



LT 340 IRISH LITERATURE IN THE LAST 100 YEARS: IDENTITY, SELFHOOD AND THE STATE
IES Abroad Dublin

DESCRIPTION:

The part that storytelling has played and continues to play in Ireland is difficult to underestimate. Perhaps more than any other English-speaking people, the Irish have an affinity with and aptitude for narrative that places story at the core of their collective consciousness. Ireland has long been a country of stories, from mythical tales of ancient warrior tribes and their epic quests and battles, to contemporary narratives of 'everyday' people living in extraordinary circumstances. Many of Ireland's most well known and accomplished writers have produced their best work while in self-imposed exile. This curious phenomenon is one of the reasons why a close engagement with Irish literature perpetuates a fundamental characteristic of art: more questions are asked than answered.

This course examines selected works by Irish authors writing in English from the end of the 19th century to the present day. Students will be guided in the critical reading of primary sources and will practice how to interpret literary texts from different genres. Concurrently, primary readings will help illustrate and illuminate aspects of Irish culture and society and trace patterns of change. The 20th Century saw Ireland emerge from a decade of unrest as a free state in 1922, achieve the status of Republic in 1948, and join the EEC (EU) in 1970. Partition in 1926 resulted in Northern Ireland remaining part of the United Kingdom, including within its borders at the time a sizable nationalist minority. These political developments and ensuing periods of violence created different conditions for writing North and South of the border. Over the last sixty years, the rapid modernization of the Irish economy has led to tensions between Church and State over national morality. A pronounced urban/rural divide has emerged, and a conviction that the state has not always acted in the best interests of the majority of its citizens. These circumstances have given rise to experimental works of literature that challenge the fundamental concepts of selfhood and identity along national, gender, religious and ethnic lines. Each of the twelve class sessions will be situated in the appropriate historical context and cross-referenced to the literary trends that the primary text exemplifies.

Beyond developing academic reading skills, students will be encouraged to think critically about themes and trends while analysing the connections to the cultural reality accompanying their respective study abroad experience.

CREDITS: 3 credits

CONTACT HOURS: 45 hours

LANGUAGE OF INSTRUCTION: English

PREREQUISITES: Students from the IES Dublin Summer Irish Studies program may enrol in this course

ADDITIONAL COST: None

METHOD OF PRESENTATION:

Class will meet twice a week for two and a half hours in a seminar format. Students will be required to come to class prepared to discuss the primary texts. During class, readings, music and screening of pertinent documentary and film pieces will help students develop an understanding of cultural, historical, and ideological circumstances and principles. Guided walking tours and site visits will make cultural Dublin a fundamental learning resource. Its compact layout makes the city ideal for excursions to locations of note such as libraries, museums and galleries.

REQUIRED WORK AND FORM OF ASSESSMENT:

The various elements will be taken into account when determining final grades are listed and weighted below. The content, criteria and specific requirements for each assessment category will be explained in greater detail in class. All formal written work must be submitted via the IES Dublin Moodle

- Participation - 10%
- Midterm Academic Paper - 25%
- Theatre Reflection Paper - 25%

- End-of-term Academic Paper – 40%

Participation

The ambition in including a participation component is to facilitate students learning from each other and to give them the opportunity to practice and develop listening, speaking and persuasive skills. A set of simple guidelines will be introduced at the start of Session 1. These guidelines will be discussed in detail so that students have a clear understanding of what is expected of them. Below is an outline of these guidelines:

- **Outstanding Participant:** Contributions in class reflect exceptional preparation. Ideas are consistently substantive and insightful, and persuasively presented. Absence would significantly diminish the quality of class discussion.
- **Good Participant:** Contributions in class reflect thorough preparation. Ideas offered are usually substantive and insightful, and often persuasively presented. Absence would diminish quality of class discussion.
- **Adequate Participant:** Contributions in class reflect satisfactory preparation. Ideas are sometimes substantive and insightful, but seldom offer a new direction for the discussion. Absence would diminish quality of class discussion.
- **Non-Participant:** Little or no contribution in class. Subsequently, there is limited basis for evaluation. Absence would not affect the quality of class discussion.
- **Unsatisfactory Participant:** Contributions in class reflect inadequate preparation. Ideas offered are seldom substantive, provide little insight, and are rarely constructive. Absence would improve the quality of class discussion.

