

IRISH WOMEN WRITERS

Syllabus: Particular



Spring Semester 2020
Syllabus Is Subject to Amendment and Other Changes

Introductory Remarks

¶ Given that we meet just twice a week for 15 instructional weeks, we cannot comprehensively cover the entire subject of Irish women writers. You should, therefore, regard this course as an advanced introduction. Among matters not addressed in detail, one notes several having to do with conflict, not least: § women's contributions to the 1641 Depositions (that is, the evidence-gathering project that took testimony from victims of the 1641 Rebellion); § women's literary engagement in the revolutionary period that began with the Easter 1916 Rising and continued into the War of Independence (Jan. 1919 - Jul. 1921) and the Civil War (Jun. 1922 - May 1923); § women's production of literature in response to The Troubles (i.e. the 30-year span of ethno-sectarian violence in Northern Ireland that more or less ended with the Good Friday Agreement of 1998). Irish women also wrote about — and because of — the two wars that have claimed the most Irish lives among all conflicts, domestic or foreign: in first place, the Great War (i.e. World War I); in second, the American Civil War. The course acknowledges but does not attend in detail to how Irish women writers have inscribed other important phenomena, such as: § large-scale emigration from Ireland; § and the Great Hunger (i.e. potato famine) of the 1840s. In other words, the course tries not to bite off more than it can chew.

¶ The course configures as a number of *Lecture Sequences*, the shortest two claiming just one instructional session each and the longest claiming eight sessions. Each *Lecture Sequence* focuses on one principal work of literature or author or genre. For example, the five-session *Lecture Sequence* titled *The Real Charlotte* examines a key novel of the late-nineteenth-century Land Campaign genre, Edith Somerville and Violet Martin's co-authored *The Real Charlotte*, first published in 1894. When examining the work, we consider the greater genre, whose other titles include a male-authored text, James Murphy's *Luke Talbot: A Story of the Irish Land War* (1890).

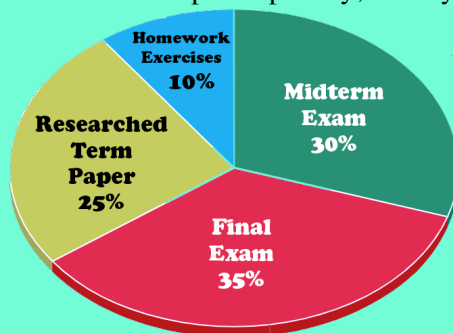
¶ When preparing for an instructional session, you'll be required to read and contemplate — in addition to a literary text — either some or all of a secondary work, usually scholarly in nature. The secondary works selected

for the course tend to come from the follow four disciplines: literary criticism; history; sociology; anthropology. As you progress through the course, you should attempt to gain an appreciation of Irish history — in particular, women’s place in that history. Since the Field Day Controversy, increasing emphasis has been placed on Irish women writers. The Controversy emerged when the three-volume *Field Day Anthology of Irish Writing* (1992) significantly, although not completely, ignored the female legacy. In 2003, 11 years after the *Anthology*’s debut, Volumes 4 and 5 appeared, seeking to amend the oversight. Subtitled *Irish Women’s Writings and Traditions*, the two books were produced by eight women editors, and they cover 14 centuries of writing across multiple genres: letters, memoirs, political treatises, and more, in addition to literary texts.

¶ When analyzing a literary text, we will consider both the epoch in which it is set and that in which was written. For example: While Kate O’Brien’s novel, *Without My Cloak*, covers the years 1860-1877, it also interrogates issues of the early 1930s, the period of its composition. In 1931, the year the novel debuted, Pope Pius XI issued an Encyclical, *Quadregesimo Anno* (“In the Fortieth Year”). A portion of it asserted, “[M]others will above all devote their work to the home and the things connected with it.” The demand echoed language in Section 42 of *Rerum Novum* (“Of Revolutionary Change”), another Encyclical, produced 40 years earlier (in 1891) by Pope Leo XIII: “Women ... are not suited for certain occupations; a woman is by nature fitted for home-work, and it is that which is best adapted at once to preserve her modesty and to promote the good bringing up of children and the well-being of the family.” The above concepts informed Article 41.2 of the Constitution of Ireland, which became official in 1937. It includes the declaration, “[T]he State recognizes that by her life within the home, woman gives to the State a support without which the common good cannot be achieved.” One can readily map the discourse on woman in the home onto passages in *Without My Coat*, such as anxiety on the part of her extended family that a female character’s unexpected trip from Ireland to London might mean “that she was deserting her husband and her home,” thus “[d]isgracing her children for ever” (158).

¶ Your grade for the course derives from:

(1) **ATTENDANCE** • Beginning with the first instructional session of the second week, you lose 1% of your course grade for every absence (as defined in the syllabus) and 0.5% for every tardy (as defined in the syllabus) • If/Once you record **Minus 6%** from any combination of absences and tardies — whatever the reasons, excused or not — your course grade becomes F • Other than some possible instructor-created exceptions for recording attendance and taking exams (both via the Top Hat platform), any use of or engagement with a cell phone or other electronic device during an instructional session is recorded as an absence, as your attention is directed to the phone or device and, therefore, becomes absent from the class • If you cannot survive a 75-minute class without using your phone or other electronic device, **DO NOT TAKE THIS COURSE** • In addition to being recorded as an absence (-1%), **each instance** of a non-authorized use of or engagement with a cell phone or other electronic device incurs a special penalty, namely, **loss of 5% of your course grade**



(2) **TWO NON-CUMULATIVE EXAMS** (THE MIDTERM VALUED AT **30%** AND THE FINAL AT **35%** OF THE \COURSE GRADE) • Most likely multiple-choice in nature and based primarily (although not necessarily exclusively) on instructor-generated and -provided notes, **TWO EXAMS** — a Midterm and a Final — feature in the course • If Scantrons are required for a given exam, your instructor will provide one per student, free of charge

