Jan 16  **Introduction:** Land of Saints and Sages (and Bards and Braggarts)
Two Poets: Yeats and Heaney

**Phase One:** Revolution, Rising, Revival, Renaissance

21  **Yeats’s Poetry,** selected from 1889-1910

Read: "The Song of the Happy Shepherd"; "The Sad Shepherd"; "To the Rose upon the Rood of Time"; "The Lake Isle of Innisfree"; "Who Goes with Fergus?"; "To Ireland in the Coming Times"; "The Song of Wandering Aengus"; "He Wishes his Beloved were Dead"; "In the Seven Woods"; "The Folly of Being Comforted"; "Adam’s Curse"; "Red Hanran’s Song about Ireland"; "Upon a House shaken by the Land Agitation"; "All Things can Tempt Me"; and 3 poems of your choice

Read supp. materials, pp. 258-266; 334-346; 358-365 [Norton Yeats]

23  **Irish History and Irish Film,** Part I:

Read McMahon’s *Short History of Ireland*, pp. 148-208 [Canvas]
Optional reading: Brown, "Images and Realities" [Canvas]
For reference: Foster, map and timeline of Irish history [Canvas]

28  **Yeats’s Poetry,** selected from 1910-1928


Read  Brown, “Cultural Nationalism” [Canvas]
Hyde, from “Necessity of De-Anglicising Ireland” [Canvas]
30 **Yeats’s poetry**, selected from 1928-1939
“The Tower”; “Crazy Jane talks with the Bishop”; “Under Ben Bulben”; and
“The Circus Animals’ Desertion”

**Memorization** I: commit a short Yeats poem to memory by today
Read supplementary materials, pp. 300-311; 387-406 [Norton Yeats]

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| Feb 4 | **Bram Stoker, Dracula** (1897)  
Read Chapters 1-11 |
| 6    | **No Class**  
Read *Dracula*, Chapters 12-18 |
| 10   | **Seamus Heaney Tribute**, 6 p.m. at Kelly Writers House |
| 11   | **Stoker, Dracula**  
Read to the end of the novel |
| 13   | **Irish National Theatre**: Lady Gregory, Yeats, Synge, and the Abbey  
Read Yeats and Gregory, *Cathleen ni Houlihan* (1906) [Harrington]  
Read supplementary materials, pp. 401-432 [Harrington]  
Read: Pascale Casanova, “The Irish Paradigm” [Canvas] |
|      | **Phase Two:** **Revival and Anti-Revival** |
| 18   | **J.M. Synge, The Playboy of the Western World** (1907)  
Read *The Playboy of the Western World* [Harrington]  
Read supplementary materials, pp. 453-472 [Harrington] |
| 20   | **James Joyce, Dubliners** (1914)  
Read from ”The Sisters” through ”A Little Cloud”  
**Optional:** Joyce, “Ireland, Isle of Saints & Sages” [Canvas] |
| 25   | **Joyce, Dubliners**  
Read from ”Counterparts” through ”Grace” |
| 27   | **Joyce, Dubliners**  
Read ”The Dead” |
   Read *Krapp’s Last Tape*  
   Read supp. materials, 517-539  
   [Harrington]

6  **Midterm Exam in class**

Phase Three: New Republic, Old Troubles

   Read the full novel over break

20  **Seamus Heaney**, poems selected from *Death of a Naturalist*
   Read: "Digging"; "Death of a Naturalist"; "Blackberry-Picking";  
   "Churning Day"; "The Early Purges"; "Mid-Term Break"; "At a  
   Potato Digging"; "For the Commander of the ‘Eliza’"; "Trout";  
   "Personal Helicon" and 3 poems of your choice
   Read “Crediting Poetry” (1995 Nobel lecture)  
   [Canvas]

25  **Irish History and Irish Film, Part II:**

27  **Seamus Heaney**, poems selected from *Door into the Dark* and *Wintering Out*
   Read: "The Salmon-Fisher to the Salmon"; "Thatcher"; "Undine"; "The  
   Wife’s Tale"; "Relic of Memory"; “The Plantation”; "Anahorish"; "Broagh";  
   "Traditions"; "The Tollund Man"; "Shore Woman"
   Read Heaney, "Open Letter"  
   [Canvas]

28  **Research Paper proposal via email by 5 pm.**

Apr 1  **Heaney, poems selected from *North* (1975)**
   Read: "Mossbawn"; "The Seed Cutters"; "Funeral Rites"; "North"; "Bog  
   Queen"; "Punishment"; "Strange Fruit"; "Kinship"; "Act of Union"; "The  
   Unacknowledged Legislator’s Dream"; "Whatever You Say Say Nothing";  
   "Singing School" (all 6 parts)
   **Memorization II**: commit a short Heaney poem to memory for today
3 Brian Friel, *Translations* (1980)  
Read play and pp. 540-554  
[Harrington]

8 Nuala Ní Dhomhnaill, selected poems from *Pharaoh’s Daughter* (1990)  
Read: "The Bond"; "The Head"; "In Memoriam Elly Ni Dhohmnaill"; "Miraculous Grass"; "As for the Quince"; "Island"; "The Broken Doll": "Night Fishing"; "The Smell of Blood"; "Mac Airt"; "Nude"; "The Unfaithful Wife"; "The Shan Van Vocht"; "Hag"; "Looking at a Man"; "Heist"; "The Language Issue" and 3 poems of your choice  
Read “Why I choose to write in Irish” op-ed  
Read Boland, “A Kind of Scar”  
[Canvas]

