



## **CW/LT356 'The Shadows We Cast': Writing the Irish Short Story** **IES Abroad Dublin**

### **DESCRIPTION:**

Over twelve weekly sessions, this course will facilitate student engagement with writing creatively, with a concentration on the short story form. Concurrently, participants will trace the development of the modern Irish short story as a literary genre from the late nineteenth century to the present day.

An exploration of the elements of successful storytelling, such as openings, voice, point of view, characterisation, dialogue, and plot, will constitute the backbone of the course. As part of a reflective process on their practice of writing and of reading, students will keep a journal.

As we write, we will explore the influence of the oral tradition of storytelling and Ireland's dual linguistic heritage on the short story form. We will examine how the genre reached maturity in the work of James Joyce, Frank O'Connor, and Elizabeth Bowen, tracing international influences and resonances as we progress to consider the treatment of the form by such writers as Mary Lavin, John McGahern, Roddy Doyle, Claire Keegan, Kevin Barry, and Danielle McLaughlin.

**CREDIT HOURS:** 3

**CONTACT HOURS:** 45

**LANGUAGE OF PRESENTATION:** English

### **METHOD OF PRESENTATION:**

Each session will consist of a presentation by the tutor and a forum for discussion of the assigned readings. This will be followed by group and individual writing exercises that will focus on spontaneity, experimentation, and the practice of craft. Field trips to sites of cultural, historical, and literary significance, attendance at public readings, performances, and film screenings will complement the students' experience of this course.

### **PLEASE NOTE:**

The Writing Workshop component to the course will provide students with the opportunity to offer and receive genuine, considered, and constructive criticism of their work. Fundamental to this process is the principle that both individual confidentiality and the integrity of the class be respected at all times.

Trust between students, and between instructor and students, is essential.

Therefore, it is not acceptable to directly or indirectly make reference in the form of character, plot, action, or setting, to the characteristics or actions of any student on the program, any member of staff, or any member of faculty. Participants must also at all times remain sensitive to the convictions of others. Any attempt to directly or indirectly infer prejudice, initiate distress, or cause offence, will result in disciplinary action.

### **REQUIRED WORK AND FORM OF ASSESSMENT:**

**NOTE:** In addition to the one-hour weekly workshop and core reading requirements, students will be expected to work independently on assigned practical exercises and production tasks, and will need to allocate a minimum of two hours per week for the fulfilment of these responsibilities.

- **Participation (10%)**
- **Course Journal: 12 entries, 400 words each (20%)**
- **Midterm Submission of Draft Works, 1500 words (30%)**
- **End-of-term Portfolio, 3000 words (40%)**

**Participation (10%):**



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.

#### **Course Journal: 12 entries, 400 words each (20%):**

The Journal component of the assessment for this course will provide students with the space to reflect on both their experience of the required readings and of the weekly writing workshops. Topics will be identified and prompts provided to ensure that each Journal Entry is focused and encourages students to work towards a more sophisticated and deeper appreciation of writing as an art form.

#### **Midterm Submission of Draft Works, 1500 words (30%):**

By the half-way mark, students will have approached the writing of short fiction from a variety of perspectives and in a variety of ways. The Midterm Submission will consist of character sketches, plot outlines, dialogue exercises, flash fiction pieces, and first drafts of at least one and not more than three short stories.

#### **End-of-term Portfolio, 3000 words (40%):**

This portfolio of work will consist of at least three and no more than five stories that have been thoroughly drafted and workshopped. These stories will represent the student's best work of the term, and will be considered for inclusion in the IES Abroad Anthology of Writing.

### **GRADE DESCRIPTORS**

The following will be applied when grading the three written assessment instruments i.e. Course Journal, Midterm Submission of Draft Works, and End-of-term Portfolio.

'A' work represents an excellent to extraordinary performance demonstrating a thorough understanding of the subject. An 'A' answer will exhibit a detailed knowledge of the relevant material as well as a broad base of knowledge.

