



University of
New Haven

Contemporary Irish Literature

SECTION I: Course Overview

Course Code: ENG364

Subject Area(s): English Language & Literature, Cultural Studies

Prerequisites: See Below

Language of Instruction: English

Total Contact Hours: 45

Recommended Credits: 3

COURSE DESCRIPTION

The value that storytelling has played and continues to play in Irish life cannot be underestimated. Perhaps more than any other English speaking nation, 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 ordinary people living in extraordinary circumstances. The rugged physical landscape and meandering city streets have inspired beautiful, beguiling poetry, while the nation's complex and checkered sociopolitical history has evoked an artistic response from writers whose scope is second only to their mastery of craft. That said, many of Ireland's most well-known and accomplished writers have produced their best work while in self-imposed exile. This peculiar dichotomy is one of the reasons why a close engagement with Irish literature perpetuates one of the fundamental characteristics of true art: more questions are asked than answered. Onsite lectures along with exhibitions and museum study excursions will make cultural Dublin a fundamental resource for learning.

To this end, this course examines the works of some of the major Irish authors writing in English from the end of the 19th century up to the present day. You will be introduced to major topics and theoretical approaches relevant to your writing and will be guided in the critical reading of primary sources. In addition, you will practice how to interpret literary texts from different genres throughout the course. Similarly, the text will help illuminate major areas of Irish culture and how they have changed over the last century. Every session is situated in its historical context and cross-referenced to the author or the literary trend that the text exemplifies.

Beyond developing reading comprehension, you will actively engage with the text and understand the context in which it was written, think critically about its themes and greater message, and analyze the connections to the cultural reality accompanying your study abroad experience. The course also emphasizes the development of analytical and comprehension strategies. You will learn terminology and academic language in order to

discuss content, structure, theme, character development and figurative language. Throughout the course, you will further your skills in the reading of original texts.

LEARNING OBJECTIVES

Knowledge Skills (Literary & Historical)

- To explain and interpret how different cultural and literary trends throughout the nineteenth and twentieth century have shaped modern Irish reality.
- To recognize and apply conceptual tools and literary and academic vocabulary in order to produce highly quality papers and text analysis.
- To illustrate an awareness of the role emigration has played in the configuration of Irish identity.
- To illustrate how post colonialism contributes to an understanding of Irish literature and culture.

Critical Thinking Skills (Oral & Written)

- To develop critical thinking as a reading device to understand political, social and historical factors contained in the literary text.
- To effectively identify, evaluate, respond to and utilize pertinent secondary sources.
- To analyze literary text for deeper meaning and recognize literary resources employed to convey that meaning.

Attitudinal Skills (Affective & Behavioral)

- To value literary representation as a means to understanding a new culture.
- To gain intercultural competence.
- To further develop inter and intra personal skills.
- To be confident & mindful when exploring & engaging new cognitive & physical spaces to gain a better sense-of-self and identity.

PREREQUISITES

Prior to enrollment, this course requires you to have completed two semesters of English composition and have a high level of proficiency in spoken and written English.

SECTION II: Instructor & Course Details

INSTRUCTOR DETAILS

Name:	TBA
Contact Information:	TBA
Term:	SEMESTER

ATTENDANCE POLICY

This class will meet twice weekly for 90 minutes each session. All students are expected to arrive on time and prepared for the day's class session.

The instructor reserves the right to make changes or modifications to this syllabus as needed

CEA enforces a mandatory attendance policy. You are therefore expected to attend all regularly scheduled class sessions, including any field trips, site visits, guest lectures, etc. that are assigned by the instructor. The table below shows the number of class sessions you may miss before receiving a grade penalty.

ALLOWED ABSENCES – SEMESTER		
Courses Meeting X day(s) Per Week	Allowed Absence(s)	Automatic Failing Grade at X th absence
Courses meeting 2 day(s) per week	2 Absences	8 th Absence

For every additional absence beyond the allowed number, your final course grade will drop down to the subsequent letter grade (ex: A+ to A). As a student, you should understand that the grade penalties will apply if you are marked absent due to tardiness or leaving class early. In the table below, you will find the grade penalty associated with each excessive absence up to and including automatic course failure.

