TENTATIVE SYLLABUS: 20TH CENTURY IRISH FICTION
Fall 2010

Course Description

The Irish Renaissance (a period running approximately between 1880 and 1940) saw a tremendous artistic flowering in Ireland. This course will examine in detail one aspect of that artistic resurgence--Ireland's contribution to fiction in the twentieth century. The course will examine not only individual writers and works but the development of the genres of the novel and short story and movements such as realism, naturalism, modernism, and post-modernism.

Presentation: Seminar-discussion, with each student leading two class discussions on different writers.

W--9/1--Introduction
W--9/8--Critical Review (see web site for critical essays and study questions)
W--9/15--James Joyce, A Portrait of the Artist as a Young Man (1916)
W--9/22--Joyce (cont.)
W--10/6--Liam O'Flaherty, The Informer (1925)
W--10/13--Elizabeth Bowen, The Last September (1929)
W--10/20--Flann O'Brien, At Swim-Two-Birds (1939)
W--11/10--Sean O'Faolain, And Again? (1979)* PRECIS DUE
W--11/17--Seamus Deane, Reading in the Dark (1996)
M--11/24--NO CLASS
W--12/1--Edna O'Brien, Night (1972)*
W--12/8--SUBMIT FINAL EXAM

*Novels noted above with an asterisk are either out of stock or unavailable. Therefore students must purchase copies somewhere other than at the campus bookstore. I recommend searching for titles through on-line booksellers--Amazon, Barnes & Noble, Powells Books, and Abebooks. There are many copies are those sites and inexpensive.
INSTRUCTOR: Dave Madden, Calaveras 156, Office Hrs: MW 11:00-12:00; MW 2:00-2:30. Office phone: 278-5623 or English Dept.: 278-6586; email: maddendw@csus.edu. Entire syllabus posted at http://www.csus.edu/indiv/m/maddendw

EXPECTATIONS
*Complete all reading assignments by dates assigned
*Participate in class discussions
*Attend class regularly

Since this is not a correspondence course and since we meet only once a week, attendance is mandatory. A student will be allowed no more than one (1) unexcused absence (and no more than one excused absence). Those who have more than 1 unexcused absence will have a whole grade deducted from the final grade for each additional absence. Attendance will be taken at the start of each class. If a student arrives after attendance has been taken, it is his/her responsibility to see that s/he is recorded as being present. Excused absences will be granted only for extenuating circumstances (neither general malaise nor an assignment in another class will do) and must be cleared no later than the next class period. It is your responsibility to check your attendance; my records are final.

I recommend you date your class notes in order to demonstrate your attendance should there be a conflict in records. Be prepared to show those notes at the time that you inquire about your absences.

Attendance policy--Class begins on the half hour; students arriving consistently late by more than 5 minutes will be considered absent for any time missed. The time missed will be calculated as absences which will affect the final grade as explained above.

GRADING

The final course grade will be based on:
2 essays: 60% final grade
1 essay final exam (blue book required): 40% final grade
1 precis of a critical work (OPTIONAL): 15% final grade (papers still worth 60% and final 25%)
class participation, improvement: swing factors

*To miss any of the assignments above will result in an automatic failure of the course. NO EXCEPTIONS.

GRADING STANDARDS (as stated in CSUS. catalog under "Academic Regulations")

A Exemplary achievement of the course objectives. In addition to being clearly and significantly above the requirements, the work exhibited is of an independent, creative, contributory nature.
B Superior achievement of the course objectives. The performance is clearly and significantly above the satisfactory fulfillment of course requirements.

C Satisfactory achievement of the course objectives. The student is now prepared for advanced work or study.

D Unsatisfactory achievement toward the course objectives, yet achievement of a sufficient proportion of the objectives so that it is not necessary to repeat the course unless required to do so by the academic department.

F Ineffective achievement toward the course objectives. The student has made no clearly significant progress.

**NB:** *I do not negotiate grades.* If you have questions about performance on an assignment (not about the grade on same), I will be glad to explain, but I will not barter a grade up or down.

**GENERAL POLICIES**

**LATE PAPERS:** In this class they do not exist; the date an assignment is due is the date the assignment is due. If there is some clear and compelling reason for a late paper (not great powder at one's favorite ski resort, general malaise, or an assignment in any other class), see or call me in advance of submission. All papers must be submitted in class the week before the essay is to be considered by the class.

**TYPING:** Mandatory for all papers. Papers should be neat and free of extreme typographical errors. Double space and use 1" margins and no less and no more than a 12 pt font. Do not print on both sizes of the page for essays submitted to me. Number pages, beginning with second page, in upper right hand corner, and secure pages only with a staple in the upper left hand corner. On a cover page center the title and put in the lower right hand corner your name, the date the assignment is due, the title of the novel you are writing about, the course number (240S), and my name.