Midterm Academic Paper

- A research paper focused on at least one of the topics studied in class during the semester that students will have to analyse in depth. The paper must be at least 2000 words in length, and include reference to secondary sources and a bibliography of the sources used.

Theatre Reflection Paper

- In this paper, students will reflect on the experience of attending a performance of a play that will be read and discussed in class. In doing so, each student will identify how the play was realised as a theatrical piece, how directorial decisions affected the 'page to stage' process, and, where appropriate, how differences between text and performance might be resonate in the contemporary world. For example, the implications of Sean O'Casey's critique of the 1916 Rising - 'The Plough and the Stars' - being set in Dublin in 2016. Students will need to develop a thorough understanding of the text and the socio-historical context of the setting, and to engage with and make reference to appropriate secondary readings.

End-of-Term Academic Paper

- A research paper focused on at least one of the topics studied in class during the semester that students will have to analyse in depth. The paper must be at least 3500 words in length and include reference to secondary sources and a bibliography of the sources used.

LEARNING OUTCOMES:

By the end of the course, students will be able to:

Knowledge Skills: Cultural, Historical, and Literary

- To interpret how cultural trends throughout the nineteenth, twentieth, and twenty-first centuries have shaped Irish literature.
- To illustrate an awareness of the role emigration has played in the shaping of Irish identity
- To develop an understanding of postcolonial theory and be able to apply it to Irish culture

Critical Thinking Skills: Oral and Written

- To develop critical thinking so as to better understand political, social and historical factors represented in the literary texts.

- To effectively identify, evaluate, and utilize pertinent secondary sources.
- To recognise and apply conceptual tools and appropriate vocabulary in order to produce original papers and text analysis.

Attitudinal Skills: Affective & Behavioral

- To value literature as a possible means of understanding a new culture
- To gain intercultural competence
- To further develop inter and intrapersonal skills

ATTENDANCE POLICY:

Because IES courses are designed to take advantage of the unique contribution of the instruction and the lecture/discussion format, regular class attendance is mandatory. Any missed class, without a legitimate reason will be reflected in the final grade. A legitimate reason would include: documented illness or family bereavement. Travel, (including travel delays) is not a legitimate reason.

CONTENT:

Session	Content	Assignments
Session 1	The Irish Literary Tradition: Potencies and Paradoxes • Presentation, Readings, and Discussion	Required readings and resources: • Chapter 1: 'The Pillow Talk and Its Outcome' pp 1 – 9 in Carson, Ciaran. <i>The Táin: A New Translation of the Táin Bó Cúailnge</i>. London: Penguin Classics, 2008. • Chapter 3: 'Storytelling: The Gaelic Tradition' pp 42 – 51 in Kiberd, Declan. <i>The Irish Writer and the World</i>. Cambridge: Cambridge University Press, 2005. • Chapter 1: 'Tradition, Ireland, Literature' pp 1 – 16 in Vance, Norman. <i>Irish Literature: A Social History</i>. Oxford: Basil Blackwell Ltd., 1990.
Session 2	Language and Identity in Irish Writing • Presentation, Readings, and Discussion	Required readings and resources: • 'Translations' pp 380 – 451 in Friel, Brian. <i>Brian Friel Plays: One</i>. London: Faber & Faber, 1996. • 'A Grafted Tongue' by John Montague pp 46 – 47 in Fallon, Peter & Mahon, Derek, eds. <i>The Penguin Book of Contemporary Irish Poetry</i>. London: Penuin Books, 1991. • 'Like Dolmens Round My Childhood, the Old People' by John Montague pp 38 – 39 in Fallon, Peter & Mahon, Derek, eds. <i>The Penguin Book of Contemporary Irish Poetry</i>. London: Penuin Books, 1991.