(3) ONE RESEARCHED TERM PAPER (VALUED AT 25% OF THE FINAL COURSE GRADE) • Due: Either Apr. 15 or May 1 — Your Choice, Depending on the Degree of Written Response You Desire • Your term paper must focus on one of three texts, namely: § Kate O’Brien’s novel, *Without My Cloak* (1931), which we begin studying on Jan. 28; OR § Anne Enright’s novel, *The Green Road* (2015), which we begin studying on Mar. 24; OR § Edith Somerville and Martin Ross’s novel, *The Real Charlotte* (1894), which we begin studying on Apr. 16

(4) OCCASIONAL HOMEWORK EXERCISES (VALUED AT 10% OF THE FINAL COURSE GRADE) • Depending (to a degree) on evidence of application and progress on the part of the students as a whole, the instructor will assign several homework exercises, each valued at 10 points (maximum) • At the end of the semester, the individual student’s score on all the exercises will be converted into the appropriate portion of the 10% available towards the course grade • Example: Student is assigned five homework exercises; student’s total score is 39 (out of 50); that score becomes 7.8% towards the course grade

Dates	Lecture Sequence
Jan. 16	Cecil Frances Alexander \ Hymns • 1 Unit
Jan. 21 & 23	Hagiographies • 2 Units
Jan. 28 – Feb. 20	<i>Without My Cloak</i> • 8 Units
Feb. 25 & 27	Eavan Boland \ Women & Irish Poetry • 2 Units
Mar. 3	MIDTERM EXAM • All Material to Date
Mar. 5 – Mar. 12	“Fate of the Sons of Usnach” • 3 Units
Mar. 24 – Apr. 2	<i>The Green Road</i> • 4 Units
Apr. 7 & 9	“Orphans” • 2 Units
Apr. 14	Weaver Poet • 1 Unit
Apr. 16 - 30	<i>The Real Charlotte</i> • 5 Units
May 5 (@ 10:00 am)	FINAL EXAM • All Material since Midterm
Choose One of the Following Three Novels as Focus of Your Researched Term Paper	Edna O’Brien • <i>Without My Cloak</i> • 1931 Anne Enright • <i>The Green Road</i> • 2015 Edith Somerville and Martin Ross (Violet Martin) • <i>The Real Charlotte</i> • 1894

LIST OF PRINCIPAL LITERARY TEXTS

Year of Initial Publication (Most Recent Last)	NB: We May Be Reading a Later Version of Any Given Text
c. 750	<i>Latin Life of Saint Brigit</i> or <i>Vita Prima Sanctae Brigitae</i> (Hagiography) ¶ Anonymous
Thirteenth-Century Manuscript	<i>Latin Life of Saint Ita</i> (Hagiography) ¶ Anonymous

1800	"The Orphans" (Short Story for Children) • First Collected in the 1800 Version of <i>The Parent's Assistant; or, Stories for Children</i> ¶ Maria Edgeworth (1768-1849)
1828	Selections from Poems, on Various Subjects ¶ Sarah Leech (1809-1830)
Mid-Nineteenth Century	Various Hymns, Including: "There Is a Green Hill Far Away" ; "Once in Royal David's City" ¶ Cecil Frances ("Fanny") Alexander (1818-1895), Whose <i>Hymns for Little Children</i> First Appeared in 1848
1894	The Real Charlotte (Novel) ¶ Edith A. (Enone) Somerville (1858-1949) and Martin Ross (Penname of Violet Martin; 1862-1915)
1902	"Fate of the Sons of Usnach" (Short-Story-Like "Kiltartanese" Translation of Mythic Tale) • Published as Chapter 7 of <i>Cuchulain of Muirthemne: The Story of the Men of the Red Branch of Ulster</i> ¶ Lady I. Augusta Gregory (1852-1932)
1911	"The Sorrowful Death of Usna's Sons" (Short-Story-Like Version of Mythic Tale) • Published as Chapter 26 of <i>Cuchulain the Hound of Ulster</i> • Reworking of "Tragical Death of the Sons of Usnach, from the Translations by Dr. Whitley Stokes and O'Flanagan": Chapter 4 of the Eleanor Hull-Edited Book, <i>The Cuchullin Saga in Irish Literature</i> (1898) ¶ Eleanor H. Hull (1860-1935)
1931	Without My Cloak (Novel) ¶ Kate O'Brien (1897-1974)
Various: 1975-1995	"The War Horse" (Poem; Published in 1975 Collection, <i>The War Horse</i>) • "The Journey" (Poem; Published in 1987 Collection, <i>The Journey</i>) • "Writing the Political Poem in Ireland" (Essay; 1995) ¶ Eavan Boland (born 1944)
2015	The Green Road (Novel) ¶ Anne Enright (born 1962)

Reading Schedule

(Subject to Amendment and Other Changes)

INSTRUCTIONAL WEEK 1

Tu.	Jan.	14	<p style="text-align: center; color: #c00000;">First Instructional Day of Class</p> <hr style="border: 1px solid black;"/> <p style="text-align: center; color: #c00000;">Instructor in New York City to Attend (by Invitation) the 2020 Summit of Irish Cultural Centers of North America, Hosted by and at the Consulate General of Ireland, New York</p> <hr style="border: 1px solid black;"/> <p style="text-align: center;">Material Provided to You (in Course Drive Folder) as Irish-Women-History • Read in Lieu if Live Class Session • Pages 826-845 (Phrase Ending, "... the next two decades) of Mary Cullen's 2003 Essay, "Women, Emancipation, and Politics, 1860-1984," Which Is Chapter 27 of Volume 7 of the J.R. Hill-Edited <i>A New History of Ireland</i>, Published by Oxford University Press • You Will Read the Remainder of Cullen's Essay Later This Week • As the Essay Provides a Cogent Overview of Some Key Aspects of Irish Women's Experiences since the Great Hunger, It Will Help</p>
-----	------	----	---