**MISCELLANEOUS:** Students must keep abreast of assignments; I will not accept the excuse that because someone misses a class s/he did not know there was a change in the syllabus or an assignment. If there are any changes in the syllabus, they will be announced in class, and students are then responsible for these on dates announced.

**MECHANICS OF THE COURSE**

**SEMINAR PAPERS:** For each novel there will be a pair of essays (5-6 pages in length) submitted on the same topic. These essays will form the basis of class discussion. Writers must keep in mind that their assignment, in every case, is to present a reasoned, well-documented, analytical, argumentative response to the topic assigned. In other words, the essays are not simply plot summaries but may indeed include some limited summary in order to make their cases. Keep in mind that your audience is one that has read the novel but that needs persuading of your point of view. These assignments are not necessarily exercises in literary research,
though a knowledge of extant scholarship on your subject will, of course, be helpful in 
albeit a knowledge of extant scholarship on your subject will, of course, be helpful in 
articulating an individual point of view. If you do use the words or ideas of someone else, be 
sure to document accurately according to the recent MLA style of citation reference. As stated 
above, papers will be submitted a week before they will be discussed. Writers must submit the 
original and 14 photo copies (anonymous if one prefers), one for each student in the class.

SEMINAR RESPONDENTS: Just as there will be two essays under consideration for each 
meeting, there will be two volunteers to lead discussion for that meeting. The respondents 
should consider the essays submitted, respond to issues and ideas presented there, raise any 
pertinent questions, as well as discuss or pose questions regarding other relevant issues suggested 
by or even ignored by the essays. The essays offer a place to begin but they are by no means all 
that will be discussed.

CRITICAL PRECIS: On a first-come, first-served basis, students will select a critical text from 
a distributed list. Students must read the work and then summarize its main ideas, contents, 
critical position, bibliographic information, etc. in two pages only. The point of this assignment 
is to briefly describe the work for someone who is probably unfamiliar with it. Submit the 
original and copies for each member of the class. Thus each student will have a brief, carefully 
annotated bibliography of secondary sources for further reading or research.

PLAGIARISM--Plagiarism is the false assumption of authorship, and, as the MLA Handbook 
notes, it constitutes the "use of another person's ideas, information, or expressions without 
acknowledging that person's work... Passing off another person's ideas, information, or 
expressions as your own to get a better grade or gain some other advantage constitutes fraud." 
Simply put, if you didn't think of it, didn't say it, or didn't write it, you must give full attribution 
in the form of proper citation. I will not tolerate plagiarism, whether intentional or unintentional, 
and I will fail anyone I catch cheating and report that student to the Dean of Students. For 
information on the university's policy concerning plagiarism and academic honesty, see 

BEHAVIOR--recently a professor in another department did a survey of standards of behavior, 
and the results suggested there is some confusion about what is (and is not) acceptable in 
university classes. She has advised that professors define their standards, so here are mine: 
certain fundamental standards of behavior must be observed in this class. Common courtesy and 
respect is demanded of all enrolled in this class. Therefore you are not to read the newspaper or 
a textbook for another course once the class meeting has begun. Turn off your cell phones; no 
one is to take or make a call during class; the same goes for texting, don't send or view any 
during class. Turn off the laptops; no one may use a laptop during class. Likewise, no one is 
to work on assignments for another course in this class. Do not talk or otherwise interrupt me or 
another student who is speaking, and under no condition will anyone be permitted to sleep during 
class lectures of discussions. Those who cannot or will not follow these obvious rules of 
behavior will be counted as absent for that class period and may be subject to dismissal from the course.
ESSAY TOPICS: 20TH CENTURY IRISH FICTION
Spring 2007

Submission Date: Topics:

2/12 Explain the *Portrait*’s title; what does it mean; what are its implications?

2/19 Readers often associate *Portrait* with exile, and indeed this is dramatically presented with Stephen’s determination to leave his homeland. However, exile, in one form or another, dominates the novel. Analyze the more subtle forms of exile and relate them to Stephen’s ultimate decision.

2/26 In his study of the short story, *The Lonely Voice*, Frank O'Connor contends that the genre should "r[ei]ng with the tone of a man's voice, speaking." What are the implications of this sense of voice in his stories, and compare this technique with those we have seen in the works of other Irish writers this semester.

3/5 Throughout *The Informer* there is a persistent and at times elaborate pattern of Christian imagery which has led some to describe the work as a New Testament allegory. Trace this pattern and analyze its significance, paying close attention to the three principle characters of Gypo Nolan, Mary McPhillip, and Dan Gallagher. What do all these images suggest; what may O'Flaherty be driving at?