Session	Content	Assignments
Session 3	Linguistic Cartography: Brian Friel's <i>Translations</i> Presentation, Readings, and Discussion	Required readings and resources: 'Translations' pp 380 – 451 in Friel, Brian. <i>Brian Friel Plays: One</i>. London: Faber & Faber, 1996. - Chapter III: 'The Six-Inch Map, 1833-1846' pp 119 – 138 in Andrews, JH. <i>A Paper Landscape: The Ordnance Survey in Nineteenth-Century Ireland</i>. Dublin: Four Courts Press, 2006.
Session 4	Everyday Street Life: <i>Ulysses</i> by James Joyce Presentation, Readings, and Discussion	Required readings and resources: - Episode 1: (Telemachus): pp 1 – 28 in Joyce, James. <i>Ulysses</i>. London, Penguin Books, 1992. - Episode 4: (Calypso): pp 64 – 85 in Joyce, James. <i>Ulysses</i>. London, Penguin Books, 1992. • - Episode 18: (Penelope): pp 871 – 933 in Joyce, James. <i>Ulysses</i>. London, Penguin Books, 1992. - Chapter 19: 'James Joyce and Mythic Realism' pp 327 – 355 in Kiberd, Declan. <i>Inventing Ireland: The Literature of the Modern Nation</i>. London: Vintage, 1996. - Chapter 8: 'Eating' pp 124 – 136 in Kiberd, Declan. <i>Ulysses and Us: The Art of Everyday Living</i>. London: Faber & Faber, 2009. - Chapter 8: 'Loving' pp 260 – 276 in Kiberd, Declan. <i>Ulysses and Us: The Art of Everyday Living</i>. London: Faber & Faber, 2009.

Session	Content	Assignments
Session 5	The Truth of Life As He Saw It: <i>Dubliners</i> by James Joyces Presentation, Readings, and Discussion	Required readings and resources: - Introduction: pp 1 – 14 in Ingman, Heather. A History of the Irish Short Story. Cambridge: Cambridge University Press, 2009. - Chapter 1: 'The Nineteenth Century: Nation and Short Story in the Making' pp 15 – 54 in Ingman, Heather. A History of the Irish Short Story. Cambridge: Cambridge University Press, 2009. - Chapter 4: 'The Modern Irish Short Story: Moore and Joyce' pp 84 – 112 in Ingman, Heather. A History of the Irish Short Story. Cambridge: Cambridge University Press, 2009. - Introduction: by Terence Brown pp vii – xlix in Joyce, James. <i>Dubliners</i>. London: Penguin Books, 1992. 'Araby' & 'Eveline' pp 22 – 35, in Joyce, James. <i>Dubliners</i>. London: Penguin Books, 1992. 'The Dead' pp 175 – 225, in Joyce, James. <i>Dubliners</i>. London: Penguin Books, 1992. - Chapter 4: 'The Perils of 'Eveline'' pp 55 – 67 in Norris, Margot. <i>Suspicious Readings of Joyce's 'Dubliners'</i>. Philadelphia, University of Pennsylvania Press, 2003