'A' equals 70-100 percent in the Irish grading system

- Answers the question clearly and comprehensively in a focused way
- Superior understanding of the argument
- Demonstrates high level of critical thinking
- Gives evidence of wide relevant reading and research
- Is lucid and well written
- Demonstrates the ability to apply learning to situations
- Clearly explains relevant theory and cites relevant evidence
- Has excellent structure and organisation
- Synthesizes material found in sources

'A-' grade constitutes a well-organised and structured answer to the question, that is reasonably comprehensive, generally accurate and well informed.

A- equals 65-69 percent in the Irish grading system

- Answers question fully and clearly
- Has good structure and organisation
- Shows evidence of relevant reading and research
- Is well written
- Clearly explains relevant theory and cites relevant evidence
- Uses relevant examples
- Lacks errors of any significant kind
- Has a good structure and organisation

'B+/B/B-' work shows inconsistency in standard, may contain occasional technical or factual flaws, and may exhibit some difficulties with the organisation of the material or with the full understanding of the problem.

B+ equals 60-64 percent in the Irish grading system

- Answers question adequately
- Has structure and organisation
- Does not use enough examples but the examples used are good
- Resources are used but not as many as A/A-
- Few (fewer than two) judgment/content errors
- The work may not demonstrate critical thinking

B equals 55-59 percent in the Irish grading system

- Is adequately presented
- Gives an incomplete answer to the question
- Demonstrates a basic understanding of the topic
- Shows evidence of some relevant reading or research
- Includes some examples
- Contains errors (2)
- Does not offer sufficient evidence to justify assertions
- Style of writing could be improved
- No evidence of critical thinking
- Descriptive rather than analytical analysis

B- equals 50-54 percent in the Irish grading system

- Poorly structured and presented
- No examples given to support/justify assertions
- Modest evidence of research
- Barely adequate/poor writing style
- Shows some attempt to engage with the material
- Contains errors (more than 2)
- Modest understanding of the topic
- Descriptive rather than analytical analysis

'C+/C' work reflects only a limited familiarity with the standard literature and/or methods of the subject. It may display superficiality in understanding and/or the use of material, an over reliance on knowledge at the expense of development or argument, analysis or discussion and may lack continuity or be inadequately organised.

C+ equals 45-49 percent in the Irish grading system

- Attempts to answer the question
- Shows little evidence of the relevant reading
- Little understanding of the topic
- May contain significant errors



C equals 40-44 percent in the Irish grading system

- Barely attempts to answer the question
- A lack of understanding of the topic
- Does not meet all the requirements of the assignment
- Relies on only one source of information
- Shows very little evidence of the required reading
- Poorly written with grammar and/or spelling errors

A 'Fail' grade demonstrates a complete misunderstanding of the question or the answer may not relate to the question. The answer will only contain a small amount of relevant information and be incoherently presented. It has few positive characteristics and several errors. It could also not meet the assignment criteria (deadline and/or word limit).

Fail is 39 percent or less in the Irish grading system

- Failure to answer the question
- Shows no evidence of the relevant reading
- Does not offer relevant examples, ideas
- Poorly structured and organised
- Contains multiple errors
- Does not meet the requirements of the assignment

#### **LEARNING OUTCOMES:**

Knowledge Skills: Cultural, Historical, and Literary

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

- Interpret how cultural trends throughout the nineteenth, twentieth, and twenty-first centuries are represented in the Irish short story
- Illustrate how post colonialism and a multilinguistic heritage have shaped Irish culture and literature

Critical Thinking Skills: Oral and Written

- Approach writing a short story in its various forms
- Identify and understand how stories convey meaning
- Effectively critique draft work and provide constructive oral and written feedback

Attitudinal Skills: Affective and Behavioural

- To value writing and literature as a means of engaging with and understanding new cultures

