

First Year Program (FYPR 112-01)
Divided Ireland: Community and Individual in Modern Irish Literature
College of the Holy Cross, Spring 2004
T/TH 9:30-10:45 am, Beaven 124

Instructor: Paige Reynolds
Office Hours: Fenwick 230, M 1:30-2:30, T/R 11-12 or by appointment
Phone: 508-793-2695
E-mail: preynold@holycross.edu

Course Texts: Elizabeth Bowen, *The Last September* (Penguin Classic)
Colum McCann, *This Side of Brightness* (Harry Abrams)
McDonough, *Cripple of Inishmaan* (Vintage)
Patrick McCabe, *The Butcher Boy* (Penguin Classic)
Roddy Doyle, *The Van* (Penguin Classic)
Eilis Ni Dhuibhne, *The Dancers Dancing* (Blackstaff Press)
Modern Irish Drama, ed. John Harrington (Norton)
Selected ERES texts (see schedule below)

Common Texts: Murray Sperber, *Beer and Circus*
John Guare, *Six Degrees of Separation* (film)
Andrew Sullivan, *Love Undetected*

Reference Texts: Diane Hacker, *Writer's Reference*, 5th ed. (Bedford)
Senia Pašeta, *A Very Short Introduction to Modern Ireland* (Oxford UP)

Course Objectives: In a world marked by tension between individual and community, how then shall we live? During the year, we'll examine this question through the lens of Irish literature and culture from 1800 to the present. We'll also engage with texts read along with other FYP sections, texts that may not seem directly related to our course material. But in fact this shared reading – along with the additional presentations and activities we'll attend – encourage us to explore our local concerns in the course from more diverse perspectives and to ask richer questions about our theme.

The negotiation between individual and community, while arguably an organic feature of human existence, has been particularly fraught in Ireland since it became an independent state in 1922. Before this moment, Ireland could (by and large) imagine itself as a community because many of its people struggled together for independence from England. But with the founding of the Irish Free State, the north and south of Ireland were officially divided, and this ideal of one people in a united nation - a shaky fantasy at best - fell apart. After partition, how did the Irish imagine and create communities? We'll read Irish fiction, drama, and poetry written from the Easter Rising to the present moment in order to explore further the aspects of community we studied in the texts read first semester.

Course Work:

Class participation and intellectual journal (20%): This is a small seminar in which everyone is expected to participate actively. That means you need to come to class having read the material closely and prepared to join in discussion. The intellectual journal that you keep will help in this endeavor. Frequently, I'll provide questions to guide your journal writing, but other times you'll be on your own, free to discuss an FYP event you've attended or a larger question related to our theme. This journal is not a diary in the mode either of a daily event calendar or an intimate account of your personal life. Rather, it is an intellectual journal that allows you reflect informally on reading, special events, class discussions or anything else directly connected to our course work or theme. Be as creative as you like: sketches, cartoons or articles from the newspaper, song lyrics, postcards, relevant images from websites – all of these materials would be welcome additions to (though not replacements for) your writings. The journal can be handwritten or typed, your choice. And while I will collect and grade these journals, grammar and spelling are not a consideration. Creativity in thought and depth of analysis are, however.

Critical Papers (20%, 20%): In these two papers, we'll continue to work on building and supporting a smart argument, as well as improving your prose on the sentence level. Unlike your intellectual journal, these papers will be typed, double-spaced, stylistically and grammatically correct, and follow MLA guidelines. We will discuss the expectations for the papers in class prior to the due dates.

Theatre Review (10%): As a class, we will attend a production in Boston at the Segan Theatre. You will need to write a review of this production, along the lines of the review you wrote for last semester on Shakespeare's *Timon of Athens*.

Final Research Project (30%): This substantial research paper (15 pgs.) will integrate the FYP theme with an aspect of Irish culture and literature that you have chosen to study in depth.

Basic Ground Rules:

- Required events are just that, required. So be there.
- Plan to meet with me during office hours during this semester. Also, please feel free to talk with me about reading or writing during office hours.
- Be prepared for a few changes in the syllabus, if we see that class needs demand those changes.
- Don't plagiarize. If you're confused about what constitutes plagiarism, see Hacker 82-85 or ask me questions.

Reading and Assignment Schedule:

R 1/22 Welcome Back: Terms of Second Semester, Proclamation of Republic of Ireland

T 1/27 Sperber, *Beer and Circus* (chs. 1-13); Cahill, *Women on the Hill* ("Sports")

R 1/29 Sperber, *Beer and Circus* (chs. 14-16); Student Life Report (on-line)

T 2/3 Speeches for Irish Independence; Yeats, "Easter 1916"; Pearse, "The Mother" and "Renunciation" (ERES); Pašeta (ch. 5)

R 2/5 O'Casey, *The Plough and the Stars* (ERES)

T 2/10 Bowen, *The Last September* (1-203)

R 2/12 Bowen, *The Last September* (204-end)

T 2/17 Heaney and Boland, selected poetry (handouts)
Pašeta (ch. 6)

W 2/18 Screening: Mullen, *The Magdalene Sisters*

R 2/19 Lecture: Jim Smith (Boston College), *The Magdalene Sisters*

F 2/20 Paper One Due

T 2/24 McCann, *This Side of Brightness* (1-146)

R 2/26 McCann, *This Side of Brightness* (147-end)

T 3/2 Guare, *Six Degrees of Separation*

W 3/3 Screening: Sheridan, *In America*

R 3/4 Guare, *Six Degrees of Separation*

3/8-3/12 Spring Break

T 3/16 Library Research Forum
Screening: Flaherty, *Man of Aran*

R 3/18 McDonagh, *The Cripple of Inishmaan*; Karen Vandeveld, "The Gothic Soap Opera of Martin McDonagh" (ERES)

T 3/23 Devlin, "Naming the Names" (ERES); Barr, "The Wall Reader" (ERES)

R 3/25 Ciaran Carson, "Belfast Confetti," "Campaign"; Tom Paulin, "Under the Eyes," "Surveillances"; Medbh McGuckian, "The Albert Chain"; Pašeta (ch. 7)

M 3/29 Paper Two Due

T 3/30 McCabe, *The Butcher Boy* (1-77)
Pašeta (ch. 8)

R 4/1 McCabe, *The Butcher Boy* (78-end)

T 4/6 ni Dhuibhne, *The Dancers Dancing* (1-72)

R 4/8 Easter Recess

T 4/13 ni Dhuibhne, *The Dancers Dancing* (73-171)

W 4/14 Trip to New Haven to see *The Cripple of Inishmaan*, Yale University Theatre

R 4/15 ni Dhuibhne, *The Dancers Dancing* (172-242); Connolly, "Ireland in Theory" (ERES)

F 4/16 Final Paper Abstract Due

T 4/20 Sullivan, *Love Undetectable* ("If Love Were All")

R 4/22 TBA; Gish Jen, "Who's Irish?" (ERES)

T 4/27 Friel, *Translations* (MID)

R 4/29 Doyle, *The Van*

T 5/4 Doyle, *The Van*

W 5/5 Study Period Begins

TBA Final Paper Due