Session	Content	Assignments
Session 6	The Political and the Personal: Selected Writings and Poetry of WB Yeats Presentation, Readings, and Discussion	Required readings and resources: - Selected readings from 'The Wanderings of Oisín and Other Poems' pp 3 – 92 in Larrissy, Edward. <i>The First Yeats: Poems by WB Yeats 1889 - 1899</i>. Manchester: Fyfield Books, 2010. - Selected readings from 'The Rose' pp 27 – 47 in Yeats, William Butler. <i>WB Yeats: Collected Poems</i>. London: Vintage Classics, 1992. - Selected readings from 'Responsibilities' pp 96 – 125 in Yeats, William Butler. <i>WB Yeats: Collected Poems</i>. London: Vintage Classics, 1992. - Selected readings from 'The Wild Swans at Coole' pp 129 – 166 in Yeats, William Butler. <i>WB Yeats: Collected Poems</i>. London: Vintage Classics, 1992.
Session 7	Dramatic Timing: Irish Theatre and Sociopolitical Change Presentation, Readings, and Discussion	Required readings and resources: 'The Plough and the Stars' pp 149 – 247 in O'Casey, Sean. <i>Three Dublin Plays</i>. London: Faber & Faber, 1998. - Chapter 4: 'Cumann na nGaedheal and the Abbey Theatre, 1922-1932' pp 86 – 111 in Pilkington, Lionel. <i>Theatre and the State in Twentieth-Century Ireland: Cultivating the People</i>. London: Routledge, 2001. - Selected readings from Book One and Book Two in Plunkett, James. <i>Strumpet City</i>. Dublin: Gill & Macmillan, 2013. - Introduction: pp 1 – 18 in Stewart, Victoria. <i>About O'Casey: The Playwright and the Work</i>. London: Faber & Faber, 2003.

Session	Content	Assignments
Session 8	Society and the Irish Short Story Presentation, Readings, and Discussion	Required readings and resources: 'Sarah' by Mary Lavin pp 392 – 400 in Trevor, William, ed. The Oxford Book of Irish Short Stories. Oxford: Oxford University Press, 1991. 'The Country Funeral' pp 374 – 408 in McGahern, John. Creatures of the Earth: New and Selected Stories. London: Faber & Faber, 2006. 'Guests of the Nation' pp 1 – 19 in O'Connor, Frank. Guests of the Nation (First Edition). London: MacMillan and Co., Limited, 1931. 'Guests of the Nation' by Frank O'Connor pp 342 – 353 in Trevor, William (ed.). The Oxford Book of Irish Short Stories. Oxford: Oxford University Press, 1991. - Chapter 5: '1920 – 1939: Years of Transition' pp 113 – 150 in Ingman, Heather. A History of the Irish Short Story. Cambridge: Cambridge University Press, 2009.
Session 9	A Strange Dichotomy: Representations of Immigration and Emigration Presentation, Readings, and Discussion	Required readings and resources: 'The Wake' pp 1 – 106 in Murphy, Tom. The Wake. London: Muthuen Publishing Limited, 1988. 'A Whistle in the Dark': pp 1 – 87 in Murphy, Tom. Tom Murphy: Plays 4. London: Methuen Publishing Limited, 1989. 'City of Glass' by Molly McCloskey pp 243 – 264 in Barry, Kevin (ed.). Town and Country: New Irish Short Stories. London: Faber & Faber, 2014. 'Notes from a Turkish Whorehouse' pp 195 – 208 in Ó Ceallaigh, Philip. Notes from a Turkish Whorehouse. London: Penguin Books, 2007.

Session	Content	Assignments
Session 10	A Violence From Within: Irish Poetry and ‘The Troubles’ Presentation, Readings, and Discussion	Required readings and resources: ‘Selected readings from ‘Death of a Naturalist’ pp 1 – 9 in Heaney, Seamus. <i>New Selected Poems: 1966 – 1987</i>. London: Faber & Faber, 1990. - Selected readings from ‘Door into the Dark’ pp 10 – 17 in Heaney, Seamus. <i>New Selected Poems: 1966 – 1987</i>. London: Faber & Faber, 1990. - Selected readings from ‘Wintering Out’ pp 19 – 40 in Heaney, Seamus. <i>New Selected Poems: 1966 – 1987</i>. London: Faber & Faber, 1990. - Selected readings from ‘North’ pp 49 – 90 in Heaney, Seamus. <i>New Selected Poems: 1966 – 1987</i>. London: Faber & Faber, 1990.