ATTENDANCE DOCKING PENALTIES								
Absence	1 st	2 nd	3 rd	4 th	5 th	6 th	7 th	8 th
Penalty	No Penalty	No Penalty	0.5 Grade Docked	1 Grade Docked	1.5 Grades Docked	2 Grades Docked	2.5 Grades Docked	Automatic Failure
HIGHEST POSSIBLE GRADE AFTER ATTENDANCE PENALTIES								
Grade	A+	A+	A	A-	B+	B	B-	F

CEA does not distinguish between excused and unexcused absences. As such, no documentation is required for missing class. Similarly, excessive absences, and the grade penalty associated with each, will not be excused even if you are able to provide documentation that shows the absence was beyond your control. You should therefore only miss class when truly needed as illness or other unavoidable factors may force you to miss a class session later on in the term.

GRADING & ASSESSMENT

The instructor will assess your progress towards the above-listed learning objectives by using the forms of assessment below. Each of these assessments is weighted and will count towards your final grade. The following section (Assessment Overview) will provide further details for each.

Class Participation	10%
Written Assignment 1	30%
Student Presentations	30%
Final Reflection Paper	30%

The instructor will calculate your course grades using the CEA Grading Scale shown below. As a CEA student, you should understand that credit transfer decisions—including earned grades for courses taken abroad—are ultimately made by your home institution.

CEA GRADING SCALE

Letter Grade	Numerical Grade	Percentage Range	Quality Points
A+	9.70 – 10.0	97.0 – 100%	4.00
A	9.40 – 9.69	94.0 – 96.9%	4.00
A-	9.00 – 9.39	90.0 – 93.9%	3.70
B+	8.70 – 8.99	87.0 – 89.9%	3.30
B	8.40 – 8.69	84.0 – 86.9%	3.00
B-	8.00 – 8.39	80.0 – 83.9%	2.70
C+	7.70 – 7.99	77.0 – 79.9%	2.30
C	7.40 – 7.69	74.0 – 76.9%	2.00
C-	7.00 – 7.39	70.0 – 73.9%	1.70
D	6.00 – 6.99	60.0 – 69.9%	1.00
F	0.00 – 5.99	0.00 – 59.9%	0.00
W	Withdrawal	N/A	0.00
INC	Incomplete	N/A	0.00

ASSESSMENT OVERVIEW

This section provides a brief description of each form of assessment listed above. Your course instructor will provide further details and instructions during class time.

Class Participation (10%): Student participation is mandatory for all courses taken at a CEA Study Center. The instructor will use the rubric below when determining your participation grade. All students should understand that attendance and punctuality are expected and will not count positively toward the participation grade.

CLASS PARTICIPATION GRADING RUBRIC	
Student Participation Level	Grade
You make major & original contributions that spark discussion, offering critical comments clearly based on readings, research, & theoretical course topics.	A+ (10.0 – 9.70)
You make significant contributions that demonstrate insight as well as knowledge of required readings & independent research.	A/A- (9.69 – 9.00)
You participate voluntarily and make useful contributions that are usually based upon some reflection and familiarity with required readings.	B+/B (8.99 – 8.40)
You make voluntary but infrequent comments that generally reiterate the basic points of the required readings.	B-/C+ (8.39 – 7.70)
You make limited comments only when prompted and do not initiate debate or show a clear awareness of the importance of the readings.	C/C- (7.69 – 7.00)
You very rarely make comments and resist engagement with the subject. You are not prepared for class and/or discussion of course readings.	D (6.99 – 6.00)

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You make irrelevant and tangential comments disruptive to class discussion. You are consistently unprepared for class and/or discussion of the course readings.	F (5.99 – 0.00)
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Written Assignment 1 (30%): A research paper focused on one of the topics studied in class during the semester that you will have to analyze in depth. It must be 1200-1500 words in length, and include reference to a minimum of THREE secondary sources, and a bibliography of the sources used.

