This course compares two very self-conscious moments in twentieth-century African American and Irish history, moments characterized by devoted efforts to create and define cultural traditions. Although the Irish Renaissance served in some limited ways as a model for the later Harlem Renaissance, we will spend relatively little time charting such possible influences. Instead, we will concentrate on the very idea of a renaissance itself: What does it mean to proclaim a renaissance? What happens in such a moment of concentrated cultural energy? What divergent aims can the participants in a renaissance have, and what effect does that divergence have on the renaissance? How do writers, whether actively involved or just passing through, respond to the pressures of such a movement? What impact do such movements seem to have? What legacies do they leave behind?

Rather than studying the two Renaissances in isolation and in strict chronological order, we will move through a series of themes, each of which draws on both movements. After a section on the leadership of W.B. Yeats and W.E.B. DuBois, later sections focus on other central issues such as folklore, language, female icons, the folk, the city versus the country, and political versus cultural nationalism. This wide range of authors and texts will show that, despite the best efforts of many people, these Renaissances were not movements of unified thought and action, so much as collections of productive artists who disagreed about virtually everything, sometimes vehemently. Accordingly, we will conclude by looking at several writers who sought to deflate the myths of these cultural movements, both in the moment and well after the fact.

**Particulars**

In addition to regular and intensive reading, this course requires the following:
-- 1 presentation (5-10 minutes)
-- 3 essays, totaling approximately 20 pages
  -- 2 short (5 page) essays, one on the Irish Renaissance, one on the Harlem Renaissance
  -- 1 longer (10 page) research essay. This essay may expand and refine one of your shorter essays, or it may be on an entirely different topic. Your research for this assignment must, however, make use of Emory’s extensive rare book and manuscript holdings in the Irish and Harlem Renaissances (we will meet with the Special Collections librarians to discuss these holdings).

**Essays:** All submitted work must be on time and printed in a 12-point font like Times or Palatino. I will not accept late work. Provided that it meets the broad course criteria, and provided that you get prior approval from me, you are always encouraged to develop your own topics. Details for each assignment are given with their due date below.

**LearnLink:** Our conference will serve as a notice board where I will post this syllabus (and all changes to it), assignment details, announcements, etc. The conference also provides a means for extending discussion outside of class. You are encouraged to read the other postings – this conference should be interactive, not static.
Participation: As a very significant portion of your grade, this reflects your class discussion, your presentation, and your LearnLink postings. Because this course is not a lecture but a seminar, it succeeds only if everyone participates.

Attendance: You are expected to attend all classes. After two absences you will lose 3% from your final grade for each further unexcused absence. If extraordinary circumstances arise, contact me as soon as possible.

Citation: All citations should follow the MLA format, which we will discuss in class.

Plagiarism: This class will operate under Emory College’s definition of plagiarism:
“A writer’s facts, ideas, and phraseology should be regarded as his or her property. Any person who uses a writer’s ideas or phraseology without giving due credit is guilty of plagiarism.”

In accordance with Emory regulations, if I suspect plagiarism, I am obliged to hand the matter over to the Dean’s office for handling by the Honor Council. The penalties range from no credit for the assignment to expulsion. We will discuss plagiarism in detail before you submit any written work for this course.

Emory Writing Center: The Writing Center is a valuable resource for all undergraduates, and I urge you to use it. To make an appointment, go by the Center at 205A Callaway North and sign up on the schedule. You can also call the Center at 727-0886 to reserve time. Be aware that they are very busy around midterms and at the end of the semester. If you need to cancel your appointment, let them know so they can make your time available to another student. When you come for your meeting, bring a typed draft of your essay and a pen and paper for taking notes.

Grades
Your semester grade will be based on the following percentages:

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Participation</td>
<td>20%</td>
</tr>
<tr>
<td>Short Essay 1</td>
<td>20%</td>
</tr>
<tr>
<td>Short Essay 2</td>
<td>20%</td>
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<tr>
<td>Final Essay</td>
<td>40%</td>
</tr>
</tbody>
</table>

Before you hand in your first essay, I will give you a handout detailing my grading standards, which we will discuss in class.

