This course is designed to introduce you to the particular demands of working with literature, to improve your ability to read critically, and to help you use that ability as a basis for more effective writing. Our readings will range widely across all genres of modern Irish writing, focusing on the questions of community that are so prominent in these texts: What does it mean to be part of a community? What does a community expect from its members? Time permitting, we will conclude with Patrick McCabe’s novel *The Butcher Boy*, where the remarkable protagonist is frustrated to the point of madness in his efforts to belong. Because this class serves several purposes, we will look at these readings for their own sake and use them to improve your own writing skills, spending as much time on the latter as on the former. This syllabus is the plan for the semester, but it is open to change.

**Required Texts:**

Joyce, James. *The Dead*. Ed. Daniel R. Schwartz
McCabe, Patrick. *The Butcher Boy*.
Pierce, David, ed. *Irish Writing in the Twentieth-Century: A Reader*.

All of these should be available in the campus bookstore. The Joyce and Murfin books will also be on reserve at the library, and you may be able to find used copies of McCabe’s novel at amazon.com or at powells.com. Rather than a particular writing handbook for the semester, we will use different writing resources on the web, including the website for Emory’s Writing center (www.emory.edu/ENGLISH/WC/).

**Grades:**

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<thead>
<tr>
<th>Essay Type</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Short Essay #1 (9/6)</td>
<td>5%</td>
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<tr>
<td>Long Essay #1 (9/20)</td>
<td>10%</td>
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<tr>
<td>Short Essay #2 (10/4)</td>
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<td>Long Essay #2 (10/18)</td>
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<td>Short Essay #3 (11/1)</td>
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<td>Long Essay #3 (11/15)</td>
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<tr>
<td>Research Essay (12/11)</td>
<td>25%</td>
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<tr>
<td>Participation</td>
<td>15%</td>
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**Essays:** This class requires 3 different kinds of formal writing: 3 short (2-page) papers, 3 longer (6-page) papers, and 1 research paper (10-12 pages). In addition to requiring you to write on a regular basis, the short papers will also serve as a chance to propose or try out an idea of your own before committing to it in the longer form of the 6-page essays. Finally, for the research essay, you will expand and revise one of your 6-page essays. We will discuss these distinctions more fully in class.

Each combination of short and long essays will examine a different genre: fiction, poetry, and drama. By the end of the semester, you will have written on all three genres. As each due date approaches, I will suggest possible topics, but you will be strongly encouraged to develop your own topics.
All essays must be typed, double-spaced in a reasonable font like Times or Palatino. I will only accept printed papers -- not handwritten, not on a disk, and not over e-mail. *I will not accept late papers.*

**Participation:** On a daily basis, this class runs a seminar which will require both careful reading and regular participation in the discussion. Along with the formal writing assignment, there are 3 required activities, all of which I will describe in more detail as the dates approach. Each of you will make a brief presentation (approximately 2 minutes) on an entry in the *Bedford Glossary*. The purpose of these presentations is for you to help the class think about how your term could be helpful in reading the text for that day. When we read Joyce’s story “The Dead,” you will break down into 5 small groups, each of which will discuss a different critical approach from the back of our edition of that story. As a class, we will then discuss what is potentially helpful or useful in each approach. Throughout the semester you will also engage in several peer editing exercises, where you will exchange your work with other students.

**Attendance:** You are expected to attend all classes -- participation counts heavily, and you can hardly participate without attending. After three absences you will lose 3% from your final grade for each further absence. If extraordinary circumstances arise, *contact me as soon as possible.*

**Conferences:** I will have at least two scheduled (and mandatory) individual conferences with each of you, one after I give back your first long essay and one before you begin the research essay.

**LearnLink:** Our class will have a separate folder on LearnLink, where I will post this syllabus (and any changes to it) as well as the links for writing guidelines and all further assignments, announcements, etc. LearnLink provides a convenient way for us to continue discussion outside of class, and I expect everyone to participate in this.

**Plagiarism:** This class will work under the definition of plagiarism given in the student handbook. According to University regulations, if I suspect or can prove plagiarism, I am obligated to hand the matter over to the Honor Council. The penalties range from no credit for the assignment to expulsion.

**Citation:** For the essays, all citations should follow the MLA format (see http://www.emory.edu/ENGLISH/WC/documentation.html for details).