			Illuminate Much of the Literary Material Assigned for the Semester • One Acknowledges that the Work is Around 17 Years Old and, Thus, Doesn't Reflect Some Significant Recent Developments
			Last Day of Drop/Add Period for Spring Semester 2020
Th.	Jan.	16	Material Provided to You (in Course Drive Folder) as Alexander-Hymns • Lecture Sequence: Cecil Frances Alexander \ Hymns • 1.1 • Read before Class • All Content: "There Is a Green Hill Far Away"; "Once in Royal David's City"; "All Things Bright and Beautiful"; "He Is Risen! He Is Risen!"; "Jesus Calls Us; o'er the Tumult"; "Do No Sinful Action"; "Saint Patrick's Breastplate"
			Material Provided to You (in Course Drive Folder) as Irish-Women-History • Read before Class • Pages 845-891 (Phrase Ending, "... the future directions of feminism itself") of Mary Cullen's 2003 Essay, "Women, Emancipation, and Politics, 1860-1984," Which Is Chapter 27 of Volume 7 of the J.R. Hill-Edited <i>A New History of Ireland</i> , Published by Oxford University Press
			Jan. 21 & 23 • Hagiography (Genre Name for a Saint's Biography) • We Begin with Saint Brigid of Kildare (Feb. 1): Christian Ireland's Second Patron (after Saint Patrick) • We Proceed to Saint Íta of Killeedy (Jan. 15): "The Brigid of Munster"; Prophetess
INSTRUCTIONAL WEEK 2			
			Attendance Policy Begins, Continuing for Remainder of Semester • Lose 1% from Final Grade for Every Absence (as Defined in Syllabus) • Lose 0.5% from Final Grade for Every Tardy (as Defined in Syllabus) • Six (6) or More Absences (for Whatever Reason) = "F" Grade for the Course
Tu.	Jan.	21	Material Provided to You (in Course Drive Folder) as Brigit-Life • Lecture Sequence: Hagiographies • 1.2 • Read before Class • Selected Extracts from <i>Vita Prima Sanctae Brigitae</i> (c. 750) by Anonymous, Translated into English as <i>Latin Life of Saint Brigit</i> • The Piece Appears on Pages 63 through 69 of Volume 4 of <i>The Field Day Anthology of Irish Writing</i> ; that Volume (First Published in 2002) Is Subtitled <i>Irish Women's Writing and Traditions</i> • While the Early-Christian Irish Tradition Records Hundreds of Native Holy Women, Just Four Are Commemorated via Extended Medieval <i>Vitae</i> (i.e. Hagiographies or Saints' Lives): Brigid (died c. 526); Íta (c. 577); Darerca (c. 519); Samthann (739)
			Material Provided to You (in Course Drive Folder) as Nash-Embodied-Irishness • Read before Class • Catherine Nash's 1997 Cultural-Geography Essay, "Embodied Irishness: Gender, Sexuality, and Irish Identities" • The Work Provides a Historical Overview of Women's Status in Several Spheres of Irish Life, Including Literature • Its Concluding "References" Section Lists Multiple Useful Resources for Researching Irish Women as Writers and Citizens

Th.	Jan.	23	<p>Material Provided to You (in Course Drive Folder) as Ita-Life • Lecture Sequence: Hagiographies • 2.2 • Read before Class • Selected Extracts from <i>Latin Life of Saint Ita</i> (Thirteenth-Century Manuscript) • The Piece Appears on Pages 76 through 80 of Volume 4 of <i>The Field Day Anthology of Irish Writing</i></p> <p>Material Provided to You (in Course Drive Folder) as NiDhonnchadhla-Essay • Read before Class • Essay Titled “Mary, Eve, and the Church (c. 600-1800)” by Máirín Ní Dhonnchadha • Spanning Pages 45 through 57, the Piece Introduces a Section Focused on Religious Writing in Volume 4 of <i>The Field Day Anthology of Irish Writing</i></p>
<p>First of Three Syllabus Texts Approved for Term Paper</p>			<p>Jan 28 through Feb 20 • First Major Text of Semester • One of Three Texts Available as Subject of Researched Term Paper • Kate O’Brien’s <i>Without My Cloak</i> • A Multi-Generational (or “Family Saga”) Novel about Upper-Middle-Class Irish Catholics • Set Primarily in Mellick (a Fictionalized Version of the Provincial City of Limerick, Southwest Ireland) in the Second Half of the Nineteenth Century • First Published in 1931; Winner of that Year’s Hawthornden Prize</p>
INSTRUCTIONAL WEEK 3			
Tu.	Jan.	28	<p>Material Provided to You (in Course Drive Folder) as O’Brien-K-Cloak • Lecture Sequence: Without My Cloak • 1.8 • Read before Class • Prologue: “Red” Pages 6-8 • ALSO: Portion of Book I: Red Pages 10-47, Ending with Phrase, “... Dinner was over.” • Novel Is Structured as a Prologue and Three Books (I, II, III)</p> <p>Material Provided to You (in Course Drive Folder) as FineDavis-Contexts • Read before Class • Short Extract from Margaret Fine-Davis’s 2016 Book, <i>Changing Gender Roles and Attitudes to Family Formation in Ireland</i>, Plus Christopher Budzisz’s 2018 Commentary (from <i>Commonweal</i>) Presented in Same Document • Rationale for Assigning these Pieces: To provide some essential contexts for the consideration of how, writing in the early 1930s, Kate O’Brien presented gender roles — especially women’s roles — in <i>Without My Cloak</i>. Early in today’s assigned reading from the novel, we learn that the patriarch John Anthony Consadine’s “wife bore him thirteen children, of whom eight, four sons and four daughters, reached maturity” (15).</p>
Th.	Jan.	30	<p>Material Provided to You (in Course Drive Folder) as O’Brien-K-Cloak • Lecture Sequence: Without My Cloak • 2.8 • Read before Class • Portion of Book I: “Red” Pages 48-100, Ending with Phrase, “... to hear their father’s will.”</p> <p>Material Provided to You (in Course Drive Folder) as Glynn-Magdalene • Read before Class • Evelyn Glynn’s Essay, “Magdalene Matters,” a Study of the Good Shepherd Magdalene Asylum or Laundry in Limerick (the City on Which Kate O’Brien Based Mellick) • The Essay Appeared as Chapter 2 of the 2015 Book, <i>Engendering Ireland: New Reflections on Modern History and Literature</i>, Edited by Rebecca Anne Barr, Sarah-Anne Buckley, and Laura Kelly (and Published by Cambridge Scholars Press, Newcastle-upon-Tyne, England) • Rationale for Assigning this Article: The prior reading from <i>Without My Cloak</i> introduced a social problem, expressed — “courageously” — by Tom, the Roman Catholic priest among the Considine siblings: “[M]oney is needed to found a refuge for fallen women” (37). Later, a female</p>

