STUDIES IN MODERN IRISH LITERATURE
English 440/540
4 Credits; 3 hours lecture per week
No Prerequisites; English 206 recommended

Rationale for conversion: The conversion will give students greater opportunity to read more widely in the focus of the course and to practice critical thinking and writing. The conversion will increase the number of primary and secondary texts and/or online resources needed for student research as well as allow a greater understanding of how best to select and deploy this research toward the composition of an analytical writing assignment of much greater length and complexity than previously warranted.

The four credit version will:
• add a primary and secondary text;
• add instruction in print and non-print resources appropriate to advanced study in modern Irish literature;
• increase the length and complexity of research and writing to incorporate digital scholarship.

The core syllabus represents the three credit version last taught.

GOALS: The goal of this class is to conduct an in-depth study of the major works of Irish Modernist writers from the era known as the Irish Literary Renaissance (1880-1920’s) through the Contemporary period. The figures, genres, and political/cultural issues studied are altered from term to term within this above framework. Previous iterations of the course have focused on the poetry of W. B. Yeats, influential dramatists of the Renaissance era, the writings of James Joyce, and the modern Irish short story. The course always frames the writers studied through a cursory knowledge of key contexts surrounding the works in question (Irish history, political/cultural concepts of the Irish Renaissance, 19th century aesthetic movements, Modernism, European ideologies, gender, race, class, etc.) Students acquire a cursory knowledge of these contexts through supplementary readings including various shortened histories of modern Ireland, assigned critical articles, and biographical essays. Students are responsible for the assigned readings as they are due in accordance with the syllabus. Students are expected to introduce and grapple with the above mentioned contexts as aspects of their interpretations of the works discussed.

SCOPE: The scope of the class links the literary works with the historical/cultural/aesthetic/intellectual contexts relevant to the works in question. The works studied are framed by their internal aesthetics and implied themes as well as by these contexts.

UNDERGRADUATE (400 LEVEL) STUDENT LEARNING OUTCOMES:
• Acquire and understand the major political issues that arise from the history of modern Ireland, including but not limited to: English colonialism, Enlightenment revolution, 19th-century Nationalism, the Irish Renaissance/Cultural movement, and the Anglo-Irish War of Independence.
• Read and understand the conventions of various Modernist genres such as Impressionistic fiction, Symbolist drama, Naturalist drama, Symbolist poetry, Stream of Consciousness
GRADUATE (500 LEVEL) STUDENT LEARNING OUTCOMES:

- All of the above learning outcomes for the undergraduate.
- The ability to research, obtain and compile a working bibliography for a critical essay.
- Understanding the conventions and forms of the graduate level research paper based on the model of the publishable article in the discipline.
- The ability to understand how one’s thesis on a work in question enters into the broader discussion in the humanities surrounding the analysis of Western modernity.
- Understanding how the life and the work of an author in question feed into interpretation of a work.
- A working knowledge of a theoretical orientation that best suits the argument of the student’s thesis.

EVALUATION OF STUDENT PERFORMANCE (400 LEVEL): The central evaluative tools for the undergraduate in this course are the oral report, the in-class essay examination, and the formal critical essay. The essay involves research on the student’s topic, support drawn from the course’s background readings, and careful “close-readings” of subject text(s). Student will be expected to write in a clear, organized, and detailed manner on the examinations, and will expected to be able to implement the skills of organized, informed, and cogent essay writing for the paper. Orals reports may vary from biographical/intellectual orientation of key figures studied to an overview of a single episode of Joyce’s *Ulysses*. Final grades will be determined for undergraduates by the average of three unequally weighted grades (25% for the oral report 35% for mid-term examination, 40% for the critical essay).

EVALUATION OF STUDENT PERFORMANCE (500 LEVEL): The graduate student in this class will be expected to synthesize his/her knowledge of the cultural and aesthetic contexts of the subject texts with accurate and insightful close readings of the individual poems, plays, and novels discussed. To accomplish this, graduates will be assigned more sophisticated essays on Joyce’s writings. The graduate will not present the oral report and may or may not sit for the mid-term examination; rather, the objective for the graduate level in this field is the competent execution of the argumentative essay. Given this, graduates will be expected to produce a major critical essay by the end of term of around 20 pages in length. This final essay will be modeled on the type of article a graduate in the field must eventually publish to establish him/herself as a promising scholar. The essay will demand a student develop an extended bibliography, a theoretical and critical framework for its argument, make use of biographical, historical, and secondary research, and conduct an in-depth close reading of the subject text to prove the argument through logically convincing interpretation of the work(s) in question. Final grades for graduates will be determined either by two unequally weighted grades (mid-term...
examination at 30%, term paper 70%), or by the single grade award to the term paper. This last option may vary from class to class as well as from student to student.

**Statement Regarding Disability Access Services:**
Accommodations are collaborative efforts between students, faculty, and Disability Access Services (DAS). Students with accommodations approved through DAS are responsible for contacting the faculty member in charge of the course prior to or during the first week of the term to discuss accommodations. Students who believe they are eligible for accommodations but who have not yet obtained approval through DAS should contact DAS immediately at 737-4098.