#### **ATTENDANCE POLICY:**

IES Abroad Dublin 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:**

Week	Content	Readings
<b>Week 1</b>	<p><b>Focus on Writing: The Short Story Form</b></p> <p>‘Sideways Talkers’: Introducing Storytelling in Ireland</p> <p>Presentation, discussion, and writing workshop</p>	<ul style="list-style-type: none"> <li>• 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.</li> <li>• Introduction: pp 1 – 14 in Ingman, Heather. <i>A History of the Irish Short Story</i>. Cambridge: Cambridge University Press, 2009.</li> <li>• Chapter 1: ‘The Nineteenth Century: Nation and Short Story in the Making’ pp 15 – 54 in Ingman, Heather. <i>A History of the Irish Short Story</i>. Cambridge: Cambridge University Press, 2009.</li> <li>• 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.</li> <li>• Chapter 1: ‘Beginning’ pp 3 – 8 in Lodge, David. <i>The Art of Fiction</i>. London: Penguin Books, 1992.</li> <li>• Chapter 1: ‘Close Reading’ pp 1 – 12 in Prose, Francine. <i>Reading Like a Writer: A Guide for People Who Love Books and for Those Who Want to Write Them</i>. London: Union Books, 2012.</li> </ul>
<b>Week 2</b>	<p><b>Focus on Writing: Character and Character Development</b></p> <p>Brave Old World: Irish Short Fiction at the turn of the 20<sup>th</sup> Century</p> <p>Presentation, discussion, and writing workshop</p>	<ul style="list-style-type: none"> <li>• Chapter 4: ‘The Modern Irish Short Story: Moore and Joyce’ pp 84 – 112 in Ingman, Heather. <i>A History of the Irish Short Story</i>. Cambridge: Cambridge University Press, 2009.</li> <li>• ‘Albert Nobbs’ by George Moore pp 109 – 151 in Trevor, William (ed.). <i>The Oxford Book of Irish Short Stories</i>. Oxford: Oxford University Press, 1991.</li> <li>• ‘The Weaver’s Grave’ by Seumas O’Kelly pp 182 – 227 in Trevor, William (ed.). <i>The Oxford Book of Irish Short Stories</i>. Oxford: Oxford University Press, 1991.</li> <li>• Chapters 2 &amp; 3 pp 13 – 33 in Prose, Francine. <i>Reading Like a Writer: A Guide for People Who Love Books and for Those Who Want to Write Them</i>. London: Union Books, 2012.</li> </ul>

<p><b>Week 3</b></p>	<p><b>Focus on Writing: Narrative and Point of View</b></p> <p>‘Everything Changes’ Part I: Joyce’s ‘Dubliners’</p> <p>Presentation, discussion, and writing workshop</p>	<ul style="list-style-type: none"> <li>• Chapter 4: ‘The Modern Irish Short Story: Moore and Joyce’ pp 84 – 112 in Ingman, Heather. <i>A History of the Irish Short Story</i>. Cambridge: Cambridge University Press, 2009.</li> <li>• Introduction: by Terence Brown pp vii – xlix in Joyce, James. <i>Dubliners</i>. London: Penguin Books, 1992.</li> <li>• ‘Araby’ &amp; ‘Eveline’ pp 22 – 35, in Joyce, James. <i>Dubliners</i>. London: Penguin Books, 1992.</li> <li>• 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.</li> <li>• Chapter 4: ‘Paragraphs’ pp 35 – 62 in Prose, Francine. <i>Reading Like a Writer: A Guide for People Who Love Books and for Those Who Want to Write Them</i>. London: Union Books, 2012.</li> </ul>
<p><b>Week 4</b></p>	<p><b>Focus on Writing: Stream of Consciousness</b></p> <p>‘Everything Changes’ Part II: Joyce’s ‘Dubliners’</p> <p>Presentation, discussion, and writing workshop</p>	<ul style="list-style-type: none"> <li>• ‘The Dead’ pp 175 – 225, in Joyce, James. <i>Dubliners</i>. London: Penguin Books, 1992.</li> <li>• 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.</li> <li>• Chapter 5: ‘Narrative’ pp 85 – 108 in Prose, Francine. <i>Reading Like a Writer: A Guide for People Who Love Books and for Those Who Want to Write Them</i>. London: Union Books, 2012.</li> </ul>
<p><b>Week 5</b></p>	<p><b>Focus on Writing: Suggestion, Implication, and Symbolism</b></p> <p>Changed Utterly: Nationalism and the Irish Short Story</p> <p>Presentation, discussion, and writing workshop</p>	<ul style="list-style-type: none"> <li>• ‘The Last September’ pp 7 – 206 in Bowen, Elizabeth. <i>The Last September</i>. London: Vintage, 1998.</li> <li>• Chapter 5: ‘1920 – 1939: Years of Transition’ pp 113 – 150 in Ingman, Heather. <i>A History of the Irish Short Story</i>. Cambridge: Cambridge University Press, 2009.</li> <li>• ‘Guests of the Nation’ pp 1 – 19 in O’Connor, Frank. <i>Guests of the Nation (First Edition)</i>. London: MacMillan and Co., Limited, 1931.</li> <li>• ‘Guests of the Nation’ by Frank O’Connor pp 342 – 353 in Trevor, William (ed.). <i>The Oxford Book of Irish Short Stories</i>. Oxford: Oxford University Press, 1991.</li> <li>• Chapter 6: ‘Character’ pp 109 – 141 in Prose, Francine. <i>Reading Like a Writer: A Guide for People Who Love Books and for Those Who</i></li> </ul>