			<p>character, Christina Roche, reflects that had she revealed her sexual activity (with his nephew, Denis) to Father Tom, he “would ... have regarded her with terrified pity as an ‘unfortunate woman,’ a ‘fallen woman’” (373). During the nineteenth and most of the twentieth centuries in Ireland, Roman Catholic religious communities of nuns (such as the Good Shepherd Order [invoked on p. 294 of <i>Without My Cloak</i>]) operated Magdalene Asylums — complexes that could include laundries, reformatory/industrial schools, and orphanages — to accommodate unmarried mothers and their children. Widespread abuse of those in care precipitated a state inquiry and report (the 2013 Senator Martin McAleese Report) and, consequently, a Feb. 19, 2013, State Apology to Victims. Delivered in the Dáil (Parliament) by the Taoiseach (Prime Minister): “We now know that the State itself was directly involved in over a quarter of all admissions to the Magdalene Laundries. ... In the laundries themselves some women spent weeks, others months, more of them years. But the thread that ran through their many stories was a palpable sense of suffocation, not just physical in that they were incarcerated but psychological, spiritual, social.” • Ireland’s minority Protestants also maintained facilities for unmarried mothers and their “bastard” or “illegitimate” children. In his Preface to a collected edition of Cecil Frances Alexander’s <i>Poems</i> (1897), her husband, a Church of Ireland (Anglican) bishop, observed, “Those who know Derry [a city in the north of Ireland] know how she occupied herself with the Home for Fallen Women, to which she gave a tender and constant watchfulness” (xiv).</p>
INSTRUCTIONAL WEEK 4			
Tu.	Feb.	4	<p>Material Provided to You (in Course Drive Folder) as O’Brien-K-Cloak • Lecture Sequence: <i>Without My Cloak</i> • 3.8 • Read before Class • Portion of Book II: “Red” Pages 102-175, Ending with Phrase, “...radiant sister of Ted’s.”</p>
Th.	Feb.	6	<p>Material Provided to You (in Course Drive Folder) as O’Brien-K-Cloak • Lecture Sequence: <i>Without My Cloak</i> • 4.8 • Read before Class • Portions of Book II and Book III: “Red” Pages 176-235, Ending with Phrase, “... his great love for his father.”</p> <hr/> <p>Material Provided to You (in Course Drive Folder) as Delay-Childbirth-Customs • Read before Class • Cara Delay’s 2015 Academic Article, “Women, Childbirth Customs, and Authority in Ireland, 1850-1930” • Rationale for Assigning this Article: Today’s reading from <i>Without My Cloak</i> interrogates problems in Caroline Considine’s marriage to Jim Lanigan. The prior reading revealed the pressures that multiple pregnancies imposed upon Anthony Considine’s wife, Molly: “Ever since Molly’s fourth child had been born thirteen months ago Anthony had been trying to be abstemious with what the law called his conjugal rights” (76); “Molly closed her misty eyes and made her escape” (117).</p>
INSTRUCTIONAL WEEK 5			
Tu.	Feb.	11	<p>Material Provided to You (in Course Drive Folder) as O’Brien-K-Cloak • Lecture Sequence: <i>Without My Cloak</i> • 5.8 • Read before Class • Portion of Book III: “Red” Pages 235-310, Ending with Phrase, “... He fell asleep.”</p>
Th.	Feb.	13	<p>Material Provided to You (in Course Drive Folder) as O’Brien-K-Cloak • Lecture Sequence: <i>Without My Cloak</i> • 6.8 • Read before Class • Portion of Book III: “Red” Pages 310-363, Ending with Phrase, “... Let sleeping dogs lie.”</p>

INSTRUCTIONAL WEEK 6

Tu.	Feb.	18	<p>Material Provided to You (in Course Drive Folder) as O'Brien-K-Cloak • Lecture Sequence: Without My Cloak • 7.8 • Read before Class • Portion of Book III: "Red" Pages 363-416, Ending with Phrase, "... a tall and slatternly house."</p> <hr/> <p>Material Provided to You (in Course Drive Folder) as MacPherson-Homestead • Read before Class • James MacPherson's 2001 Academic Article, "'Ireland Begins in the Home': Women, Irish National Identity, and the Domestic Sphere in the <i>Irish Homestead</i>, 1896-1912" • Rationale for Assigning this Article: Today's reading from <i>Without My Cloak</i> posits Christina Roche as a working woman in New York, having emigrated from Glenwilliam, near Mellick, in rural Ireland. One assumes that she will progress from "waitress" to joint-operator of the "East River dining-room [restaurant]" (404) in Manhattan owned by the German-Swiss immigrant Emil Pahren. Around the same time in Ireland, women were increasingly shifting into housewifery, having theretofore been frequently employed in agriculture (husbandry). In other words, had Christina remained in Ireland she may not have had much opportunity to be a working woman outside the home.</p>
Th.	Feb.	20	<p>Material Provided to You (in Course Drive Folder) as O'Brien-K-Cloak • Lecture Sequence: Without My Cloak • 8.8 • Read before Class • Portion of Book III: "Red" Pages 417-467, Ending with Phrase, "... blazed love on him."</p>
			<p>Feb. 25 & Mar. 3 • Focus on Eavan Boland as Both a Poet and a Critical Assessor of Women's Relationship to Irish Poetry • While Male Poets Have Historically Appropriated Woman as a Political Icon to Symbolize Ireland, Women Must (Boland Argues) Assert Themselves as Authors of Irish Poetry</p>
INSTRUCTIONAL WEEK 7			
Tu.	Feb.	25	<p>Material Provided to You (in Course Drive Folder) as Boland-Poems-Essay • Lecture Sequence: Eavan Boland \ Women & Irish Poetry • 1.2 • Read before Class • Eavan Boland's Poem "The War Horse" (from Her 1975 Collection <i>The War Horse</i>) • ALSO: Boland's Poem "The Journey" (from Her 1987 Collection <i>The Journey</i>) • ALSO: Boland's 1995 Essay Titled "Writing the Political Poem in Ireland"</p> <hr/> <p>Want to Discover More? Boland's poem "The Journey" opens with the statement that "there has never ... been a poem to an antibiotic." GS's Henderson Library possesses a hard copy of the Margaret H. Preston and Margaret Ó hÓgartaigh-edited book, <i>Gender and Medicine in Ireland, 1700-1950</i> (Syracuse: Syracuse University Press, 2012).</p>
Th.	Feb.	27	<p>Material Provided to You (in Course Drive Folder) as Wills-Women-Extract • Lecture Sequence: Eavan Boland \ Women & Irish Poetry • 2.2 • Read before Class • Beginning of Clair Wills's Literary-Critical Essay, "Women Poets: The Privatization of Myth," Which Is Chapter 2 of Her 1993 Book, <i>Improprieties: Politics and Sexuality in Northern Irish Poetry</i></p>
INSTRUCTIONAL WEEK 8			