3/12 In *The Last September* There are repeated references to shadows and light and the strong presence of the house at Danielstown. Explain the significance of these many references; what is the point; what do they suggest?

3/19 On p. 33 of *At Swim-Two-Birds* the narrator offers a description of the modern novel. What is his point and how does this remark pertain to this particular work?

4/2 In William Trevor's *Fools of Fortune* Father Kilgarriff, though a minor character, plays a crucial role. Analyze the importance of this character--who is he, literally what is his function in the novel, what exactly does he teach or try to teach Willie Quinton?

4/9 *The Newton Letter* abounds in allusions and references to art (in a variety of media). What is the point of these numerous references; analyze what these mean for the protagonist as well as for the reader (which may or may not be the same).

4/16 History, esp. family history, is tremendously important in Irish culture, and it is therefore not surprising that a popular fictional form is the personal or familial history? How is O'Faolain treating the issue of personal history and what has he done with fictional form to accommodate this vision?
4/23  The plot of Reading in the Dark revolves around events that have taken place years before and in the disturbed memories of various family members. What is the novel suggesting about the past and memory, especially for the Irish?

4/30  One critic has argued that Edna O'Brien's fictions oscillate between extremes of sublime, transcendent romanticism and sensual, hard reality. Analyze Night in terms of this paradox and explain how this conflict is elaborated and/or resolved.
IRISH SCHOLARSHIP: TITLES FOR PRECIS

Averill, Deborah. *The Irish Short Story Form from George Moore to Frank O'Connor*


Brophy, James D., ed, *Contemporary Irish Writing*


Cahalan, James, *Great Hatred, Little Room*

—. *Double Visions: Women and Men in Modern and Contemporary Irish Fiction*

Cairns, David & Shaun Richards, *Writing Ire: Colonialism, Nationalism, & Culture*

Carlson, Julia. *Banned in Ireland*

Carpenter, Andrew, ed, *Place, Personality, and the Irish Writer*

Connolly, Peter, ed, *Literature and the Changing Ireland*

Costello, Peter, *The Heart Grown Brutal ...1891_1939*

Cronin, Anthony. *Heritage Now: Irish Lit in the Eng Lang*

Cronin, John, *The Anglo_Irish Novel, Vol II*

Deane, Seamus, *Celtic Revivals: Essays in Modern Irish Literature*

Drudy, P. J., ed., *Irish Studies*

Dunn, Douglas, *Two Decades of Irish Writing*

Foster, John Wilson, *Fictions of the Irish Literary Revival: A Changeling Art*

—. *Forces & Themes in Ulster Fiction*

Harmon, Maurice, ed, *The Irish Novel in Our Time*

—, ed, *The Irish Writer and the City*

Hart, Liam & Michael Parker, ed. *Contemporary Irish Fiction: Themes, Tropes, Theories*

Howarth, Herbert, *Irish Writers, 1880_1940: Literature Under Parnell's Star*
Hyland, Paul & Neil Sammells, *Irish Writing: Exile & Subversion*

Kenneally, Michael, *Studies in Contemporary Irish Literature*

Kiely, Benedict, *Modern Irish Fiction: A Critique*

Kilroy, James F., ed., *The Irish Short Story*

Krans, Horatio Sheafe, *Irish Life in Irish Fiction*

Krielkamp, Vera, *The Anglo-Irish Novel and the Big House*

Lee, JJ, ed, *Ireland, 1945-70*

Martin, Augustine, ed, *The Genius of Irish Prose*

McManus, Francis, *The Years of the Great Test: 1926-39*

Mercier, Vivian, *Modern Irish Literature: Sources and Founders*

________. *Irish Comic Tradition*

O'Muirithe, Diarmaid, ed, *The English Language in Ireland*


Rafroidi, Patrick & Maurice Harmon, *The Irish Novel in Our Time*

— Rafroidi, Patrick & Terence Brown, *The Irish Short Story* (1979)

Schleifer, Ronald, ed, *Genres of the Irish Literary Revival* (80)

Sekine, Masaru, *Irish Writers and Society at Large*

Sloan, Barry, *The Pioneers of Anglo-Irish Fiction, 1800-1850*

St. Peter, Christine. *Changing Ireland: Strategies in Contemporary Women’s Fiction*

Taylor, Estella Ruth, *Modern Irish Writers*

Watson, George, *Irish Identity and the Literary Revival*

Weekes, Ann Owens. *Irish Women Writers: An Uncharted Tradition*

Wilson, John Foster. *Fictions of the Irish Literary Revival: A Changeling Art*