Required texts:
John P. Harrington, ed., *Modern Irish Drama* (abbreviated as MID).
Reserve Desk texts:
Houston A. Baker, Jr., *Modernism and the Harlem Renaissance*.
Seamus Deane et al., eds., *The Field Day Anthology of Irish Writing Volume II* (abbreviated as FDII).
Eric Foner, *A Short History of Reconstruction*.
R.F. Foster, ed., *The Oxford Illustrated History of Ireland*.
Lady Augusta Gregory, *Selected Writings*.
Eric Hobsbawm and Terence Ranger, eds., *The Invention of Tradition*.
Nathan Huggins, *Harlem Renaissance*.
George Hutchinson, *The Harlem Renaissance in Black and White*.
John Hutchinson and Anthony D. Smith, eds. *Nationalism*.
Patrick Kavanagh, *The Great Hunger*.
David Leavering Lewis, *When Harlem Was in Vogue*.
David Leavering Lewis, ed., *The Portable Harlem Renaissance Reader*.
Alain Locke, ed., *The New Negro*.
F.S.L. Lyons, *Culture and Anarchy in Ireland 1890-1939*.
Tracy Mishkin, *The Harlem and Irish Renaissances: Language, Identity, and Representation*.
Flann O’Brien, *The Poor Mouth*.
W.B. Yeats, *Autobiographies, Collected Plays, Collected Poems* (abbreviated as CP), and *Essays & Introductions*.

Copies of any readings not on the purchase or reserve lists will be handed out in class.

**Tuesday, Jan 23**
Reading: Eric Foner, Ch. 3 (35-54), Ch. 6-7 (104-147), and Ch. 12 (238-253) in *A Short History of Reconstruction* (e-Res)
David Levering Lewis, “Preface,” Ch. 1 and Ch. 2, *When Harlem Was in Vogue* (e-Res)
“Harlem Renaissance 1919-1940” (NAA 929-936)

**Thursday, Jan 25**
Reading: David Fitzpatrick, “Ireland Since 1870,” Ch. 5 in R.F. Foster, ed., *The Oxford Illustrated History of Ireland* (213-274) (e-Res)

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Week 2: Founders and Leaders

**Tuesday, Jan 30**

Thursday, Feb 1
Reading: W.B. Yeats, “Ireland After Parnell” (*Autobiographies* 197-250, e-Res/handout); “To Ireland in the Coming Times” (*YPDP* 21); “To a Wealthy Man” (*YPDP* 43); “September 1913” (*YPDP* 44) “Easter 1916” (*YPDP* 73); “Parnell’s Funeral” (handout); “Beautiful Lofty Things” (*YPDP* 117); *The King’s Threshold* (*Plays* 69-94, e-Res).

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**Week 3:** Folklore and Heritage, part I

**Tuesday, Feb 6**
Paul Laurence Dunbar, all selections (NAA 884-905)
Charles W. Chesnutt, all selections (NAA 522-553)
Anne Spencer, “Dunbar” (NAA 948)

**Thursday, Feb 8**
Reading: Gwendolyn B. Bennett, “Heritage” (NAA 1227-1228)
Countee Cullen, “Heritage” (NAA 1311-1314)
Zora Neale Hurston, from *Mules and Men* (NAA1032-1041); *Dust Tracks on a Road*, Ch. X (NAA 1050-1065)
Arthur Schomburg, "The Negro Digs Up His Past" (NAA 937-943)

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**Week 4:** Folklore and Heritage, part II

**Tuesday, Feb 13**
Reading: Samuel Ferguson, from *Dublin University Magazine;* from *Lays of the Western Gael* (*FD II* 43-50, e-Res)
Standish O’Grady, from *History of Ireland* (e-Res)
W.B. Yeats, “Nationality and Literature”; “The Celtic Element in Literature” (*Essays and Introductions* 173-188, e-Res);

