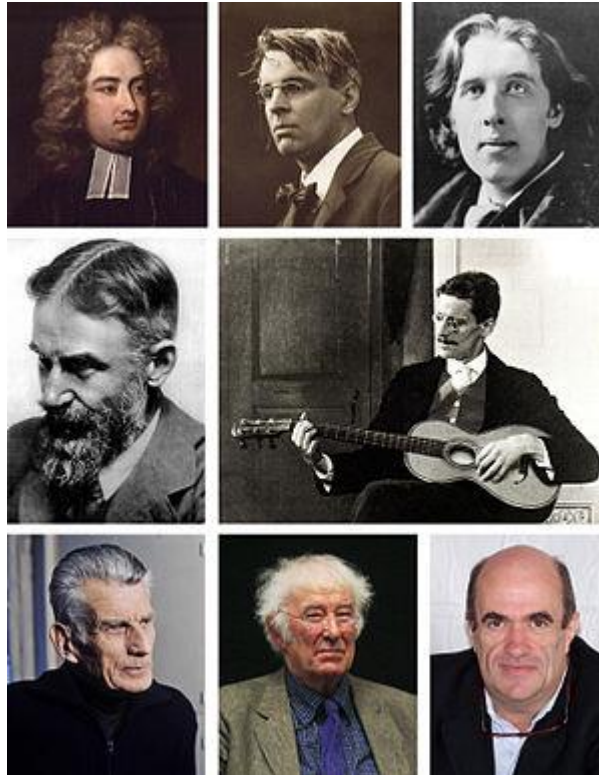


**MENG 6250 Syllabus:
Seminar in British Literature**

Four Green Fields: Irish Writing in English

(Go to <https://www.youtube.com/watch?v=KsaQPobUZiM> to hear Tommy Makem sing “Four Green Fields”)



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Fall 2015

Tues 5:30-8:10

EH TBA

Course Description:

Once considered a sub-category of English literature, Irish literature—including both Gaelic and Anglo-Irish writing—is now recognized as the distinct literature it is. With a rich manuscript tradition dating to the 6th century, literature in the Irish language flourished until the 18th century as a vibrant reflection of Gaelic culture; contemporary writers keep that tradition alive even today. The first traces of Irish literature written in English appeared in the 13th century; five hundred years later, “Anglo-Irish literature” had become the dominant literature of the island. This course examines the distinctive temperament and outlook in representative Anglo-Irish satire, fiction, poetry, and drama.

We'll begin in 1729 with Jonathan Swift's classic, "A Modest Proposal," written when Ireland was Britain's colony, and then move to the 19th century before weaving our way through the founding of the Abbey Theatre and the literary outpouring of the Irish Literary Revival, and on to works written after Ireland regained the freedom to determine its affairs as an independent nation. We'll conclude our journey by considering the challenging, sometimes unsettling literature that characterizes contemporary Ireland. Key themes to be examined, always in the larger context of Irish history as a whole, include the Anglo-Irish use of words as weapons, the place of gender (and gender of place) in Anglo-Irish writing, and the intriguing nature of Anglo-Irish—particularly as opposed to English—identity.

Along the way, we'll encounter such varied characters as a rebel and a hag, a fisherman and a playboy, a blind woman and a modern-day Medea, a bog queen, a cat-woman, an undine, and a lace-maker. We'll wonder about the effect on Anglo-Irish literature of such events as two world wars, independence, and the eruption of the Northern Irish Troubles. We'll also ponder the distance we travel between a British drawing room in 1895 and an Irish bog in 1998, between an Irish-speaking hedge-school and the stripped down, ambiguous staging of an Irishman writing in his adopted French language (which we'll read in English).

And we'll ask lots of questions. What, after all, is the role of language in all this, of wit as weapon? What can Anglo-Irish literature teach us about the difficult transition from colony to nation? In the second decade of the twentieth-first century, has the Irish hag become a queen? The written record, as seen through the eyes of the observant Anglo-Irish writer, constitutes an eloquent witness we both do well to heed and are privileged to enjoy.