Tu.	Mar.	3	FIRST OF TWO EXAMS (“MIDTERM”), Covering Material from Jan. 16 through Feb. 27
			Mar. 5 through Mar. 10 • Lady Gregory’s and Eleanor Hull’s Respective Literary-Revival Translations of the Deirdre Story from the Ulster (or Red Branch) Cycle, One of the Four Cycles or Corpuses of Irish Mythology
Th.	Mar.	5	Material Provided to You (in Course Drive Folder) as Gregory-Usnach • Lecture Sequence: “Fate of the Sons of Usnach” • 1.3 • Read before Class • Lady Augusta Gregory’s Dedication to Her Book of Translations of Mythic Stories, <i>Cuchulain of Muirthemne</i> (“Red” Pages 4-5) • ALSO : William Butler Yeats’s Preface to <i>Cuchulain of Muirthemne</i> (“Red” Pages 6-16) • ALSO : Initial Portion of Lady Gregory’s Version of “Fate of the Sons of Usnach” (“Red” Pages 18-29, Ending with Phrase, “... the Land of Promise.”)
INSTRUCTIONAL WEEK 9			
Mo.	Mar.	9	Last Day to Withdraw from Courses without Academic Penalty for Spring Semester 2020
Tu.	Mar.	10	Material Provided to You (in Course Drive Folder) as Gregory-Usnach • Lecture Sequence: “Fate of the Sons of Usnach” • 2.3 • Read before Class • Concluding Portion of Lady Gregory’s Version of “Fate of the Sons of Usnach” (“Red” Pages 29-56, Ending with Phrase, “... the Lawn of the Mound.”) Material Provided to You (in Course Drive Folder) as Sawyer-3-Revival • Read before Class • Chapter 3 (“Irish Cultural Revival”), from Roger Sawyer’s Book, “ <i>We Are But Women</i> ”: <i>Women in Irish History</i> • First Published, by Routledge (London), in 1993
Th.	Mar.	12	Material Provided to You (in Course Drive Folder) as Deirdre-Golightly-Hull • Lecture Sequence: “Fate of the Sons of Usnach” • 3.3 • Read before Class • Karen B. Golightly’s Literary-Critical Essay about Lady Gregory’s Production of “Fate of the Sons of Usnach” • The Essay Is Titled “Lady Gregory’s Deirdre: Self-Censorship or Skilled Editing?” and It First Appeared in the Journal, <i>New Hibernia Review</i> (Pages 117-126 of Issue 1 [Spring 2007] of Volume 11) • “Red Pages” 1-10 • ALSO : Eleanor Hull’s Version of the Demise of Deirdre, Presented as Chapter 26 (“The Sorrowful Death of Usna’s Sons”) of Her Book, <i>Cuchulain the Hound of Ulster</i> • “Red” Pages 11-28
			Mo., Mar. 16 – Fr., Mar. 20 • Spring Break 2020 • No Classes
INSTRUCTIONAL WEEK 10			

Second of Three Syllabus Texts Approved for Term Paper			<p>Mar. 24 through Apr. 2 • One of Three Texts Available as Subject of Researched Term Paper • Anne Enright’s 2015 Novel, <i>The Green Road</i> • Dissecting Both the Celtic Tiger (an Economic Boom) and Various Irish Diaspora Experiences, the Text Traces the (Mis)fortunes of the Madigan Family over Approximately a Quarter Century • The Matriarch, Rosaleen, Navigates the Adult Lives of Her Children: Two Daughters (Constance; Hanna) and Two Sons (New York- and Toronto-Based Dan; Mali-Based Emmet) • The Action Progresses towards a Reunion in the Family Home in Rural County Clare, on Ireland’s Atlantic Coast, during Christmas 2005</p>
Tu.	Mar.	24	Material Provided to You (in Course Drive Folder) as Enright-Green-Road • Lecture Sequence: <i>The Green Road</i> • 1.4 • Read before Class • “Red” Pages 4-84 , Ending with Phrase, “... all her news had gone stale.”
Th.	Mar.	26	Material Provided to You (in Course Drive Folder) as Enright-Green-Road • Lecture Sequence: <i>The Green Road</i> • 2.4 • Read before Class • “Red” Pages 84-169 , Ending with Phrase, “... have decided to sell the house”
INSTRUCTIONAL WEEK 11			
Tu.	Mar.	31	Material Provided to You (in Course Drive Folder) as Enright-Green-Road • Lecture Sequence: <i>The Green Road</i> • 3.4 • Read before Class • “Red” Pages 171-237 , Ending with Phrase, “... and Dessie (<i>the fool</i> , thought Constance) said, ‘Well.’”
Th.	Apr.	2	Material Provided to You (in Course Drive Folder) as Enright-Green-Road • Lecture Sequence: <i>The Green Road</i> • 4.4 • Read before Class • “Red” Pages 238-312 , Ending with Phrase, “should have paid more attention to things.”
Apr. 7 & 9 • Having Disliked Boarding School, Maria Edgeworth Deployed Innovative Pedagogical Techniques When Helping to Home-School Her 13 Half-Siblings • Published under Her Name and Her Father’s, <i>Practical Education</i> (1798) Is a Treatise that Emphasizes Experiential Learning • Two Years Earlier, Maria Edgeworth Had Released the First Version of <i>The Parent’s Assistant; or, Stories for Children</i> , Which Did Not Include Our Focal Tale, “The Orphans” • It Appeared in the Expanded 1800 Version of <i>The Parent’s Assistant</i> , although It Had Circulated in Non-Book Form during the Prior Year, as Ireland Began to Deal with the Aftermath of the 1798 United Irish Rebellion, the Bloodiest Domestic Conflict in the Country’s History			
INSTRUCTIONAL WEEK 12			
Tu.	Apr.	7	Material Provided to You (in Course Drive Folder) as Edgeworth-Orphans • Lecture Sequence: “Orphans” • 1.2 • Read before Class • Maria Edgeworth’s Short Story, “The Orphans,” First Published in the Expanded (1800) Version of <i>The Parent’s Assistant; or, Stories for Children</i> • That Same Year Saw Publication of What Has Become Edgeworth’s Best-Known Work, the Novella Titled <i>Castle Rackrent: An Hibernian Tale</i>