Student Presentations (30%): A self-determined research project presented orally to the class, and critically discussed with the class and the instructor. The subject of the presentation is a critical exploration of an issue raised in this course and which has been explored by the student in greater depth. You will be encouraged to incorporate visual media such as photographs/PowerPoint, etc. Final presentations should be between 10 and 12 (max) minutes in length.

Final Reflection Paper (30%): A reflection paper focused on a particular topic/issue(s) presented by Irish writers/writing that has influenced and stimulated you during the semester. The paper must cover two aspects: firstly how that topic/issue/writer influenced YOU, and secondly, how it influenced Irish history/culture. The reflection paper should be approximately 3-4 pages long, and include reference to secondary sources (where applicable), and a bibliography.

EXPERIENTIAL LEARNING ACTIVITIES (AICAP)

CEA courses are designed to include a variety of experiential learning activities that will take you out of the classroom and allow you to explore your local, host city. These activities may include field studies, guest lectures and/or activities offered through our Academically Integrated Cultural Activities Program (AICAP). The following experiential learning activities are recommended for this course:

- **Field Studies:** National Library of Ireland, Famine Memorial, Henrietta St. Tenement Museum, Merrion Square, EPIC Museum, theatre, Spoken Word

REQUIRED READINGS

Reading assignments for this course will come from the required text(s) and/or the selected reading(s) listed below. All required readings—whether assigned from the text or assigned as a selected reading—must be completed according to the due date assigned by the course instructor.

- I. **REQUIRED TEXT(S):** Due to the diversity and scope of this subject, no single text will suffice so the professor has compiled a detailed reader that will be available on Moodle or can be purchased during induction. Also, where possible, the instructor will direct you to electronic sources of reading to minimize environmental impact. You must have constant access to this reader for reading, highlighting, and marginal note-taking. It is required that you have a personal copy of the required readings.

If you prefer, the required course textbooks listed below are also available for purchase at the local bookstore. The required text(s) are listed below:

Conlon-McKenna, Marita. *Under the Hawthorn Tree*, Dublin: The O'Brien Press, 1990, 153pp.

Deane, Seamus. *Reading in the Dark*, London: Vintage, 1997, 233pp.

Doyle, Roddy. *The Deportees and Other Stories*, London: Jonathan Cape, 2007, 242pp.

Friel, Brian. *Translations*, London: Faber & Faber, 1981, 72pp.

- Hughes, Eamonn. "Town of Shadows': Representations of Belfast in Recent Fiction." *Religion & Literature*, vol. 28, no. 2/3, 1996, pp. 141–160.
- Joyce, James. *Dubliners*, London: Penguin Classics, 2000, 317pp. (selected stories)
- Joyce, James. *Ulysses*, London: Penguin Classics, 2000, 933pp. (selected episodes)
- Keane, John B. *Three Plays: Sive, The Field, Big Maggie*. Cork: The Mercier Press, 1990, 235pp.
- Kearney, Richard. *Testifying to History*. Routledge, London. 2001.
- Keegan, Claire. *Walk the Blue Fields*. London: Faber and Faber, 2007. (selected stories)
- Mahon, Derek, "A Disused Shed in Co. Wexford" from *New Collected Poems*. The Gallery Press, 2011.
- McCabe, Patrick. *The Butcher Boy*, London: Picador, 1992, 224pp.
- McDoagh, Martin. *The Cripple of Inishmaan*, London: Bloomsbury, 2016, 82pp.
- McPherson, Conor. *The Weir*, London: Nick Hern Books, 2001, 50pp.
- Muldoon, Paul, ed. *Contemporary Irish Poetry*. London: Faber & Faber, 1986, 415pp.
- Murphy, Tom. *A Whistle in the Dark*, London: Methuen, 1989, 108pp.
- Ó Cadhain, Máirtín. "Short Story: The Year 1912." *Irish Pages*, vol. 2, no. 2, 2004, pp. 255–267.
- O'Toole, Fintan. "Going West: The Country versus the City in Irish Writing." *The Crane Bag*, vol. 9, no. 2, 1985, pp. 111–116.
- Yeats, WB. *The Collected Poems of WB Yeats*. Hertfordshire: Wordsworth Editions Ltd., 2000.
- wa Thiong'o, Ngũgĩ. *Decolonising the Mind: The Politics of Language in African Literature*. James Curry, London. 1986.
- Wilde, Oscar, *The Happy Prince and Other Tales*. Puffin Books. 2009.