As a class and individually, we will engage in thoughtful analysis and enjoyment of individual texts while also seeking to understand them within the context of the larger concerns of the century as a whole. While I will have to lecture occasionally, I wish to emphasize that this will not be a lecture course. Full participation will be required of every student, including contributing to small-group and class discussion and writing in-class responses, in addition to graded assignments.

Workload Expectations:

This course requires a lot of reading. You should expect to do between 3-4 hours of work outside class for each hour in class. ***Please finish each reading assignment before we begin discussing it in class***, and it's important that you bring questions and observations from your reading to contribute to class discussions. Although we may fall behind the schedule on occasion, you should keep up your reading with the dates on the syllabus as we'll catch up eventually.

Primary Texts:

Abrams, M.H., ed. *The Norton Anthology of English Literature*, 8th ed., Vol. F. Academic Publishing Service (customized text), *Anglo-Irish Literature* (APS).
Friel, Brian. *Molly Sweeney*.

Harrington, John P., ed. *Modern and Contemporary Irish Drama*, 2nd ed. (MCID).
Murphy, Maureen O'Rourke and MacKillop, James, *Irish Literature: A Reader*, 2nd ed.
(IL).

Wilde, Oscar. *The Importance of Being Earnest*.

Selected Supporting Materials (with excellent, extensive bibliographies):

Brearton, Fran. *The Great War in Irish Poetry*.

Campbell, Matthew, ed. *The Cambridge Companion to Contemporary Irish Poetry*.

Cheng, Vincent. *Joyce, Race, and Empire*.

Clark, Heather. *The Ulster Renaissance: Poetry in Belfast 1962-1972*.

Coughlan, Patricia. "Bog Queens in the Poetry of John Montague and Seamus Heaney."

Cullingford, Elizabeth Butler. *Gender and History in Yeats's Love Poetry*.

Foster, John Wilson. *The Cambridge Companion to the Irish Novel*.

Goodby, John. *Irish Poetry since 1950: From Stillness to History*.

Haberstroh, Patricia. *Women Creating Women: Contemporary Irish Women Poets*.

Hand, Derek. *A History of the Irish Novel*.

Harte, Liam and Michael Parker, eds. *Contemporary Irish Fiction: Themes, Tropes, Theories*.

Heaney, Seamus. *Preoccupations: Selected Prose 1968-1978*.

Kiberd, Declan. *Inventing Ireland: The Literature of the Modern Nation*.

---. *Irish Classics*.

McGrath, Francis Charles. *Brian Friel's (Post) Colonial Drama*.

Moloney, Karen Marguerite. *Seamus Heaney and the Emblems of Hope*.

Richards, Shaun, ed. *The Cambridge Companion to Twentieth-century Irish Drama*.

Russell, Richard Rankin. *Poetry and Peace: Michael Longley, Seamus Heaney and Northern Ireland*.

Course Objectives:

1. Students will gain general understanding of the development of Anglo-Irish literature since the early eighteenth century.
2. Students will gain detailed understanding of representative works by Anglo-Irish writers of satire, poetry, drama, and fiction.
3. Students will gain an understanding of Anglo-Irish literature as a distinct national literature to be appreciated within the unique context of Irish history, language, and culture (and as separate from English literature).

MENG Program Learning Outcomes:

The MENG program is dedicated to helping students master a variety of learning outcomes. This course meets all of the following outcomes: LO1, LO2, LO4, LO3, LO5, LO6.

1. Demonstrate an ability to gather, analyze, and communicate information effectively.
2. Demonstrate in texts cultivated skills in careful reading, critical thinking, logical argument from evidence presented, creative expression, and persuasive writing.

