

Seminar in Period Studies of British Literature Section 01

ENGL 233

Fall 2023 4 Unit(s) 08/21/2023 to 12/06/2023 Modified 08/22/2023

Course Description and Requisites

Study of selected British writers from 1832 to 1900. With prior permission of graduate advisor may be repeatable once for credit.

Prerequisite: Upper division standing.

Note: This course satisfies graduate-level GVAR in this master's program.

Letter Graded

Course Goals

Periods in British Literature: 20th Century and Contemporary Irish Literature

This course will examine modern and contemporary **Irish** literature (roughly 1897 to the present day) in its social, cultural, political, and global contexts. It will explore how narrative fiction, theatre, and film have contributed to shaping Irish national and cultural identities. We will look at three eras in Irish literary history over the past one hundred and twenty-five years: a colonial period in which Ireland was part of the United Kingdom; a post-colonial period; and a contemporary period, marked, among other things, by immigration *to* Ireland from places like Eastern Europe, West Africa, and South America. One might think of the subtitle for this seminar as: "From W.B. Yeats (Irish poet) to Bisi Adigun (Nigerian/Irish playwright)."

Goals:

- 1) To demonstrate an understanding of Irish literature, and its broader relationship to Irish history and a changing society, from the early 20th Century to the present day.
- 2) To read and critically analyze a wide range of texts, including literary fiction, poetry, theatre texts, dance, and films.
- 3) To write and present an academic conference paper.

Final "Goal": Consider attending one of these festivals or conferences:

1. American Conference for Irish Studies, Limerick, Ireland, June 17-21, 2024

<https://www.mic.ul.ie/ACIS2024>

2. Hinterland Festival of Literature and Arts, Kells, Ireland, June 27-30, 2024

<https://www.hinterland.ie/>

3. Dublin Theatre Festival, Ireland, September 28-October 15, 2023

<https://dublintheatrefestival.ie/>

Course Learning Outcomes (CLOs)

The following statement has been adopted by the Department of English for inclusion in all syllabi: In English Department Courses, instructors will comment on and grade the quality of student writing as well as the quality of ideas being conveyed. All student writing should be distinguished by correct grammar and punctuation, appropriate diction and syntax, and well-organized paragraphs. The Department of English reaffirms its commitment to the differential grading scale as defined in the SJSU Catalog ("The Grading System").

Grades issued must represent a full range of student performance:

- A = excellent;
- B = above average;
- C = average;
- D = below average;
- F = failure.

Within any of the letter grade ranges (e.g. B+/B/B-), the assignment of a +(plus) or -(minus) grade will reflect stronger (+) or weaker (-) completion of the goals of the assignment.

Program Learning Outcomes

Upon successful completion of the MA English program, students will be able to:

1. Demonstrate an appropriate level of expertise in literary history, literary theory, and rhetoric.
2. Demonstrate high-level proficiency in literary research and in the synthesis of research
3. Demonstrate critical and analytical skills in the interpretation and evaluation of literary texts.
4. Demonstrate a command of written academic English, including the abilities to
 - a. organize and present material in a cogent fashion,
 - b. formulate and defend original arguments,
 - c. employ effectively the language of their discipline and
 - d. write under time constraints.
5. Demonstrate a reading knowledge of at least one foreign language.

Upon successful completion of the MFA in Creative Writing, students will be able to:

1. Demonstrate a high level of ability to propose and complete a publishable, full-length work of literature in a primary genre concentration (fiction, creative nonfiction, poetry, or scriptwriting).
2. Demonstrate high level of proficiency to write works of literature in a secondary genre concentration (fiction, creative nonfiction, poetry, or scriptwriting).
3. Demonstrate an appropriate level of knowledge of literary history, literary theory, and craft and theory of creative writing.
4. Demonstrate critical and analytical skills in the evaluation and interpretation of literary texts.
5. Demonstrate a command of written academic English, including the abilities to:
 - a) organize and present material in a cogent fashion;
 - b) formulate and defend original arguments;
 - c) employ effectively the language of their discipline;
 - d) write under time constraints.

Department Information:

Department Name: English and Comparative Literature

Department Office: FO 102

Department Website: www.sjsu.edu/english (<https://www.sjsu.edu/english>)

Department email: english@sjsu.edu (<mailto:english@sjsu.edu>)

Department phone number: 408-924-4425

Course Materials

1. *Modern and Contemporary Irish Drama*, North Critical Edition, editor John P. Harrington
2. *William Butler Yeats's Early Poetry*, Dover Thrift Edition
3. *Dubliners*, by James Joyce, any edition
4. *The Butcher Boy*, by Patrick McCabe
5. *The Beauty Queen of Leenane and Other Plays*, by Martin McDonagh
6. *Notes to Self*, by Emilie Pine
7. *Cyprus Avenue*, by David Ireland
8. *Happy Days*, by Samuel Beckett
9. *Staging Intercultural Ireland: New Plays and Practitioner Perspectives*, by Charlotte McIvor and Matthew Spangler
10. *Snowflake*, by Louise Nealon (optional)

Course Requirements and Assignments

10 Written Discussions on the Reading on Canvas (50% / 5% each / 500 points)

Final Paper (30% / 300 points)

Final Presentation (10% / 100 points)

Participation (10% / 100 points)

✓ Grading Information

Grading Scale

Point Range	Letter Grade
930-1000 points	A
900-929 points	A-
880-899 points	B+
830-879 points	B
800-829 points	B-
780-799 points	C+
730-779 points	C
700-729 points	C-
680-699 points	D+
630-679 points	D
600-629 points	D-

Point Range	Letter Grade
< 600 points	F

Policy on Participation and Late Assignments

If you know you are going to be late with an assignment, let's talk.