**Thursday, Feb 15**
Reading: Lady Augusta Gregory, “Preface” (*Visions and Beliefs in the West of Ireland* 9-11); “Oisin and Patrick” and “The Apology” (*Gods and Fighting Men* 337-356); “Dedication” and “Boy Deeds of Cuchulain” (*Cuchulain of Muirtheimne* 5-6, 25-34) (handouts/e-Res)
W.B. Yeats, “Preface” (*Gods and Fighting Men* 11-20); “Preface” (*Cuchulain of Muirtheimne* 11-17); *On Baile’s Strand* (*Plays* 161-182) (handouts/e-Res)
Week 5: Cultural and Political Nationalisms
Tuesday, Feb 20
Reading:
Daniel Corkery, from Synge and Anglo-Irish Literature, Ch. 1 (1-27) (handout)
Susan Mitchel, "Ode to the British Empire" (FD II 741, e-Res)
D.P Moran, from The Philosophy of Irish Ireland, “The Battle of Two Civilizations” (94-114) (handout)
Douglas Hyde, "The Necessity for De-Anglicising Ireland" (FD II 527-533, e-Res)
Frederick Ryan, "Is the Gaelic League a Progressive Force?" and "On Language and Political Ideals" (FD II 997-1002, e-Res)

Thursday, Feb 22
Reading:
W.E.B. DuBois, "Returning Soldiers" (e-Res)
Marcus Garvey, "Africa for the Africans" (NAA 974-977) and “The Future As I See It" (NAA 977-980)
Claude McKay, “If We Must Die” (NAA 984), “To the White Fiends” (NAA 984-985), “The White House” (NAA 986-987)

Paper #1 DUE

Week 6: Purposes and Propagandas
Tuesday, Feb 27
Reading:
W.E.B. DuBois, "Criteria of Negro Art" (NAA 752-759)
Langston Hughes, “The Negro Artist and the Racial Mountain” (NAA 1267-1271)
Alain Locke, "The New Negro" (NAA 960-970)

Thursday, March 1
Reading:
Lady Gregory, “Our Irish Theatre” (MID 377-386)
Frank Hugh O'Donnell, Souls for Gold! (handout/e-Res)
W.B. Yeats, “What is Popular Poetry?” and “Ireland and the Arts” (Essays and Introductions 3-12, 203-210, e-Res); “An Irish National Theatre” (MID 388-391); “The Dramatic Movement” (Explorations 124-140, handout/e-Res); "A Note on National Drama" and "John Eglinton and Spiritual Art" (FDII 958-9, 960-961, e-Res)
Week 7: Morals and Misbehaviors, part I
Tuesday, March 6
Thursday, March 8
Reading: James Kilroy, from *The 'Playboy' Riots* (handout)
W.B. Yeats, “On hearing that the Students of our New university have joined the Agitation against Immoral Literature” (*YPDP* 38); “At the Abbey Theatre” (handout); “On Those that hated ‘the Playboy of the Western World,’ 1907” (handout); “The Controversy Over *The Playboy*” (*MID* 460-462).

Week 8: Spring Break (March 12-March 16)

Week 9: Morals and Misbehaviors, part II
Tuesday, March 20
Reading: Countee Cullen, "Yet Do I Marvel" (NAA 1305)
W.E.B. DuBois, “Two Novels” (NAA 759-760)
Jessie Redmon Fauset, from *Plum Bun* (NAA 951-960)
Marcus Garvey, "Home to Harlem: An Insult to the Race" (e-Res)
Langston Hughes, “Danse Africaine” (NAA 1255); "The Weary Blues" (NAA 1257); “Lament Over Love” (NAA 1261), “Bad Man” (NAA 1262); “The Blues I’m Playing” (NAA 1271-1282)
Claude McKay, from *Home to Harlem* Ch. XVII, (NAA 988-993)

