English 4180-01W: Studies in Regional Literature
Modern Ireland
Dr. Maria Doyle
MW 2-3:20, Hum 208

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Course Description:
Before U2, Riverdance and the Savannah Saint Patrick's Day Parade, the hero Cuchulain single-handedly defended the entire province of Ulster against an army for seven days and mad Sweeney leaped from tree to tree singing. Mythic figures such as these have done a great deal to inform the development of Irish writing in the twentieth century, and this course will examine how Irish writers have drawn upon these and other conceptions of "traditional" Irishness to create an image of a modern Ireland that could free itself from British colonial domination. From a young man who becomes a hero by claiming to have killed his father (The Playboy of the Western World) to a group of young Dubliners who want to sing like James Brown (The Commitments), course texts will explore the variety of forces, both internal and external, that have contributed to shaping a sense of Irish national identity in the last century. Class discussions will introduce students to major events in modern Irish history – the early twentieth century independence movement, the Northern "Troubles", the emergence of the newly robust Celtic Tiger – and will situate major writers like W.B. Yeats, James Joyce and Seamus Heaney within an Irish tradition while also exploring how they see themselves negotiating between Ireland and broader movements within British, and more recently American, literature and culture.

For information on learning outcomes and the course's relationship to the department's program goals, see http://www.westga.edu/~engdept/fr/CourseGuid/4180.html. As a “Discipline Specific Writing” course, this class will engage students in a variety of formal and informal writing activities. Students must have completed 6 hours of DSW credit to graduate. For more information on DSW goals and outcomes, see see http://www.westga.edu/dsw/.

Additional course materials and online assignments will be available through the online D2L system. Students should familiarize themselves with this interface early in the semester.

Required Texts:

Requirements:
Blog Contributions (20%): Students will complete a series of postings to the course blog throughout the semester. Students will complete two blog responses for each unit (one an
analytical response to a particular issue discussed in lecture and one a response to another student's posting). Complete instructions for this assignment are located on the course D2L site.

Research project (35% total [30% final paper, 5% preparatory materials]): Students will complete an independent research project on a topic of their choosing for this course. This final product of this project will be a formal 8-10 page paper with an annotated bibliography of at least six secondary sources. To help students develop their project ideas, this final project will be preceded by two components: (1) a 300-500 word proposal that outlines the project idea, your rationale for exploring this question and the materials you will use to do so and (2) an oral presentation of the project in-process to be given in class during the final two weeks of the course. I will provide students with written feedback and suggestions on their proposal; each presentation will be followed by student questions so that you can also receive peer feedback as you work on the finished product.

Exams (Midterm 10%; Final 25%): Exams will ask students to identify and discuss passages, define terms, discuss significant events/stages in the development of modern Irish literature and analyze specific themes and ideas as they appear in the literary works on the syllabus. Students should also be able to discuss the historical and theoretical contexts covered in class. Exams will include short response and essay sections. No makeup exams will be scheduled, and students who arrive late to exams will not be given extra time.

Class Preparation and Participation (10%): Class participation – your preparation for class meetings and your willingness to contribute to our discussions – is an important component of your grade. Consistent, punctual attendance is the minimum expected of all students, and after four absences, you will lose half a letter grade in this category for each additional class missed. You do not need to explain your absences to me – I understand that sometimes illness, childcare issues, uncooperative automobiles or unforeseen emergencies prevent you from coming to class – but use those allowed days for real emergencies, as I will not differentiate between “excused” and “unexcused” absences. Doing well in class participation means more than just coming to class. Students are further expected to have read the material carefully before class meetings, to listen attentively both to the instructor and to the comments other students make during discussions, to ask questions and offer ideas about the material and to respond thoughtfully to ideas presented both by the instructor and the other students.

Additional Policies and Information:
I do not give 'makeup' assignments, and unless an exceptional opportunity arises that is directly related to the course material, I do not offer 'extra credit' opportunities: you will all be assessed by the same methods on the same assignments. If you find that you are having trouble with the course material, adjust your study schedule, come to my office hours or make an appointment at the Writing Center to get help with your writing.

Special Needs: If you have a registered disability that will require accommodation, please see me at the beginning of the semester; I will be happy to discuss your situation. If you have a disability that you have not yet registered through the Disabled Student Services Office, please contact Dr. Ann Phillips in Student Development (678-839-6428).
Cell Phones: Please turn cell phones off when you enter the classroom. Your time during class is committed to the class, and you may check messages outside of class hours.

Outside Sources and Academic Honesty: Academic dishonesty involves any attempt on your part to claim ideas and/or specific phrasing that you have gotten from elsewhere – including, but not limited to, Wikipedia, the dictionary, The New York Times, Sparknotes, an article you found that just sounds “better” than you think you could say it or your Aunt Sally – as your own or to fabricate sources or evidence so as to make your argument sound stronger. Plagiarism thus includes actions such as copying papers or online responses from the internet or other sources (including word-for-word copying and paraphrasing without citation), cheating on exams, turning in work written by someone else or turning in work that you previously submitted for another course.

* All work that you turn in for this course must be your work completed in this semester in response to an assignment for this class; course assignments are designed to help you develop a set of skills, not just produce information, and failure to do your own work both shortchanges you in this skill development process – rather like attempting to play basketball or sculpt a piece of wood without mastering the dribble or learning about your tools – and violates the shared trust of this course.