University Policies

Per [University Policy S16-9 \(PDF\)](http://www.sjsu.edu/senate/docs/S16-9.pdf), relevant university policy concerning all courses, such as student responsibilities, academic integrity, accommodations, dropping and adding, consent for recording of class, etc. and available student services (e.g. learning assistance, counseling, and other resources) are listed on the [Syllabus Information](https://www.sjsu.edu/curriculum/courses/syllabus-info.php) web page. Make sure to visit this page to review and be aware of these university policies and resources.

Course Schedule

ENGL 233, Periods in British Literature: 20th Century and Contemporary Irish Literature, Fall 2023

Schedule Class

Please note: This syllabus may change as the needs of our class change.

Week	Description and Reading
Week 1	Overview of the class
Aug. 22	

Week	Description and Reading
Week 2 Aug. 29	<p data-bbox="256 264 558 296">Language and Colonization</p> <p data-bbox="256 401 1468 432">(1) Watch this video before reading the play: “<i>Translations</i>, An Introduction,” National Theatre (London), 2018.</p> <p data-bbox="256 470 894 501">https://www.youtube.com/watch?v=3gyNOor-vxc (8 min)</p> <p data-bbox="256 604 1062 636">(2) Brian Friel’s <i>Translations</i> (in <i>Modern and Contemporary Irish Drama</i>)</p> <p data-bbox="256 739 1468 770">(3) “Field Day Theatre Company: Program Note for <i>Translations</i>” (in <i>Modern and Contemporary Irish Drama</i>)</p> <p data-bbox="256 873 1533 905">(4) “Brian Friel’s <i>Translations</i> In Ukrainian: ‘This is about Everything Happening in Ukraine,’” <i>Irish Times</i>, June 20, 202</p> <p data-bbox="256 915 1533 982">https://www.irishtimes.com/culture/stage/2023/06/20/brian-friels-translations-this-play-is-about-us-about-everyt/happening-in-ukraine/</p>

Week	Description and Reading
Week 3 Sept. 5	An Irish National Movement in Poetry and Theatre (1) W.B. Yeats's poems: "The Stolen Child," "Down by the Sally Gardens," "Lake Isle of Innisfree," "When You Are Old," "With Fergus?," "The Hosting Of The Sidhe," "The Fiddler Of Dooney," "Aedh Wishes For The Cloths Of Heaven," "Adam September 1913," and "The Dolls" (2) W.B. Yeats and Lady Gregory's <i>Cathleen Ni Houlihan</i> (in <i>Modern and Contemporary Irish Drama</i>) (3) Lady Gregory's <i>Spreading the News</i> (4) Yeats's "An Introduction for My Plays" (5) Lady Gregory's "Our Irish Theatre" (6) Yeats's "An Irish National Theatre" (7) Frank Fay's "An Irish National Theatre" (8) Nicholas Grene's "Strangers in the House"

Week	Description and Reading
Week 4 Sept. 12	James Joyce (1) From <i>Dubliners</i> : "Eveline," "A Little Cloud," "Counterparts," "A Painful Case," and "The Dead" (2) On your own: Joyce's life and other literary works online: <i>A Portrait of the Artist as a Young Man</i> , <i>Ulysses</i> , and <i>Fi Wake</i>
Week 5 Sept. 19	Independence and the Civil War Watch the following films: 1) Neil Jordan's <i>Michael Collins</i> 2) Ken Loach's <i>The Wind that Shakes the Barley</i> 3) Martin McDonagh's <i>The Banshees of Inisherin</i>

Week	Description and Reading
Week 6 Sept. 26	Mid Century: Samuel Beckett (1) Beckett's <i>Happy Days</i> (2) Beckett's <i>Krapp's Last Tape</i> (in <i>Modern and Contemporary Irish Drama</i>) (3) John P. Harrington's "The Irish Beckett" (4) Yeat's <i>Purgatory</i>
Week 7 Oct. 3	Magdalene Asylums / Mother and Baby Homes Watch the following films: (1) Peter Mullan's <i>Magdalene Sisters</i> (2) Stephen Frears's <i>Philomena</i> (3) On your own: the history and discovery of mother and baby homes in Ireland

Week	Description and Reading
Week 8 Oct. 10	Mid Century: 1960s (1) Patrick McCabe's <i>The Butcher Boy</i> (2) "The Abused Child of History: Neil Jordan's <i>The Butcher Boy</i> " by Martin McLoone, <i>Cineaste</i> (3) Watch Neil Jordan's <i>The Butcher Boy</i> (film)