Session	Content	Assignments
Session 11	Arrows in Flight: Reading Contemporary Irish Fiction Presentation, Readings, and Discussion	Required readings and resources: 'Calm With Horses' pp 69 – 142 in Barrett, Colin. Young Skins. London: Vintage, 20015. 'Black Hoodie' pp 130 – 153 in Doyle, Roddy. The Deportees. London: Vintage, 2008. 'Night of the Quicken Trees' pp 121 – 160 in Keegan, Claire. Walk the Blue Fields. London: Faber & Faber, 2007. 'Three Stories about Love' by Anne Enright pp 167 – 176 in Gleeson, Sinéad, ed. The Long Gaze Back: An Anthology of Irish Women Writers. Dublin: New Island Books, 2015. 'In the Act of Falling' pp 151 – 170 in McLaughlin, Danielle. Dinosaurs on Other Planets. Dublin: The Stinging Fly Press, 2015. 'Mayday' by Lucy Caldwell pp 355 – 363 in Gleeson, Sinéad, ed. The Glass Shore: Short Stories by Women Writers from the North of Ireland. Dublin: New Island Books, 2016. - Chapter 8: '1980 to the Present: Changing Identities' pp 225 – 266 in Ingman, Heather. A History of the Irish Short Story. Cambridge: Cambridge University Press, 2009.
Session 12	Stand Back And Let It All Be: Poetry and Contemporary Ireland Presentation, Readings, and Discussion	Required readings and resources: - Selected readings from 'The Journey' pp 101 – 134 in Boland, Eavan. Eavan Boland: Collected Poems. Manchester: Carcanet Press Ltd., 1995. - Selected readings from 'In a Time of Violence' pp 173 – 210 in Boland, Eavan. Eavan Boland: Collected Poems. Manchester: Carcanet Press Ltd., 1995. - Selected readings from the collection pp 5 – 90 in Meehan, Paula. Painting Rain. Manchester: Carcanet Press Ltd., 2010.

COURSE-RELATED TRIPS:

- List of course-related trips. The terms “field studies” and “field trip” have been substituted by “course-related trips”. All these references should be changed to “course-related trips”

REQUIRED READINGS:

Copies of all readings, audio, and video resources available on the IES Dublin Moodle