RECOMMENDED READINGS

The recommended reading(s) and/or text(s) for this course are below. These recommended readings are not mandatory, but they will assist you with research and understanding course content.

- Brown, Terence. *Ireland: A Social and Cultural History, 1922-2002*. London: Harper Perennial, 2004.
- Carson, Ciaran. *The Táin*. London: Penguin Classics, 2008.
- Doyle, Roddy. *The Deportees*. London: Vintage, 2008.
- Fallon, Peter & Mahon, Derek, eds. *The Penguin Book of Contemporary Irish Poetry*, London: Penguin, 1991.
- Harrington, John P., ed. *Modern Irish Drama*, New York: Norton Critical Editions, 1991.
- Joyce, James. *Dubliners*, London: Penguin Classics, 2000.
- Joyce, James. *Ulysses*, London: Penguin Classics, 2000.
- Kiberd, Declan. *Inventing Ireland: Literature of the Modern Nation*. London: Vintage Press, 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 and Faber, 2009.
- McGahern, John. *Creature of the Earth: New & Selected Stories*. London: Faber & Faber, 2006.

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- O'Casey, Sean. *Three Dublin Plays*, London: Faber & Faber, 1998, 272pp.
- O'Connor, Frank. *The Lonely Voice: a Study of the Short Story*. New Jersey: Melville House, 2004.
- Smyth, Ailbhe, ed. *The Irish Women's Studies Reader*. Dublin: Attic Press, 1993.
- Toibin, Colm. *The Penguin Book of Irish Fiction*. London: Penguin Books, 2000.
- Trevor, William. *The Hill Bachelors*. London: Penguin Books, 2000.
- Trevor, William, ed. *The Oxford Book of Irish Short Stories*. London: OU Press, 1989.
- 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.

ADDITIONAL RESOURCES

In order to ensure your success abroad, CEA has provided the academic resources listed below. In addition to these resources, each CEA Study Center provides students with a physical library and study areas for group work. The Academic Affairs Office at each CEA Study Center also compiles a bank of detailed information regarding libraries, documentation centers, research institutes, and archival materials located in the host city.

- **UNH Online Library:** As a CEA student, you will be given access to the online library of CEA's School of Record, the University of New Haven (UNH). You can use this online library to access databases and additional resources while performing research abroad. You may access the UNH online library [here](#) or through your MyCEA Account. You must comply with UNH Policies regarding library usage.
- **CEAClassroom – Moodle:** CEA instructors use Moodle, an interactive virtual learning environment. This web-based platform provides you with constant and direct access to the course syllabus, daily schedule of class lectures and assignments, non-textbook required readings, and additional resources. Moodle includes the normal array of forums, up-loadable and downloadable databases, wikis, and related academic support designed for helping you achieve the learning objectives listed in this syllabus.

During the first week of class, CEA academic staff and/or faculty will help you navigate through the many functions and resources Moodle provides. While you may print a hard copy version of the syllabus, you should always check Moodle for the most up-to-date information regarding this course. The instructor will use Moodle to make announcements and updates to the course and/or syllabus. It is your responsibility to ensure that you have access to all Moodle materials and that you monitor Moodle on a daily basis in case there are any changes made to course assignments or scheduling.

To access Moodle: Please log-in to your MyCEA account using your normal username and password. Click on the "While You're Abroad Tab" and make sure you are under the "Academics" sub-menu. There you will see a link above your schedule that says "View Online Courses" select this link to be taken to your Moodle environment.