* Academic dishonesty is a serious offense, and plagiarizing any assignment or part thereof, regardless of the relative value of the assignment in the calculation of your course grade, is grounds for failure of the course.

* In keeping with departmental and university honor policies, all cases of academic dishonesty will be reported both to the Chair of the English Department and to the Office of the Vice President for Academic Affairs. In short, do your own work and when you use outside information, provide accurate citations for it. For more on the English Department's plagiarism policy, see http://www.westga.edu/~engdept/Plagiarism/pladef.html.

* Students should append a signed copy of the following honor statement to their first online blog posting and final paper for the course: "I have read the course statement on academic honesty, and I pledge that all material I will submit for credit in this class is my own work."

Deadlines and Late Policy: Due dates for online assignments are listed on the syllabus and in the online instructions for each assignment. Because you have a degree of flexibility in selecting and scheduling these assignments, the online deadlines are firm; no late materials will be accepted unless there is a significant system-wide access outage.

For the final project, no late papers will be accepted, nor will papers be accepted over email. You have all semester to plan and complete this assignment; make sure that you get it in on time.

Paper Format: Your final paper should be typed, double-spaced, in a standard 12 point font (preferably Times New Roman) with 1" top/bottom margins and 1-1.25" left/right margins. Big fonts, extra spaces between your paragraphs, and large margins are pretty easy to spot, so stick to the standard size guidelines and use the revision process to help you generate enough information to present a clear and well-reasoned analysis within the designated space limitations. Papers are required to have inline citations where appropriate and a descriptive title (i.e. not "Dubliners" but "Images of Darkness in Dubliners"), and you must number your pages and
staple (NOT paper clip, glue, or origami fold) them together. Include your signed honor statement (page 3 of this syllabus) at the end of your text.

**Non-engagement Policy:** Faculty are now required to report students whose lack of engagement in the first several weeks of the semester might jeopardize their success in the course. Such reporting is designed to alert you to a problem – i.e. excessive absences, missed assignments – so that you can remedy the issue by adjusting your schedule or study habits (or, if you'd prefer, withdrawing from the course to redirect your energies elsewhere). It is not a grade or specific grade penalty; it is an indicator that you need to keep up with course material and policies in order to be successful, since your ability to learn the course material depends on your attentiveness during discussions and the intellectual effort you apply in completing the work of the course.

**Schedule of Readings and Assignments:**
Students should have completed all reading assignments by the date they are listed on the syllabus. This schedule represents my current plan for the course; circumstances throughout the semester may necessitate some revisions, which will be announced in class and posted to the D2L page.

**I. Irish Nationalism and the Celtic Twilight**

| M | 1/7  | Introduction: Before the Literary Revival |
| W | 1/9  | Augusta Gregory, *Cuchulain of Muirthemne* (focus on the following sections, although you may read further if you wish: "Boy Deeds of Cuchulain," "The War for the Bull of Cuailgne," "The Only Jealousy of Emer," "The Death of Aoife's Only Son," "The Death of Cuchulain") |
| W | 1/16 | William Butler Yeats, plays in *The Yeats Reader* (Cathleen ni Houlihan, On Baile's Strand, Death of Cuchulain) |
| F | 1/18 | Blog contributions for Unit I due to D2L course site by 5 pm. |

**II. Complicating the National Myth**

| M | 1/21 | MLK Day: No class meeting |
| M | 2/4  | James Joyce, from *Dubliners* (“Ivy Day in the Committee Room,” “Grace,” “The Dead”) in *The Portable Joyce Reader* |
W 2/6  James Joyce, from *Ulysses* ("Hades," "Wandering Rocks," "Penelope") in *The Portable Joyce*

M 2/11  Elizabeth Bowen, *The Last September*

W 2/13  Elizabeth Bowen, *The Last September*

M 2/18  Midterm

W 2/20  Eamon de Valera, "The Ireland That We Dreamed Of" (CourseDen: Weblinks); Patrick Kavanagh, "The Great Hunger" (CourseDen)

F 2/22  Blog contributions for Unit II must be completed by 5 pm.

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**III. The Northern Troubles**

M 2/25  Popular culture and Northern Ireland; introduction to *Bloody Sunday*

W 2/27  Paul Greengrass, *Bloody Sunday* (Students should have watched the film prior to class; two copies are on reserve in the library for student use)


Last day to withdraw with a W

W 3/6  No class meeting: attend Undergraduate Conference

M 3/11  Seamus Heaney, from *Opened Ground* ("Sweeney in Flight" [pp. 183-196] and poems from "Sweeney Redivivus" ["The First Gloss" to "On the Road", pp. 247-264])


F 3/15  Blog contributions for Unit III due by 5 pm

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**March 18-22: Spring Break**

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**IV. Revisiting the Republic**

M 3/25  Roddy Doyle, *The Commitments*

T 3/26  Research proposals due electronically by 5 pm

W 3/27  Roddy Doyle, *The Commitments*

M 4/1  Conor McPherson, *The Weir* (in Harrington)

W 4/3  John Carney, *Once* (students must view the film before class)

F 4/5  Blog contributions for Unit IV due by 5 pm

M 4/8  Student research presentations and peer review

W 4/10  Student research presentations and peer review

M 4/15  Individual research consultations

W 4/17  Last day of class; exam discussion

M 4/22  Final Exam (2-4:30): Bring a bluebook