Thursday, March 22: Language
Reading: Sterling A. Brown, all selections (NAA 1210-1226)
Countee Cullen, all selections (NAA 1303-1315)
J.M. Synge, "Preface" to *The Playboy* (*PPP* 111-112)
Guest Lecture: Professor Mark Sanders
Week 10: Women Writers, Women Icons

Tuesday March 27

Reading:  Gwendolyn B. Bennett, “To a Dark Girl” (NAA 1228)
          Marita Bonner, “On Being Young – a Woman – and Colored” (NAA 1206-1209)
          Langston Hughes, “Mother to Son” (NAA 1254-1255); “Hard Daddy” (NAA 1263-1264)
          Zora Neale Hurston, “Sweat” (NAA 999-1008); “The Gilded Six-Bits” (NAA 1011-1019)
          Georgia Douglas Johnson, "The Heart of a Woman" (NAA 970-971)
          Nella Larsen, from Quicksand (NAA 1065-1087)
          Elise Johnson McDougald, "The Task of Negro Womanhood" (e-Res)

Thursday, March 29

Reading:  Lady Augusta Gregory and W.B. Yeats, Kathleen ni Houlihan (MID 3-11)
           Sean O'Casey, Juno and the Paycock (MID 204-254)
           Patrick Pearse, "The Mother" (FD II 758, e-Res)

Week 11: Folk

Tuesday, April 3

Reading:  Bennie Butler, "Conning the Ofay: White Revelers in Harlem" (e-Res)
          Langston Hughes, "The Negro Speaks of Rivers" (NAA 254)
          Helene Johnson, “Poem” (NAA 1316); “Sonnet to a Negro in Harlem” (NAA 1317)
          Lady Augusta Gregory, Spreading the News (MID 40-53, 431-432) and “Laughter in Ireland” (handout)
          J.M. Synge, Riders to the Sea (PPP 19-33)
          W.B. Yeats, “The Fisherman” (YPDP 62)

Thursday, April 5

Special Collections Meeting

Paper #2 DUE

Week 12: Places, part I

Tuesday, April 10

Reading:  Jean Toomer, Cane (NAA 1087-1170)

Thursday, April 12

Reading:  Arna Bontemps, “Southern Mansion” (NAA 1244)
          Rudolph Fisher, "The City of Refuge" (NAA 1175-1187)
          Langston Hughes, “Homesick Blues” (NAA 1259-1260); “Po’ Boy Blues” (NAA 1260); “Harlem” (NAA 1267)
          Claude McKay, “Africa” and “America” (NAA 985-986)
Week 13: Places, part II

Tuesday, April 17
Reading: J.M. Synge, The Aran Islands (PPP 255-377)
        Daniel Corkery, Synge & Anglo-Irish Literature, Ch. 4 (110-122, handout)

Thursday, April 19
Reading: Peader O'Donnell, from Islanders (FD II 1141-1144, e-Res)
        W.B. Yeats, “The Lake Isle of Innisfree” (YPDP 15); “Upon a House
        Shaken by the Land Agitation” (YPDP 40); “Meditations in
        time of Civil War” (YPDP 86); “Coole and Ballylee
        1931” (e-Res)

Week 14: The Myth of the Renaissance

Tuesday, April 24
Reading: Langston Hughes, “When the Negro Was in Vogue” (NAA 1282-1289)
        James Joyce, "A Mother" (handout)
        Patrick Kavanagh, cantos XIII and XIV (52-55) from The Great
        Hunger (e-Res)
        Flann O'Brien, CH. 3-4 (29-61) from The Poor Mouth (e-Res)
        George Schuyler, "The Negro-Art Hokum" (NAA 1170-1174),
        and from Black No More (Portable Harlem Renaissance
        Reader 651-662, e-Res)
        Wallace Thurman, Infants of the Spring, Ch. XXI (NAA
        1231-1239)
        Richard Wright, "Blueprint for Negro Writing" (NAA 1376-1388)
        W.B. Yeats, “The Great Day” (YPDP 119)

Thursday, April 26
Last Day of Class

Final Paper Due Date T.B.A.