		<p><i>Want to Write Them</i>. London: Union Books, 2012.</p>
<p><b>Week 6</b></p>	<p><b>Focus on Writing: The ‘Personality’ of a Story</b></p> <p>Selected short stories by Mary Lavin and Sean O’Faoláin</p> <p>Presentation, discussion, and writing workshop</p>	<ul style="list-style-type: none"> <li>• ‘Sarah’ by Mary Lavin pp 392 – 400 in Trevor, William, ed. <i>The Oxford Book of Irish Short Stories</i>. Oxford: Oxford University Press, 1991.</li> <li>• ‘The Trout’ by Seán Ó Faoláin pp 229 – 232 in Enright, Anne, ed. <i>The Granta Book of the Irish Short Story</i>. London: Granta Publications, 2010.</li> </ul>
<p><b>Week 7</b></p>	<p><b>Focus on Writing: The Reader’s Imagination and its Role</b></p> <p>‘An Anatomist of the Single Day’: John McGahern</p> <p>Presentation, discussion, and writing workshop</p>	<ul style="list-style-type: none"> <li>• ‘The Country Funeral’ pp 374 – 408 in McGahern, John. <i>Creatures of the Earth: New and Selected Stories</i>. London: Faber &amp; Faber, 2006.</li> <li>• ‘The Hill Bachelors’ pp 224 – 245 in Trevor, William. <i>The Hill Bachelors</i>. London: Penguin Books, 2001.</li> <li>• Chapter 8: ‘1980 to the Present: Changing Identities’ pp 225 – 266 in Ingman, Heather. <i>A History of the Irish Short Story</i>. Cambridge: Cambridge University Press, 2009.</li> </ul>
<p><b>Week 8</b></p>	<p><b>Focus on Writing: Voice and Dialogue</b></p> <p>Ambassador of the ‘New Irish’: Roddy Doyle</p> <p>Presentation, discussion, and writing workshop</p>	<ul style="list-style-type: none"> <li>• ‘57% Irish’ pp 100 – 129 in Doyle, Roddy. <i>The Deportees</i>. London: Vintage, 2008.</li> <li>• ‘Black Hoodie’ pp 130 – 153 in Doyle, Roddy. <i>The Deportees</i>. London: Vintage, 2008.</li> <li>• ‘Home to Harlem’ pp 179 – 214 in Doyle, Roddy. <i>The Deportees</i>. London: Vintage, 2008.</li> </ul>
<p><b>Week 9</b></p>	<p><b>Focus on Writing: The Unreliable Narrator</b></p> <p>Postcards from the Edge: Irish Writers at Home and Abroad</p> <p>Presentation, discussion, and writing workshop</p>	<ul style="list-style-type: none"> <li>• ‘City of Glass’ by Molly McCloskey pp 243 – 264 in Barry, Kevin (ed.). <i>Town and Country: New Irish Short Stories</i>. London: Faber &amp; Faber, 2014.</li> <li>• ‘Curfew’ by Sean O’Reilly pp 351 – 366 in Enright, Anne, ed. <i>The Granta Book of the Irish Short Story</i>. London: Granta Publications, 2010.</li> <li>• ‘Squidinky’ by Nuala Ní Chonchúir pp 288 – 295 in Gleeson, Sinéad. <i>Silver Threads of Hope</i>. Dublin: New Island Books, 2012.</li> <li>• ‘Notes from a Turkish Whorehouse’ pp 195 – 208 in Ó Ceallaigh, Philip. <i>Notes from a Turkish Whorehouse</i>. London: Penguin Books, 2007.</li> </ul>