			<p>Want to Discover More? GS Libraries provide electronic access to Eilís O’Sullivan’s book-length study, <i>Ascendancy Women and Elementary Education in Ireland: Educational Provision for Poor Children, 1788-1848</i> (Cham, Switzerland: Palgrave Macmillan, 2017)</p>
Th.	Apr.	9	<p>Material Provided to You (in Course Drive Folder) as Myers-Orphans-Ennui • Lecture Sequence: “Orphans” • 2.2 • Read before Class • Mitzi Myers’s Literary-Critical Essay, “Canonical ‘Orphans’ and Critical <i>Ennui</i>: Rereading Edgeworth’s Cross-Writing” • The Piece Featured on Pages 116-136 of Volume 25 (1997) of the Journal, <i>Children’s Literature</i></p>
			<p>Apr. 14 • Selected Verse by Sarah Leech, One of the Weaver Poets of Ulster</p>
<p>INSTRUCTIONAL WEEK 13</p>			
Tu.	Apr.	14	<p>Material Provided to You (in Course Drive Folder) as Leech-Poems • Lecture Sequence: Weaver Poet • 1.1 • Read before Class • Glossary of Ulster-Scots Terms (“Red” Pages 4-6) • ALSO: Preface to Collection of Leech’s Poem (“Red” pages 7-9) • ALSO: Editor’s “Biographical Memoir of Sarah Leech” (“Red” Pages 10-17) • ALSO: Leech’s Poems, “The Vanity of Human Wishes” (19-20); “The Wood-Lark” and “On Killing a Mouse in Harvest” (22-24); “Address to a Cricket” (26-27); “Elegy on a Loquacious Old Woman” (29-31); “The Brunswick Clubs” (33-34)</p>
We.	Apr.	15	<p>11:50 pm Eastern: Deadline for Receipt of Researched Term Paper IF YOU WANT TO RECEIVE A FULLY MARKED-UP VERSION RETURNED TO YOU BEFORE THE SEMESTER ENDS • Paper Should Be Emailed as a Microsoft Word Attachment to keeleypaper@gmail.com • Subject Line Should Be IWW-Spring2020-TermPaper • See Syllabus: General Document for Details about Length, Formatting, and More</p>
<p>Third of Three Syllabus Texts Approved for Term Paper</p>			<p>Apr 16 through Apr 30 • One of Three Texts Available as Subject of Researched Term Paper • <i>The Real Charlotte</i> Ranks as the Literary Masterpiece by Cousins Edith Somerville and Martin Ross (Penname of Violet Martin) • Julian Moyahan Deemed the Work “a serious contender for the title of the best Irish novel before [James] Joyce” • A Middle-Class, Unmarried Protestant, the Title Character, Charlotte Mullen, Interfaces with a Changing Ireland, Where the Land League (Founded in 1879) Is Pressuring the Anglo-Irish Ascendancy’s Big House Culture (Manifest in the Dysart Family of Bruff) • While the Materially Ambitious and Frequently Ruthless Charlotte Harbors Desire for Roddy Lambert (Who Is Married to Lucy), He Directs Erotic Energy towards Charlotte’s Young Cousin and Ward, Francie Fitzgerald</p>
Th.	Apr.	16	<p>Material Provided to You (in Course Drive Folder) as Somerville-Ross-Charlotte • Lecture Sequence: <i>The Real Charlotte</i> • 1.5 • Read before Class • “Red” Pages 4-75, Ending with Phrase, “... subject for meditation.” (Conclusion of Chapter 10)</p>
<p>INSTRUCTIONAL WEEK 14</p>			
Tu.	Apr.	21	

			Material Provided to You (in Course Drive Folder) as Somerville-Ross-Charlotte • Lecture Sequence: <i>The Real Charlotte</i> • 2.5 • Read before Class • “Red” Pages 75-157 , Ending with Phrase, “... a renewal of the argument.” (Conclusion of Chapter 20)
Th.	Apr.	23	Material Provided to You (in Course Drive Folder) as Somerville-Ross-Charlotte • Lecture Sequence: <i>The Real Charlotte</i> • 3.5 • Read before Class • “Red” Pages 157-235 , Ending with Phrase, “... the vulgarities of life.” (Conclusion of Chapter 32)
INSTRUCTIONAL WEEK 15			
Tu.	Apr.	28	Material Provided to You (in Course Drive Folder) as Somerville-Ross-Charlotte • Lecture Sequence: <i>The Real Charlotte</i> • 4.5 • Read before Class • “Red” Pages 235-312 , Ending with Phrase, “... they want me back at once.” (Conclusion of Chapter 40)
Th.	Apr.	30	<p style="text-align: center;">Last Instructional Day of Class</p> <hr/> Material Provided to You (in Course Drive Folder) as Somerville-Ross-Charlotte • Lecture Sequence: <i>The Real Charlotte</i> • 1.5 • Read before Class • “Red” Pages 312-387 , Ending with Phrase, “... and hid her face in her cloak.” (Conclusion of Chapter 51/Novel)
Fr.	May	1	11:50 pm Eastern: Deadline for Receipt of Researched Term Paper IF YOU DO NOT WANT TO RECEIVE A FULLY MARKED-UP VERSION RETURNED TO YOU • I.E. You Are Prepared to Accept the Instructor’s Grade for the Paper (Presented as a Percentage) without the Benefit of Detailed Mark-Ups • Paper Should Be Emailed as a Microsoft Word Attachment to keeleypaper@gmail.com • Subject Line Should Be IWW-Spring2020-TermPaper • See <i>Syllabus: General</i> Document for Details about Length, Formatting, and More
Tu.	May	5	10:00 am – 12:00 pm • Final Exam Period for Classes that Meet from 9:30 am to 10:45 am on Tuesdays and Thursdays <hr/> SECOND OF TWO EXAMS (“FINAL”), Covering Material from Mar. 5 through Apr. 30
Th.	May	7	7:30 am – 9:30 am • Final Exam Period for Classes that Meet from 8:00 am to 9:15 am on Tuesdays and Thursdays