Week	Description and Reading
Week 9 Oct. 17	1980s and 90s and plays of Martin McDonagh (1) Martin McDonagh's <i>The Beauty Queen of Leenane</i> (2) McDonagh's <i>The Lonesome West</i> (3) "Low Lie the Fields of Peckham Rye: Martin McDonagh and the London Irish," Darren Murphy, <i>Irish Times</i> https://www.irishtimes.com/culture/stage/2023/08/18/low-lie-the-fields-of-peckham-rye-martin-mcdonagh-and-irish/ (4) "The Banshees of Inisherin and the Put on Irishness of Martin McDonagh," Mark O'Connell, <i>Slate</i> https://slate.com/culture/2023/01/martin-mcdonagh-irish-banshees-inisherin-blarney.html (5) See: <i>In Bruges</i> (full length) and <i>Six Shooter</i> (26 min) https://www.youtube.com/watch?v=n_xMyx_SogA#:~:text=SIX%20SHOOTER%20(2004)%20%7C%20dir,Best%20Live%2DAction%20Short%20%2F

Week	Description and Reading
Week 10 Oct. 24	Northern Ireland Watch the following films: (1) Jim Sheridan's <i>In the Name of the Father</i> (2) Paul Greengrass's <i>Bloody Sunday</i> (3) Steve McQueen's <i>Hunger</i> (4) Visit the following website: "Political Wall Murals in Northern Ireland" https://cain.ulster.ac.uk/murals/
Week 11 Oct. 31	Northern Ireland: Changing Perspectives (1) Watch an episode of <i>The Derry Girls</i> (2) Read David Ireland's <i>Cyprus Road</i> (3) Watch Kenneth Branagh's <i>Belfast</i> (full length)

Week	Description and Reading
Week 12 Nov. 7	Immigration to Ireland: Refugees, Asylum-Seekers, and Other Immigrants (1) Roddy Doyle's "The New Boy" (2) Spangler's "Winds of Change: Immigration, Bloomsday, and 'Aeolus' in Dublin Street Theatre," <i>The James Joyce Quarterly</i> (3) Spangler's "Creating Modern Dance with Refugees and Asylum-Seekers in Ireland," <i>The New Hibernia Review</i> . (4) Watch the following: Frank Berry's <i>Aisha</i> (full length) (5) Steph Green's <i>The New Boy</i> (12 min) https://www.youtube.com/watch?v=FdeioVndUhs&t=596s (6) Daniel O'Hara's <i>Yu Ming Is Anim Dom</i> (13 min) https://www.youtube.com/watch?v=JqYtG9BNhfM

Week	Description and Reading
<p>Week 13</p> <p>Nov. 14</p>	<p>Immigration to Ireland: Refugees, Asylum-Seekers, and Other Immigrants, Cont.</p> <p>(1) "Introduction: Inward Migration and Interculturalism in Contemporary Irish Theatre" by Charlotte McIvor and Ma Spangler, in <i>Staging Intercultural Ireland</i></p> <p>(2) <i>Once Upon a Time & Not So Long Ago</i> by Bisi Adigun in <i>Staging Intercultural Ireland</i></p> <p>(3) <i>Broken Promise Land</i> by Mirjana Rendulic in <i>Staging Intercultural Ireland</i></p> <p>(4) All the interviews in in <i>Staging Intercultural Ireland</i>: Bairbre Ni Chaoimh, John Scott, Declan Gorman, Declan Ma Wolf, Kasia Kech John Currivan, Alicja Ayres, and José Miguel Jimenéz.</p>
<p>Week 14</p> <p>Nov. 21</p>	<p>Contemporary Ireland</p> <p>(1) Read Emilie Pine's <i>Notes to Self</i></p>

Week	Description and Reading
<p>Week 15</p> <p>Nov. 28</p>	<p>An Adaptation of a Classic Play into a Contemporary Context</p> <p>(1) John Synge's <i>The Playboy of the Western World</i> (in <i>Modern Irish Drama</i>)</p> <p>(2) Bisi Adigun and Roddy Doyle's <i>The Playboy of the Western World: A New Version</i></p> <p>(3) "Introduction" by Jason King and Matthew Spangler</p> <p>(4) "<i>Playboy A New Version</i> in Adaptation Practice and Theory" by Matthew Spangler</p> <p>(5) "Contemporary Irish Theatre, the <i>New Playboy</i> Controversy, and the Economic Crisis" by Jason King</p> <p>(6) "A New <i>Playboy</i> at the Abbey: A Catalyst for Change or a Change of Catalyst?" by Bisi Adigun</p>
<p>Week 16</p> <p>Dec. 5</p>	<p>Adaptation Cont.</p> <p>(1) Marina Carr's <i>By the Bog of Cats</i></p>

Week	Description and Reading
Week 17 Dec. 13 2:45 pm to 5:00 pm	Final Papers and Presentations (1) To have read at any point in the semester, but by this date at the latest: Louise Nealon's <i>Snowflake</i>