3. Apply various theoretical perspectives and literary terminology to interpretations of literary texts to showcase an understanding of theoretical perspectives.
4. Demonstrate knowledge of and interaction with foundation and current scholarly criticism.
5. Acknowledge and articulate the significance of key primary texts in one specific literary genre, period, culture, or style.
6. Demonstrate an ability to employ academic conventions and protocols for written or multimodal presentation, including the application of appropriate conventions, citation formats and style manuals, such as the MLA style sheet for literary papers or APA formats for papers that range into historical or sociological areas of study.

Assignments and Grading:

<p><u>1 12-15 page paper</u> on a work or works not studied in class (on a topic approved by me); you might consider working with a significant sampling of a writer's body of work, comparing the work of two writers, or working with a novel from the attached list.</p>	LO 1-6	40%
<p><u>1st midterm essay</u>, 5-6 pages</p>	LO 1-6	20%
<p><u>2nd midterm essay</u>, 5-6 pages</p>	LO 1-6	20%
<p><u>Oral presentation</u> (10 minutes) on a novel from the attached list. You'll have the chance to suggest several choices, but each student needs to a different novel. To give focus to your report, you'll give it as the author, a member of the author's family, or a character in the novel (dressed to suggest the speaker and time period) and as though you ARE the author, family member, or character. Yes, this means giving the report in 1st person.</p>	LO 1,2,4,5	10%
<p><u>Participation</u> in class discussion, both whole-class and group; bringing appropriate text to class; in-class, informal writing responses used to spur class discussion.</p>		10%

Grades will be assigned to written work using the following rubric:

- A . . . Well developed, organized, and researched
 Clearly illustrated and develops key ideas
 Displays a high degree of inventiveness and originality
 Displays a sophisticated and superior use of language
 Demonstrates syntactic variety
 Is virtually free from error in mechanics, usage, sentence structure, and diction
- B . . . Well organized and developed, may have small flaws in organization or paragraphing, and is competently researched
 Illustrates and develops some key ideas
 Displays a good control of language and a consistent tone
 Demonstrates some syntactic variety
 Is generally free from errors in mechanics, usage, sentence structure, and diction

C . . . Adequately developed, organized, and researched
Illustrates and develops one or two key ideas
Displays capable and accurate use of language
May display occasional errors in mechanics, usage, sentence structure, and diction, but not a consistent pattern of such errors

Note: A “B-” is required in all graduate courses for them to count toward the MA degree.

Grades for the oral report (10% of your course grade) will be an “A” if you do all that’s required and stay within the assigned time limit (9-11 minutes). Presentations that are under 9 minutes, over 11 minutes, or fail to do all that’s required will receive an “F.” More detailed instructions will be given in class.

Late Papers: Work turned in within one week of its due date will be marked down one full grade; anything turned in after one week will receive an “F” but must be turned in to receive credit in the course. Also, final paper turned in by the due date at the end of the 14th week will receive comments; papers turned in by the end of the 15th week will not be considered late, but will receive no comments; papers turned in on Monday of the 16th week will be counted late and marked down one full grade; no papers may be turned in after that date.

Attendance: With 4 absences, a grade no higher than a C can be earned; with 5 absences, no higher than a C-; with 7 absences, no higher than a D. Also, you must be here for an entire class period to be counted in attendance. And, since we make announcements and return work at the beginning of class, it’s in your interest to arrive on time.

Additional Class, Paper, and Exam Policies:

1. Papers are to be your own work, not used in previous courses, and written on topics approved in advance by the instructor. Papers must conform to MLA style.
2. Papers must be typed and turned into me in hard copy.
3. You are responsible for keeping a copy of your paper before you turn it in so you can replace it if your paper is somehow lost, misplaced, nuked, or eaten.
4. Make-up exams will be allowed only in the case of medical or family emergency, with instructor consent. Please try to notify me as far in advance as possible. You must contact me **before** you return to class if you have not done so before the exam.
5. We’re here to learn together in a professional environment, so if you wish to use a laptop in class, it must be for work related to the class. Cell phones should be on vibrate or silent but may be left on to receive alerts from WSU Code Purple. Other devices should not be used without special permission. Also, you are not free to leave the classroom to use your phone during class time. Being in attendance means being attentive, in the classroom, for the entire class.