Irish Women Writers

Selected Key Dates in Irish History, 1793-Preseent	
1793	First Irish Catholic Relief Act Rescinds Some Anti-Catholic Penal Laws

1795	British Government Facilitates Foundation of Saint Patrick's Seminary, Maynooth , to Train Irish Roman Catholic Priests
1798	United Irish Rebellion (also known as '98 and The Year of the Hill)
1800	Act of Union Passes, Causing the Dissolution of the Dublin-Based Irish Parliament in Favor of the Creation of the United Kingdom of Great Britain and Ireland, Ruled from the Westminster Parliament (London)
1829	Further Catholic-Relief Legislation: Daniel O'Connell's Campaign for Catholic Emancipation Successful, Allowing Catholics to Take Seats in the Westminster Parliament
1831	Stanley Education Act Creates National School System , Which Introduces Free, English-Language Elementary Education to Ireland for Both Girls and Boys • Major Reason for the Demise of Irish (Gaeilge) as the Lingua Franca
1845-1849	Great Hunger (Potato Famine): Around One Million Deaths, Plus Emigration by at Least One Million
1847	Daniel O'Connell Dies without Successful Outcome for His Repeal Campaign , Which Sought Abolition of the Act of Union (and, Thus, Restoration of the Dublin-Based Irish Parliament)
1848	Young Ireland Rebellion , Associated with <i>The Nation</i> Newspaper
1867	Fenian Rising • Fenians also known as the Irish Republican Brotherhood; Associated with <i>Irish People</i> Newspaper
1870-World War I	Home Rule Movement (Successor of Repeal Campaign), Especially Identified with Charles Stewart Parnell
1879-1882	Land War , Especially Identified with Charles Stewart Parnell and Michael Davitt
1886-1891	Plan of Campaign (Effectively, a Continuation of the Land War)
1903	Wyndham Land Purchase Act Precipitates Purchase of 11.5 Million Acres by 316,000 Tenants, Effectively Ending the Landlord System
1916	Easter Rising , Especially Identified with Patrick Pearse • Sometimes Erroneously Referred to as the Sinn Féin Rebellion
1918-1921	War of Independence (also known as Anglo-Irish War and Black-and-Tan War), Which Ended with Anglo-Irish Treaty (Signed in Dec. 1921; Fully Implemented in Dec. 1922)
1921	Anglo-Irish Treaty Precipitates Partition of Ireland into: (1) Mainly Catholic Irish Free State (26 Counties; Ruled from Dublin; Dominion within British Empire; Precursor of Republic of Ireland); and (2) Mainly Protestant Northern Ireland (6 Counties; Ruled from Belfast and Westminster [London]; Constituent Unit of United Kingdom of Great Britain and Northern Ireland)
1922-1923	Civil War between Pro-Treaty (Free State) Forces, Associated with Michael Collins, and Anti-Treaty Forces, Associated with Éamon de Valera • Pro-Treaty Forces Victorious
1937	Ratification, Followed by Coming into Effect of the Constitution of Ireland (<i>Bunreacht na hÉireann</i>)
1949	Coming into Effect of the Government of Ireland Act , under Which Ireland (26 Counties) Severed All Remaining Links to Britain, Yielding a Sovereign Republic
1968-1998	The Troubles : 30-Year Period of Civil Rights and Ethno-Religious Conflict in Northern Ireland, Which Ended with the Good Friday Agreement of 1998
1990	Ireland Elects Its First Female President, Mary Robinson (Term: 1990-1997) • Ireland Elects Its Second Female President, Mary McAleese (Two Terms: 1997-2011)
1995-2008	Celtic Tiger : Unprecedented Economic Boom, Followed by Recession
2020	Brexit : United Kingdom (Including Northern Ireland) Leaves the European Union, Having Joined — along with Republic of Ireland — in 1973