- Andrews, JH. *A Paper Landscape: The Ordnance Survey in Nineteenth-Century Ireland*. Dublin: Four Courts Press, 2006.
- Barrett, Colin. *Young Skins*. London: Vintage, 20015.
- Barry, Kevin (ed.). *Town and Country: New Irish Short Stories*. London: Faber & Faber, 2014.
- Boland, Eavan. *Eavan Boland: Collected Poems*. Manchester: Carcanet Press Ltd., 1995.
- Carson, Ciaran. *The Táin*. London: Penguin Classics, 2008.
- Delaney, Paul. *Seán O’Faoláin: Literature, Inheritance and the 1930s*. Dublin: Irish Academic Press, 2014.
- D’hoker Elke, ed. *Mary Lavin*. Dublin: Irish Academic Press, 2013.
- Doyle, Roddy. *The Deportees*. London: Vintage, 2008.
- Enright, Anne, ed. *The Granta Book of the Irish Short Story*. London: Granta Publications, 2010.
- Fallon, Peter & Mahon, Derek, eds. *The Penguin Book of Contemporary Irish Poetry*. London: Penuin Books, 1991.
- Friel, Brian. *Brian Friel Plays: One*. London: Faber & Faber, 1996.
- Gleeson, Sinéad, ed. *The Long Gaze Back: An Anthology of Irish Women Writers*. Dublin: New Island Books, 2015.
- Gleeson, Sinéad, ed. *The Glass Shore: Short Stories by Women Writers from the North of Ireland*. Dublin: New Island Books, 2016.
- Heaney, Seamus. *New Selected Poems: 1966 – 1987*. London: Faber & Faber, 1990.
- Ingman, Heather. *A History of the Irish Short Story*. Cambridge: Cambridge University Press, 2009.
- Joyce, James. *Dubliners*. London: Penguin Books, 1992.
- Joyce, James. *Ulysses*. London, Penguin Classics, 2000.
- Kiberd, Declan. *Inventing Ireland: The Literature of the Modern Nation*. London: Vintage, 1996.
- Kiberd, Declan. *The Irish Writer and the World*. Cambridge: Cambridge University Press, 2005.
- Kiberd, Declan. *Ulysses and Us: The Art of Everyday Living*. London: Faber & Faber, 2009.
- Larrissy, Edward. *The First Yeats: Poems by WB Yeats 1889 - 1899*. Manchester: Fyfield Books, 2010.
- Lavin, Mary. *Tales from Bective Bridge*. London: Faber & Faber, 2012.
- Meehan, Paula. *Painting Rain*. Manchester: Carcanet Press Ltd., 2010.
- Murphy, Tom. *Tom Murphy: Plays 4*. London: Methuen Publishing Limited, 1989.
- Murray, Christopher. *Twentieth-Century Irish Drama: Mirror Up To Nation*. Manchester: Manchester University Press, 1997.
- McGahern, John. *Creatures of the Earth: New and Selected Stories*. London: Faber & Faber, 2006.
- McLaughlin, Danielle. *Dinosaurs on Other Planets*. Dublin: The Stinging Fly Press, 2015.
- O’Casey, Sean. *Three Dublin Plays*. London: Faber & Faber, 1998.
- Ó Ceallaigh, Philip. *Notes from a Turkish Whorehouse*. London: Penguin Books, 2007.
- O’Connor, Frank. *The Lonely Voice: A Study of the Short Story*. New Jersey: Melville House Publishing, 2004.
- Pilkington, Lionel. *Theatre and the State in Twentieth-Century Ireland: Cultivating the People*. London: Routledge, 2001.
- Plunkett, James. *Strumpet City*. Dublin: Gill & Macmillan, 2013.
- Smyth, Ailbhe, ed. *The Irish Women’s Studies Reader*. Dublin: Attic Press, 1993.
- Trevor, William (ed.). *The Oxford Book of Irish Short Stories*. Oxford: Oxford University Press, 1991.
- Vance, Norman. *Irish Literature: A Social History*. Oxford: Basil Blackwell Ltd., 1990.
- Walsh, Caroline, ed. *Arrows in Flight: Short Stories from a New Ireland*. Great Britain: Scribner Town House Publishers, 2002.
- Welch, Robert. *Changing States: Transformations in Modern Irish Writing*. London and New York: Routledge, 1993.
- Yeats, William Butler. *WB Yeats: Collected Poems*. London: Vintage Classics, 1992.
- Yeats, William Butler. *WB Yeats: The Major Works*. Oxford: Oxford University Press, 2008.
- Zimmermann, Georges Denis. *The Irish Storyteller*. Dublin: Four Courts Press, 2001.

RECOMMENDED READINGS:

Copies of all readings are available in the IES Dublin Library

- Brown, Terence. *Ireland: A Social and Cultural History, 1992 – 2002*. London, Harper Perennial, 2004.
- Cleary, Joe, ed. *The Cambridge Companion to Irish Modernism*. Cambridge: Cambridge University Press, 2014.
- Crowe, Catriona. *Dublin 1911: A Multimedia Book*. Dublin: Royal Irish Academy, 2011.
- Deane, Seamus. *A Short History of Irish Literature*. London: Hutchinson & Co. (Publishers) Ltd, 1986.
- Fenton, Nuala, ed. *Representing Art in Ireland*. Cork: The Fenton Gallery, 2008.
- Ferriter, Diarmuid. *The Transformation of Ireland 1900 – 2000*. London: Profile Books, 2005.
- Rooney, Brendan, ed. *Creating History: Stories of Ireland in Art*. Dublin: Irish Academic Press in association with the National Gallery of Ireland, 2016.
- Smyth, Gerard, & Boran, Pat, eds. *If Ever You Go: A Map of Dublin in Poetry & Song*. Dublin: Dedalus Press, 2014.
- Smyth, Gerry. *Space and the Irish Cultural Imagination*. Hampshire: Palgrave, 2001.