**ATTENDANCE:** Students will be allowed one (1) unexcused absence. If more absences accrue by the end of the semester, I reserve the right to question the student and possibly count the absences against him/her in the tabulation of his/her final grade. Please limit excused absences as well: schedule all appointments or things such as rides home outside of class time. If you are ill please contact me before the class that you will miss. Please don't call me the day before a paper is due and tell me you're dying of a bad hangover. Finally, I begin my class at the specified time; please be prompt.

**PAPERS:** Term papers are mandatory for undergraduates and graduates. All papers are to be formal critical essays: they should introduce and map the historical/biographical/critical framework for the subject text itself as well as for the theme to be pursued, and should then conduct a “close-reading” of the work in question so as to prove the thesis. The undergraduate paper will be due during the latter weeks of the course and should be about 10-12 pages each. The final, graduate term-paper will be based on the model of the publishable article, and produce a theoretical framework, a more extensive critical and historical framework, and much more thorough and careful close-readings of the work in question (20 pages). Each paper is to be typed, double-spaced, and free of spelling, grammatical and typographical errors. Papers are to be formal essays, containing contextually relevant introductions, coherent and complex theses, sustained and detailed arguments, and thoughtful conclusions. Sentence structure must be clear and concise; paragraph unity and overall organization must be readily apparent. Each page of your paper must have your name and page number in the upper right hand corner. Each paper must be given an original title. No cover page or folder is necessary: please title the first page of the essay and paper clip all pages together. Five (5) or more background and/or critical sources will be mandatory for the first graduate as well as for the undergraduate paper; ten (10) or more for the graduate term paper. The writer must cite the text and all secondary sources in each instance of quotation. More about papers as they become due.

**LATE PAPERS:** I accept no late papers. If a student does not submit the paper during the class meeting it is due (and not later on that same day) he/she will receive an "F" for that assignment.

**EXAMINATIONS:** The mid-term examination in this course will be based on the in-class essay answer model; I will evaluate and grade all oral reports based on the content and delivery.

**CONFERENCES:** There may or may not be mandatory conferences; however, I'm always available for help or to further our classroom discussion. Often students want to speak about a paper before it is due; I am available during my office hours or by appointment.
ACADEMIC DISHONESTY: Be sure you realize exactly what qualifies as plagiarism and what
does not; explicit procedures taken for the discovery of academic dishonesty can be found in the
“Academic Regulations” section of the current Schedule of Classes. I will pursue to the letter of
the University’s stated policies any case of plagiarism I may discover. To learn more about the
University’s expectations for student conduct please go to:
http://oregonstate.edu/admin/stucon/achon.htm

LEARNING RESOURCES: Texts in the course are as follows (in each instance, please obtain
the exact edition given here):
Study in Contemporary Criticism Series 1993.
Norris, Margot. A Companion to James Joyce's Ulysses. New York: Bedford/St.Martin’s Press,
1998.
Packet, contextual materials. Available for reading and copying at Valley Library, Circulation
desk.

SYLLABUS
SEPTEMBER
Week of
Ireland; Naturalism/Symbolism=Modernism; European Imperialism/Nationalism/ Liberal
Humanism/Patriarchy/Gender: Joyce as Irishman, Modernist Artist, historiographer;
Joyce as Joyce. Read packet, 20-54; biographical introduction in A Companion to Joyce’s
Ulysses,1-20.

OCTOBER
Week of
2nd: "A Scrupulous meanness": Naturalism, Symbolism, and "Dear Dirty Dublin": "the soul
of that hemiplegia or paralysis which many consider a City"--Dubliners (1914): read
Preface, chronology, stories of childhood and adolescence, 9-69. Read also packet, 55-82.
9th: Dubliners: read stories of maturity, public life, and "The Dead," 70-224. Read “Parnell
16th: Stephen Hero comes of age: the Künstlerroman, autobiographical fiction, the Modern
Crisis, and the role of the Modernist artist: sin and piety? No! "To live, to err, to fall, to
triumph, to create life out of life": A Portrait of the Artist as a Young Man (1916). Read
also Joyce’s essays, packet 130-150.
23rd: A "farced epistol to the hibrwvs": "The book of the century": Irish history, 20th-century
life, Homeric myth, European ideology, racialist theory, nationalism & Imperialism, Jews
& Gentiles, gender, sexuality, etc: the mother of all novels/the end of all novels?: begin
Ulysses (1922). Read in packet Modernist novel essays, 102-127. Read in Companion,
21-46; Read Gilbert’s Ulysses: A Study, 3-94. Note: mid-term examination on
Dubliners and Portrait of the Artist this week.
30th: Discussion of Ulysses.
NOVEMBER
Week of
6th: Begin oral reports on single episodes of Ulysses: episodes, 2-3. Note: Graduate bibliography due this week.
27th: Finish oral reports on Ulysses: episodes 14-18; conclude course.

DECEMBER *FINAL PAPERS DUE WEEK OF DECEMBER 3RD*