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

**WEEK 1**
Th 8/30: Introduction

**WEEK 2: Fiction**
T 9/4: George Moore, “Home Sickness” (103-108)
Lynn Doyle, “The Wooden Leg” (196-201)
Plagiarism, Writing Experience, Thesis

**Glossary:** Short Story

**Th 9/6:**
Liam O’Flaherty, “The Tent” (364-368)
Elizabeth Bowen, “Mysterious Kôr” (562-568)

**Glossary:** Atmosphere

**Short Paper #1 Due**

**WEEK 3: Fiction**

**T 9/11:**
Brian Friel, “Foundry House” (774-780)
William Trevor, “The Ballroom of Romance” (854-863)
Caroline Blackwood, from *Great Granny Webster* (890-893)

**Glossary:** Bathos, Pathos, Setting

**Th 9/13:**
Frank O’Connor, “Guests of the Nation” (413-418), “My Oedipus Complex” (654-659), from *The Lonely Voice* (751-752)
Mary Beckett, “A Belfast Woman” (960-966)
John Banville, from *Kepler* (986-990)

**Glossary:** Narrator, Point of View, Voice

**WEEK 4: Fiction**

**T 9/18:**
James Joyce, “The Dead” (discussion)

**Glossary:** Epiphany, Free Indirect Discourse

**Th 9/20:**
library tour

**Long paper #1 due**

**WEEK 5: Fiction**

**T 9/25:**
James Joyce, “The Dead” (small groups, discussion)

**Th 9/27:**
Conferences

**WEEK 6: Poetry**

**T 10/2:**
Joseph Campbell, “Night, and I Travelling” (204)
J.M. Synge, “Prelude” (251)

**Glossary:** Elegy, Persona, Poetry

**Th 10/4:**
F. Scott Fitzgerald, letter (377)
John Hewitt, “Ireland” (421-422), “Once Alien Here” (560)

**Short Paper #2 Due**

**WEEK 7: Poetry**

**T 10/9:**
Writing About Literature: Irish Outsiders
Cliff, Fall 2001

Woman” (1165), “Outside History” (946-955)

Glossary: Image, Imagery


Glossary: Allegory, Allusion,
Odyssey, from Book XXII (handout)
Iliad, from Book XXIV (handout)

WEEK 8: Poetry
T 10/16: Fall Break
Th 10/18: Philip Chevron, “Thousands Are Sailing” (1066-1067);
Greg Delanty, “The Fifth Province” (1224-1225);
Derek Mahon, from The Hudson Letter (1226-1227)
Harry Clifton, “Where We Live” (1182-1183)
Julie O’Callaghan, “A Tourist Comments on the Land of His Forefathers” (992-3)
Long PAPER #2 DUE

WEEK 9: Poetry
T 10/23: Paul Muldoon, “Ireland” (960), “Quoof” (991);
Medbh McGuckian, “The Flower Master” (990-991);
Ciaran Carson, “Belfast Confetti” (1063), from The Star Factory (1155-
1156), “Jacta Est Alea” (1236)

Glossary: Ambiguity, Postmodernism

Th 10/25: Ian Duhig, “From the Irish” (1174)
Nuala Ni Dhomhnaill, “Cathleen” (1174-5)

Glossary: Caricature, Parody

WEEK 10: Drama
T 10/30: W.B. Yeats and Lady Gregory, Cathleen ni Houlihan (98-102)
Lady Gregory, Spreading the News (118-125)

Glossary: Comedy, Drama, Parable

Th 11/1: George Bernard Shaw, John Bull’s Other Island (126-169)

Glossary: Plot, Satire

Short Paper #3 Due

WEEK 11: Drama

Glossary: Antihero, Hero, Protagonist

Th 11/8: Teresa Deevy, The King of Spain’s Daughter (443-449)

Glossary: Tragedy

WEEK 12: Drama

Glossary: Absurd, Existentialism, Surrealism

Th 11/15: Stewart Parker, Pentecost (1037-1063)
Long PAPER #3 DUE
<table>
<thead>
<tr>
<th>WEEK 13: Drama</th>
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| **T** 11/20: Marina Carr, from *The Mai* (1186-1198)  
Martin McDonagh, *The Lonesome West* (1240-1263) |  |
| **Th** 11/22: No Class: Thanksgiving |  |

Glossary: Grotesque

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<th>WEEK 14</th>
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<tr>
<td><strong>T</strong> 11/27: No class, conferences for final paper</td>
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| **Th** 11/29: Patrick McCabe, *The Butcher Boy*  
**Glossary:** Novel, Magic Realism |  |

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<th>WEEK 15</th>
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<tr>
<td><strong>T</strong> 12/4: Patrick McCabe, <em>The Butcher Boy</em></td>
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<td><strong>Th</strong> 12/6: Patrick McCabe, <em>The Butcher Boy</em></td>
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<th>WEEK 16</th>
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| **T** 12/11: Last Day of Class  
**Final Paper Due** |  |