Core Beliefs: According to PPM 6-22 IV, students are to “[d]etermine, before the last day to drop courses without penalty, when course requirements conflict with a student’s core beliefs. If there is such a conflict, the student should consider dropping the class. A

student who finds this solution impracticable may request a resolution form the instructor. This policy does not oblige the instructor to grant the request, except in those cases when a denial would be arbitrary or capricious or illegal. This request must be made to the instructor in writing and the student must deliver a copy of the request to the office of the department head. The student's request must articulate the burden the requirement would place on the student's beliefs."

Academic Honesty: As specified in PPM 6-22 IV D, cheating and plagiarism violate the Student Code. Plagiarism is "the unacknowledged (uncited) use of another person's or group's ideas or work." Students found guilty of cheating or plagiarism are subject to failure of a specific assignment or, in more serious cases, failure of the entire course and referral to the MENG Program Director.

Disability Accommodation: PPM 3-34 notes: "When students seek accommodation in regularly scheduled course, they have the responsibility to make such requests at the Center for Students with Disabilities before the beginning of the [semester] in which the accommodation is being requested. When a student fails to make such arrangements, interim accommodations can be made by the instructor, pending the determination of the request for a permanent accommodation."

Emergency Closure: In the event of an extended campus closure, check your Wildcat email account for further instructions about how to keep up with the class. It will be your responsibility to check in frequently with your WSU email account to complete the class.

Weekly Schedule:

Week 1	Tue 9/1	Introductions, Definitions, Stereotypes
Week 2	Tue 8/15	Jonathan Swift , "A Modest Proposal," LI, pages TBA Thomas Moore , "Let Erin Remember the Days of Old," "Dear Harp of My Country," "Believe Me, If All Those Those Endearing Young Charms," "The Harp That Once through Tara's Halls," LI, page numbers TBA Oscar Wilde , <i>The Importance of Being Earnest</i> 1895)
Week 3	Tue 8/22	Lady Gregory and William Butler Yeats , <i>Cathleen Ni Houlihan</i> (1902), MCID 3-11 Lady Gregory , <i>The Rising of the Moon</i> (1904/1907), MCID 50-57 John Millington Synge , <i>Riders to the Sea</i> (1904), MCID 58- 67 In MCID: "Our Irish Theatre" by Lady Gregory, 401-409; "An Irish National Theatre" by W. B. Yeats, 412-414; ["The Collaborations of Yeats and Lady Gregory"] by Colm Toibin, 417-423; "Strangers in the House" by Nicholas Greene, 426- 429; "Cathleen ni Houlihan Writes Back" by Antoinette

Quinn, 429-432; “[On] *The Rising of the Moon*” by Lady Gregory, 444; “Image-Maker for Ireland: Augusta, Lady Gregory” by Ann Saddlemyer, 449-452;