<p><b>Week 10</b></p>	<p><b>Focus on Writing: Playing with Time and Managing Suspense</b></p> <p>About the Town: Kevin Barry and Anne Enright</p> <p>Presentation, discussion, and writing workshop</p>	<ul style="list-style-type: none"> <li>• ‘See the Tree, How Big It’s Grown’ pp 21 – 33 in Barry, Kevin. <i>There Are Little Kingdoms</i>. Dublin: The Stinging Fly Press, 2007.</li> <li>• ‘A Cruelty’ pp 46 – 55 in Barry, Kevin. <i>Dark Lies The Island</i>. London: Vintage, 2013.</li> <li>• ‘Three Stories about Love’ by Anne Enright pp 167 – 176 in Gleeson, Sinéad, ed. <i>The Long Gaze Back: An Anthology of Irish Women Writers</i>. Dublin: New Island Books, 2015.</li> </ul>
<p><b>Week 11</b></p>	<p><b>Focus on Writing: ‘Our Proper Haunt’: Experimenting with Form</b></p> <p>Carrying the Fire: Short Stories from Contemporary Ireland</p> <p>Presentation, discussion, and writing workshop</p>	<ul style="list-style-type: none"> <li>• ‘Calm With Horses’ pp 69 – 142 in Barrett, Colin. <i>Young Skins</i>. London: Vintage, 20015.</li> <li>• ‘Clap Hands’ pp 129 – 147 in Morris, Thomas. <i>We Don’t Know What We’re Doing</i>. London, Faber &amp; Faber, 2015.</li> <li>• ‘In the Act of Falling’ pp 151 – 170 in McLaughlin, Danielle. <i>Dinosaurs on Other Planets</i>. Dublin: The Stinging Fly Press, 2015.</li> <li>• ‘Mayday’ by Lucy Caldwell pp 355 – 363 in Gleeson, Sinéad, ed. <i>The Glass Shore: Short Stories by Women Writers from the North of Ireland</i>. Dublin: New Island Books, 2016.</li> </ul>
<p><b>Week 12</b></p>	<p><b>Focus on Writing: Leaving Well Enough Alone: The Final Draft</b></p> <p>Claire Keegan</p> <p>Presentation, discussion, and writing workshop</p>	<ul style="list-style-type: none"> <li>• ‘Night of the Quicken Trees’ pp 121 – 160 in Keegan, Claire. <i>Walk the Blue Fields</i>. London: Faber &amp; Faber, 2007.</li> <li>• ‘Men and Women’ by Claire Keegan pp 388 – 398 in Enright, Anne, ed. <i>The Granta Book of the Irish Short Story</i>. London: Granta Publications, 2010.</li> </ul>
	<p>End-of-Term Creative Writing Showcase to follow Session 12</p>	