10 *Irish History and Irish Film*, Part III:  
Watch *In the Name of the Father* (1993, dir. Jim Sheridan)  
Optional: Brown, "Conclusion: Irish history after 1958"  
[Canvas]

Read pp. 1-142

17 *The Butcher Boy*  
Finish the novel

Phase Four: Looking Back

21 **Research Papers Due** by midnight via email

Read Chapters 1-23

24 Enright, *The Gathering*  
Finish the novel

29 Conclusion: Irish Literature and Us  
Read supplementary materials, pp. 559-63  
[Harrington]

May 12 9-11 am Final Exam
A) Readings and Course Materials

Books are the default tools of the class. Research increasingly shows that spatial memory and detailed recall (i.e. the cognitive prerequisites for textual analysis in most disciplines) suffer when people use electronic media for reading. Please see me if you have constraints on your ability to buy (or, in some circumstances, borrow) books.

Please buy the following required texts (available at the Penn Book Book Center):

- Yeats
  Yeats’s Poetry Drama, and Prose (Norton Critical)
- Harrington, ed
  Modern and Contemporary Irish Drama (Norton Critical)
- Stoker
  Dracula (Penguin Classics)
- Joyce
  Dubliners (Penguin Classics)
- O’Brien
  Country Girls trilogy (Plume)
- Heaney
  Poems, 1965-1975 (Noonday/FSG)
- Ní Dhomhnaill
  Pharaoh’s Daughter (Wake Forest UP)
- McCabe
  The Butcher Boy (Delta)
- Enright
  The Gathering (Grove)

In addition to these, there are a small number of required (and a few optional) readings available on our Canvas site, under "Files". Please be sure to download, print, read, annotate, and bring those to class with you on the assigned dates.

Films: The course includes 6 required film screenings, 2 each to be completed before our Jan 19th, Mar 25th, and Apr 10th meetings. The films will be on reserve at Van Pelt and can be viewed at your convenience. I’ve also arranged for them to show on the Penn Video Channel during the months assigned. And you are of course free to use any commercially available source. Note: there are several additional films on reserve for independent research projects.

B) Class Policies

1) Academic Integrity

Naturally, all written work produced for and in this class must represent your own ideas, observations, and arguments, except when clearly cited and credited to another writer. Please be familiar with Penn’s code of academic integrity: http://www.upenn.edu/academicintegrity/.

2) Attendance

Please plan to attend all meetings (there are only 26 of them in all). More than three absences without an official/medical account will start to shift your grade downward; more than five absences may result in failure of the course.

3) Communication. Email is the default method of course communication. I often send out bulletins and syllabus modifications midweek and I assume that all members are reading them in full. If email’s not a daily habit, please consider it an assignment.
4) **Technology.** Please no electronic devices out, open, or on when class is in session. If you need to communicate with someone not in the class, please step outside to do so. Please see me in office hours as soon as possible if you require accommodations that involve taking notes on a laptop or other electronic device.

C) **Requirements**

1) **Attendance and Participation** (10%). Members of the class are expected to attend all sessions and to participate in an open exchange of ideas. Please arrive on time, with readings completed and a **hard copy** in hand for discussion. Consider yourself responsible for the quality of discussion; good participation includes listening well, helping track the direction of the conversation, and asking thoughtful questions.

2) **Short Quizzes and In-Class Writing** (20%). There will be 10-12 quizzes or in-class writing assignments given over the course of the semester. A quiz will consist of two short and factual questions on the assigned text(s)/film(s) and one informal mini-essay or interpretive response question. Fair Warning: in-class assignments include the **memorization and recitation of two short poems.**

3) **Midterm Exam** (20%). An 80-minute exam that will emphasize knowledge of the assigned texts and films and of materials assigned, presented, or discussed in class. It will include short answer/ID questions as well as quotations for you to identify and interpret in short-essay responses. **Please note the date now** (March 6th at noon).

4) **Research Paper** (25%). A 3000-word essay using original research and non-syllabus reading to supplement and enhance your understanding of a specific topic in Irish literary or cultural history. The topics will range across periods and genres and will allow you to emphasize either historical research or literary interpretation depending on your skills and interests. I will distribute sample topics and guidelines later. A 300-word paper proposal outlining key research questions and proposed methods and sources, along with a working bibliography of at least 5 sources, is due on **March 28th.** The essay itself is due on **April 21st.** Late papers will receive grade reductions and no comments, but they will be counted.

5) **Final Exam** (25%). A 2-hour exam emphasizing the second half of the class (especially in the short-answer and quote sections); it will also include longer essay questions covering key topics, texts, and themes from the whole semester.

**Contact Information:**  
Jed Esty (esty@sas.upenn.edu) 237 Fisher-Bennett Hall  
**Office Hours:**  
Tu 1:30-2:30; Th 10:30-11:30; and by appointment  

**Grader:**  
Alexandra Bursak (abursak@sas.upenn.edu)