- Week 4** Tue 8/29 **John Millington Synge**, *Playboy of the Western World* (1907), MCID 68-112
Bernard Shaw, *John Bull’s Other Island* (1907), MCID 113-196
In MCID: “Preface to *The Playboy of the Western World*” by J. M. Synge, 453-454; “[Journal 1907]” by Joseph Holloway, 456-461; “The Controversy over *The Playboy of the Western World*” by W. B. Yeats, 462-464; “The First *Playboy*” by Paige Reynolds, 464-468; “[*The Playboy of the Western World*]” by Ben Levitas, 468-472; “Preface for Politicians” by Bernard Shaw, 473-480; “The Rejection of Shaw’s Irish Play: *John Bull’s Other Island*” by Norma Jenckes, 481-486; “Irish Romance” by Martin Meisel, 486-491; “John Bull’s Other Islander—Bernard Shaw” by Declan Kiberd,” 491-495
- Week 5** Tue 10/6 **William Butler Yeats**: Norton 2019-2022
“The Lake Isle of Innisfree,” Norton 2025; “When You Are Old,” Norton 2026; “No Second Troy,” Norton 2019; “The Wild Swans at Coole,” Norton 2033; “Easter, 1916,” Norton 2031; “The Second Coming,” Norton 2036; “A Prayer for My Daughter,” Norton 2037; “Sailing to Byzantium,” Norton 2046; Leda and the Swan,” Norton 2039; “Among School Children,” Norton 2041; “Crazy Jane Talks with the Bishop,” Norton 2045
Assign: First Midterm Essay
- Week 6** Tues 10/13 **Due: 1st MID-TERM ESSAY**
James Joyce: Norton 2163-2166
“Araby,” Norton 2168-2172 (1905/1914); *The Dead*, Norton 2172-2199
- Week 7** Tue 10/20 “The Poets of 1916.” IL 220-221
“Proclamation of the Irish Republic,” IL 221-222
Padraic Pearse:
“I Am Ireland,” IL 222; “Ideal, or Renunciation,” IL 223;
“Ideal, or Renunciation,” IL 223; “The Rebel,” IL 223-225; “To Death,” IL 225
Joseph Mary Plunkett:
“The Little Black Rose Shall Be Red at Last,” IL 229-230
Patrick Kavanagh: IL 287
“In Memory of My Mother,” IL 290; “Canal Bank Walk,” IL 291

- Thomas Kinsella:** IL 337
 “Mirror in February,” APS p. TBA, “First Light,” p. TBA; “The Poet Egan O’Rahilly, Homesick in Old Age,” IL 340-341
- Week 8** Tue 10/27 **Edna O’Brien:** “A Scandalous Woman,” APS, pages TBA
Samuel Beckett, Norton 2393-2394
Endgame (1957), Norton 2394-2420
 Begin *Molly Sweeney* (1994)
 “Molly Astray: Revisioning Ireland in Brian Friel’s *Molly Sweeney*” by Karen Marguerite Moloney, APS pages TBA
- Week 9** Tue 11/3 **Brian Friel:**
 Finish *Molly Sweeney*
Translations (1980), MCID 255-308
 In MCID: “[Program Notes for *Translations*]” by Field Day Theatre Company, 540-543; “Making a Reply to the Criticisms of *Translations* by J. H. Andrews (1983)” by Brian Friel, 543-546; “*Translations: a Night at the Theatre*” by Christopher Morash, 546-552; “[Review of *Translations*]” by Seamus Heaney, 552-554; “*Translations: On the Page and On the Stage*]” by Marilyn J. Richtarik, 554-558
- Week 10** Tue 11/10 **Discuss 2nd Mid-term Exam**
Seamus Heaney: Norton 2822-2824
 “Digging,” 2824-2825; “The Diviner,” APS (note: all APS pages TBA); “Mid-term Break,” APS; “Dockert,” APS; “Trout,” APS; “The Skunk,” Norton 2830-2831; “The Otter,” APS; “Requiem for the Croppies,” APS; “Twice Shy,” APS; “Scaffolding,” APS; “Undine,” APS; “For the Commander of the ‘Eliza,’” APS; “Punishment,” Norton; “Bog Queen,” APS; “Strange Fruit,” APS; “Come to the Bower,” APS 39
- Week 11** Tue 11/17 Due: **2nd MID-TERM ESSAY**
John Montague: IL 342-343
 “Like Dolmens Round My Childhood, the Old People,” IL 343-345; “A Grafted Tongue,” 345-346; “The Flight of the Earls,” 346-347: “A Lost Tradition” and “All Legendary Obstacles,” in APS, pgs. TBA
Eavan Boland: Norton 2848; IL 382
 “That the Science of Cartography Is Limited,” Norton 2849-2850; “The Dolls Museum in Dublin,” Norton 2860-2861; “The Lost Land,” Norton 2851-2852; “After a Childhood Away from Ireland,” IL 384-385; “Lace,” “Quarantine,” “The Necessity for Irony,” “Once,” “Emigrant Letters,” and “Irish Poetry,” all in APS, pages TBA
Michael Longley: IL 363-364

