your drafts; instead, they teach you strategies that strong writers use during the processes of writing. These include strategies for brainstorming, drafting, and revising. Located in the basement of the library, the TLC is available for assistance with writing projects for all of your classes.

**Reading Syllabus for Modern Irish Literature/English 383/Spr. 2016**

**\*\*\*Note that readings may be adjusted as needed. Please check your email for updates.**

Week One (Jan. 27): Introduction to the course and to one another/Excerpt from film *May the Road Rise to Meet You* (Films on Demand)

Week Two (Feb. 3): Read: <http://www.bbc.com/news/uk-politics-26883211> “A Brief History of Anglo Irish Relations…”)/WB Yeats poems including “The Stolen Child” 18, “Down by the Sally Gardens” 20, “The Sorrow of Love,” 40 “Who Goes with Fergus” 43, “The Song of Wandering Aengus” 57, “The Lake Isle of Innisfree” 39, “When You are Old” 41, “Adam’s Curse” 80, “Easter 1916,” 180. **Others TBA** (To be announced)

Week Three (Feb. 10): Irish drama: Yeats and Synge (Read *Playboy of the Western World* and *Cathleen Ni Houlihan* (in *Modern and Contemporary Irish Drama*)/More Yeats poems: “No Second Troy” 91, “The Second Coming” 187, “On those who Hated Playboy…” 111

Week Four (Feb. 17): Introduction to James Joyce/Selections from *Dubliners* “An Encounter,” “Eveline,” “Araby, “Two Gallants” (and maybe one more). Also read “Interactive Stories in Dubliners” Joyce CE 253-261 and “Araby in Context” 261-283.

Week Five (Feb. 24): Joyce: *Dubliners* continued: “The Dead,” “A Painful Case,” “A Little Cloud”/Also read “Empire and Patriarchy in The Dead” Joyce CE 342-363/*Clip from Joyce’s “The Dead”*

Week Six (Mar. 2): Dubliners***\*Report Due*** *(If you choose to write on this work)/Read* Friel’s *Translations* (in *Modern and Contemporary Irish Drama*)

Week Seven (Mar. 9): Begin Frank McCourt’s *Angela’s Ashes* (Ch. 1-7)

Week Eight (Mar. 16): Finish *Angela’s Ashes*/Film excerpts/ **\*Report Due**

Week Nine (Mar. 23): **SPRING BREAK—NO CLASS!**

Week Ten (Mar. 30): First half of Roddy Doyle’s *Paddy Clarke, Ha Ha Ha (1-121)*

Week Eleven (Apr. 6): Finish *Paddy Clarke, Ha Ha Ha/*Film: *The Snapper /****\*Report Due***

Week Twelve (Apr. 13): First half: *The Woman Who Walked into Doors* (Ch. 1-18)/

Week Thirteen (Apr. 20): Finish *The Woman Who Walked into Doors/***\*Report Due***/*Excerpts from film *In the Name of the Father*

Week Fourteen (Apr. 27): ER Frank O’Connor’s “The Guest of the Nation*”* **/\*Report Due**/Film: *The Crying Game*

Week Fifteen (May 4): Irish Women’s Poetry (handouts)/ Excerpts from film *The Magdalene Sisters/*Yeats “Among Schoolchildren” 215, “Under Ben Bulben” 325

Week Sixteen (May 11): Probably no class—optional conferences/**Long papers due by May 16, 7:15** (**Official Exam Time**)