COURSE CALENDAR
Contemporary Irish Literature

SESSION	TOPICS	ACTIVITY	READINGS & ASSIGNMENTS
1	Course Introduction	Course Overview	Reading: Derek Mahon: 'A Disused Shed in Co. Wexford'
2	Why They Write, Why We Read: The Poetry of Derek Mahon & Eiléan Ní Chuilleanáin	Lecture & Discussion	Reading: Ngugi wa Thiong'o: <i>Decolonising the Mind</i> (extract)
3	The Language Issue: A consideration of Brian Friel's <i>Translations</i>	Lecture & Discussion	No assigned readings
4	Language & Identity in Irish Writing: Hetain Patel: "Who Am I? Think Again" John Montague: 'A Severed Head'	Lecture & Discussion	Reading: W.B. Yeats: 'The Lake Isle of Innisfree' & 'To Ireland in the Coming Times'
5	The Political & the Personal in the Poetry of W.B. Yeats	Lecture & Discussion	No assigned readings
6	The Life & Works of W.B. Yeats	Field Study: The National Library of Ireland Lecture & Discussion	Reading: Fintan O'Toole: 'Going West: The Country versus the City in Irish Writing'
7	This Is Not Ireland: J.M. Synge's <i>The Playboy of the Western World</i>	Lecture & Discussion	Reading: Richard Kearney: 'Testifying to History'

8	An Gorta Mor (I): Giving Voice to the Voiceless	Field Study: The Famine Memorial Lecture & Discussion	No assigned readings
9	An Gorta Mor (II): Giving Voice to the Voiceless	Lecture & Discussion	Reading: Claire Keegan: 'The Parting Gift'
10	Patriarchy & Power: Short Stories of Claire Keegan and Jaki McCarrick	Lecture & Discussion	No assigned readings
11	The Birth of Modern Ireland: Jim Sheridan's <i>The Field</i>	Lecture & Discussion	Reading: James Joyce: 'A Little Cloud'
12	Tenement Living (I): Dublin at the Turn of the Century	Lecture & Discussion	Readings: James Joyce: 'A Little Cloud', 'The Sisters', 'Eveline'
13	Tenement Living (II): Dublin at the Turn of the Century	Field Study: Henrietta St. Tenement Museum Lecture & Discussion	Reading: Oscar Wilde: 'The Happy Prince' *Submit Written Assignment 1
14	The Fairytales of Oscar Wilde	Field Study: Merrion Square Lecture & Discussion	No assigned readings
15	Ireland & Emigration: Tom Murphy's <i>A Whistle in the Dark</i>	Lecture & Discussion	Reading: Máirtín Ó Cadhain: 'The Year 1912'
16-17	EPIC Museum	Field Study: EPIC Museum	Readings: James Joyce: Extracts from <i>Ulysses</i> ('Sirens', 'Cyclops', and 'Nausicaa')

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18-19	A New Fiction: Irish Modernism	Lecture & Discussion	Reading: Eamonn Hughes: 'Town of Shadows': Representations of Belfast in Recent Fiction
20	The Irish Troubles in Fiction: Seamus Deane's <i>Reading in the Dark</i>	Lecture & Discussion	No assigned readings
21	The Ulster Poets	Lecture & Discussion	*Submit Final Reflection Paper
22	The Spoken Word: New Irish (Poetry)?	Lecture & Discussion	No assigned readings
23-24	STUDENT PRESENTATIONS		
25	Theatre & Spoken Word	Field Study: Theatre Visit and Spoken Word	No assigned readings

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SECTION III: CEA Academic Policies

The policies listed in this section outline general expectations for CEA students. You should carefully review these policies to ensure success in your courses and during your time abroad. Furthermore, as a participant in the CEA program, you are expected to review and understand all CEA Student Policies, including the academic policies outlined on our website. CEA reserves the right to change, update, revise, or amend existing policies and/or procedures at any time. For the most up to date policies, please review the policies on our website.

Class & Instructor Policies can be found [here](#)

General Academic Policies can be found [here](#)