"In Memoriam," IL 365-366
"The Scissors Ceremony," APS p. TBA
Paula Meehan: IL 413-414
"Would You Jump into My Grave As Quick?" APS, p. TBA

- Week 12** Tue 11/24 **Oral Reports**
Marina Carr:
By the Bog of Cats (1998), MICD 352-397
In MCID: "[Introduction to Plays]" by Marina Carr, 577-578;
"Interview: On Playing in *By the Bog of Cats*" by Olwen Fouéré, 578-582; "A Cautionary Tale: Marina Carr's *By the Bog of Cats*" by Melissa Shira, 582-586; "Grotesque and Carnavalesque Elements in *By the Bog of Cats*" by Bernadette Bourke, 587-593
- Week 13** Tue 12/1 **Due:** Rough Draft of Term Paper
Individual Conferences
- Week 14** Tue 12/8 **Oral Reports**
TERM PAPER DUE (if you wish comments)
- Week 15** Mon 12/15 **Oral Reports**
LAST DUE DATE TO TURN IN TERM PAPER (for no comments)

Recommended Anglo-Irish Novels for Oral Reports and Term Papers

John Banville	<i>The Book of Evidence</i> <i>The Sea</i>
Kevin Barry	<i>City of Bohane</i>
Samuel Beckett	<i>Molloy</i>
Maeve Binchy	<i>Scarlet Feather</i>
Elizabeth Bowen	<i>The Last September</i>
Roddy Doyle	<i>Paddy Clarke Ha Ha Ha</i>
Maria Edgeworth	<i>Castle Rackrent</i>
Anne Enright	<i>The Gathering</i>
JG Farrell	<i>Troubles</i>
Michael Farrell	<i>Thy Tears Might Cease</i>
Thomas Flannagan	<i>The Year of the French</i> (note: Flanagan is Irish–American)
Dermot Healy	<i>A Goat's Song</i>
Jennifer Johnston	<i>How Many Miles to Babylon</i>
James Joyce	<i>Finnegan's Wake</i> <i>A Portrait of the Artist as a Young Man</i> <i>Ulysses</i>
Patrick Kavanagh	<i>Tarry Flynn</i>
Molly Keane	<i>Good Behaviour</i>

Claire Keegan	<i>Walk the Blue Fields</i>
Walter Macken	<i>The Silent People</i>
Lady Morgan	<i>The Wild Irish Girl</i>
Patrick McCabe	<i>The Butcher Boy</i>
John McGahern	<i>Amongst Women</i>
Brian Moore	<i>Judith Hearne</i>
Iris Murdoch	<i>The Red and the Green</i>
	<i>The Sea, The Sea</i>
Edna O'Brien	<i>The Country Girls</i>
	<i>House of Splendid Isolation</i>
Flann O'Brien	<i>At Swim-Two-Birds</i>
Joseph O'Conner	<i>Star of the Sea</i>
James Plunkett	<i>Strumpet City</i>
Lawrence Sterne	<i>Tristram Shandy</i>
Bram Stoker	<i>Dracula</i>
Jonathan Swift	<i>Gulliver's Travels</i>
Colm Toibin	<i>The Blackwater Lightship</i>
	<i>The Heather Blazing</i>
<i>William Trevor</i>	<i>Fools of Fortune</i>
	<i>The Story of Lucy Gault</i>
Oscar Wilde	<i>The Picture of Dorian Gray</i>