**REQUIRED READINGS:**

- Barrett, Colin. *Young Skins*. London: Vintage, 20015.
- Barry, Kevin & Smith, Olivia, eds. *Winter Pages: 1*. Sligo: Curlew Editions, 2015.
- Barry, Kevin (ed.). *Town and Country: New Irish Short Stories*. London: Faber & Faber, 2014.
- Boran, Pat. *The Portable Creative Writing Workshop*. Dublin: New Island, 2005.
- Bowen, Elizabeth. *The Last September*. London: Vintage, 1998.
- 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.
- Fogarty, Anne, Ní Dhuibhne, Éilís, & Walshe, Eibhear, eds. *Imagination in the Classroom: Teaching & Learning Creative Writing in Ireland*. Dublin: Four Courts Press, 2013.
- Frawley, Oona, ed. *New Dubliners*. Dublin: New Island, 2005.
- Gardner, John. *The Art of Fiction: Notes on Craft for Young Writers*. New York: Vintage, 1991.



- Gleeson, Sinéad. *Silver Threads of Hope*. Dublin: New Island Books, 2012.
- 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.
- Ingman, Heather. *A History of the Irish Short Story*. Cambridge: Cambridge University Press, 2009.
- Joyce, James. *Dubliners*. London: Penguin Books, 1992.
- Keegan, Claire. *Walk the Blue Fields*. London: Faber & Faber, 2007.
- 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.
- Lavin, Mary. *Tales from Bective Bridge*. London: Faber & Faber, 2012.
- Lodge, David. *The Art of Fiction*. London: Penguin Books, 1992.
- Meade, Declan, ed. *Let's Be Alone Together: An Anthology of New Short Stories*. Dublin: The Stinging Fly Press, 2008.
- Moore, George. *The Untilled Field*. Buckinghamshire: Colin Smythe Limited, 2000.
- Morris, Thomas. *We Don't Know What We're Doing*. London, Faber & Faber, 2015.
- 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'Brien, Edna. *The Love Object: Selected Stories*. London: Faber & Faber, 2013.
- 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.
- Prose, Francine. *Reading Like a Writer: A Guide for People Who Love Books and for Those Who Want to Write Them*. London: Union Books, 2012.
- Rippier, Joseph Storey. *The Short Stories of Seán Ó Faoláin: A Study in Descriptive Techniques*. Buckinghamshire: Colin Smythe Limited, 1976.
- Trevor, William (ed.). *The Oxford Book of Irish Short Stories*. Oxford: Oxford University Press, 1991.
- Trevor, William. *The Hill Bachelors*. London: Penguin Books, 2001.
- Walsh, Caroline, ed. *Arrows in Flight: Short Stories from a New Ireland*. Great Britain: Scribner Town House Publishers, 2002.
- Wood, James. *How Fiction Works*. London: Picador, 2009.
- Zimmermann, Georges Denis. *The Irish Storyteller*. Dublin: Four Courts Press, 2001.

#### RECOMMENDED READINGS:

- Abbott, H. Porter. *The Cambridge Introduction to Narrative*. Cambridge: Cambridge University Press, 2008.
- Brown, Terence. *Ireland: A Social and Cultural History, 1992 – 2002*. London, Harper Perennial, 2004.
- Browne, Renni & King, Dave. *Self-Editing for Fiction Writers: How to Edit Yourself into Print*. London: HarperCollins Publishers, 2006.
- 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.
- 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.

#### RECOMMENDED ONLINE, ARCHIVE, AND EXHIBITION RESOURCES:

- [Chester Beatty Library](#)
- [Irish Museum of Modern Art](#)
- [National Archives of Ireland](#)
- [National Print Museum](#)
- [National Library of Ireland](#)
- [Irish Film Institute & Irish Film Archive](#)



- [Irish Writers' Centre](#)
- [The Stinging Fly – Irish Literary Magazine and Press](#)
- [Winter Pages – Ireland's Annual Anthology for the Arts](#)