Syllabus: General

IRISH WOMEN WRITERS

INSTRUCTOR	Howard J. Keeley PhD • ALSO (in Gaeilge, the Irish language): Éimhín E. Ó Cadhla • Pronouns: he; him; his
FIRST SPRING 2020 COURSE	World Literature Two • Tu. & Th. • 8:00 am – 9:15 am • Arts Building, Room 2071 • Statesboro Campus • ENGL 2112, Section M • CRN: 10800 ¶ Final Exam: Th., May 7, 2020 • 7:30 am – 9:30 am (Note Early Start Time)
	Course Description • Presenting all material in English or English translation, <i>World Literature Two</i> , a lower-division English course, analyzes a representative cross-section of international literary artifacts, beginning with material from the Tokugawa shogunate in Japan and the Enlightenment in Europe and ending with material from the present day
SECOND SPRING 2020 COURSE	Irish Women Writers • Tu. & Th. • 9:30 am – 10:15 am • Newton Building, Room 1108 • Statesboro Campus • ENGL 5238, Section A • CRN: 16876 ¶ Final Exam: Tu., May 5, 2020 • 10:00 am – 12:00 pm
	Course Description • Presenting all material in English or English translation, <i>Irish Women Writers</i> , an upper-division English course, analyzes a representative cross-section of literary artifacts created by Irish women • Genres studied include but are not necessarily restricted to: hagiographies of female saints; Big House novels; Ulster-Scots weaver poetry; Literary-Revival retellings of Ulster Cycle myths; didactic fiction for children; and suburban-house poetry and novels from the Lemass and Celtic Tiger periods
OVERVIEW OF CONTENT TO BE STUDIED	<p>Paying attention to form, content, and context, students in <i>Irish Women Writers</i> meticulously scrutinize and critically evaluate:</p> <ul style="list-style-type: none"> • selected medieval hagiographies of female Irish saints; • Cultural Revival retellings, by women, of the Deirdre narrative from the Ulster Cycle of pre-Christian Irish mythology; • Georgian-era Irish women’s production of didactic children’s tales; • Victorian-era Irish women’s production of Christian hymns; • literatures of the Irish domestic condition, from the eighteenth-century Big House novel to poetry and prose that interrogates the Lemass- and Celtic Tiger-era suburbs; • weaver poetry by Ulster-Scots women conscious of the Union and Catholic Emancipation; • women’s contribution to the Irish Land Campaign novel of the post-Famine period; • women’s literary responses to the emergence of a Catholic bourgeois majority in Ireland from the late-nineteenth to the early-twentieth centuries • women’s literary responses to legal restrictions placed upon married women in post-Independence Ireland (“de Valera’s Ireland”)
STATEMENT OF EXPECTED STUDENT LEARNING OUTCOMES (SLOS), USING LEVELS AND VERBS FROM BLOOM’S TAXONOMY	<p>SLO 1 • Upon successful completion of <i>Irish Women Writers</i>, a participating student will be able to distinguish and discuss essential plot details in significant works of literature by Irish women across multiple genres, including but not necessarily limited to the Big House novel, the Land Campaign novel, the Cultural Revival retelling of the pre-Christian mythic tale, and the weaver poem (Bloom’s Taxonomy Level 2: Understand).</p> <p>SLO 2 • Upon successful completion of <i>Irish Women Writers</i>, a participating student will be able to identify key literary devices and conventions when deployed in works of literature by Irish women, including but not necessarily limited to such Ireland-specific phenomena as the <i>Aisling</i>, the <i>Caoineadh</i>, and <i>Dindsenchas</i> (Bloom’s Taxonomy Level 1: Knowledge).</p>

	<p>SLO 3 • Upon successful completion of <i>Irish Women Writers</i>, a participating student will be able to explain how literary texts reflect and critique the social and/or political contexts that inform them, including but not necessarily limited to the Cultural Revival and the O’Connell, Parnell, and de Valera eras (Bloom’s Taxonomy Level 4: Analyze).</p>
<p>INSTRUCTOR’S OFFICE HOURS</p>	<p>Tu & Th • 12:30 pm – 2:00 pm • Interdisciplinary Academic Building, Room 2008 (Center for Irish Research and Teaching) • Statesboro Campus • Also: Can Meet by Appointment (Made in Class, Not by Email)</p>
<p>INSTRUCTOR’S QUALIFICATIONS</p>	<ul style="list-style-type: none"> • AB (<i>summa cum laude</i>) • 1997 • English • University of Georgia • Walter Prize for “Outstanding Undergraduate Performance in English Literature” (1997) • British Airways Scholarship, to the University of Oxford, for “Outstanding Undergraduate Performance across the University of Georgia” (1997) • Phi Beta Kappa (1997) • Phi Kappa Phi (1997) • PhD • 2004 • English • Princeton University • Mellon Fellowship in Humanistic Studies (1997-1998) • Princeton University Graduate Scholarship (1998-2002) • Costen Fellowship for Excellence in Teaching (2000-2001) • McCosh Prize for “Excellence in the Teaching of English Literature” (2001) • Jacobus Prize for “Highest Scholarly Excellence across Princeton University” (2002) • Languages: English; Gaeilge (Irish); Spanish; French
<p>DEPARTMENTAL DATA</p>	<ul style="list-style-type: none"> • Course offered by: Department of Literature, Georgia Southern University • Course offered on: Statesboro Campus • Department chair: Beth Howells PhD (she; her; hers) • Chair’s email: bhowells@georgiasouthern.edu • Department HQ: Gamble Hall, Room 103 • Armstrong Campus
<p>CONTACTING YOUR INSTRUCTOR</p>	<ul style="list-style-type: none"> • University-issued email address: hkeeley@georgiasouthern.edu • Email address for submission of researched term paper: keeleepaper@gmail.com • Office hours: To interact directly with your instructor, the best method is to avail of his office hours. Please see INSTRUCTOR’S OFFICE HOURS (above) for details of place and time. • Note about email: Email is not preferred. Due to volume of email, the response time may be up to 10 working days. A quicker pathway is for the student to produce a typed or word-processed (but not a hand-written) note for hand-delivery to the instructor in the classroom, either before or after a lecture. • Note about hand-delivered note: If you choose to create a “Dear Professor” note, please ensure that it includes your full name, your Eagle ID number, your university-issued email address, and the date of composition. When expressing your inquiry, use a polite tone, clear English, and sufficient detail. Having received your inquiry, your instructor should return a response within two class sessions.
<p>ACADEMIC HONESTY</p>	<ul style="list-style-type: none"> • Honor Code • Georgia Southern University expects all its students, faculty, staff, and stakeholders to work and behave ethically. For students, the guiding concept is the institutional Honor Code, adopted in 1998. That provision states, “I will be academically honest in all of my course work and will not tolerate the academic dishonesty of others.” In 2006, the Student Government Association voted to promulgate an expanded statement, known as the Georgia Southern University Campus Honor Pledge: “On my honor, I will be academically honest in all of my course work and will not tolerate the academic dishonesty of others. I also pledge to engage in ethical behavior on campus and off campus; to live an honorable lifestyle; and to create a campus environment that is characterized by individual responsibility, civility, and integrity.” • Plagiarism • Your course enforces Zero Tolerance anent plagiarism, prosecuting instances of that behavior to the ultimate possible extent, which may include expulsion from Georgia

	<p>Southern University. At a minimum, any verified instance of plagiarism will result in the guilty party's receipt of a grade of "F" for the entire course. Plagiarism occurs when you use another person's work, words, or even ideas without explicitly and fully acknowledging the original creator.</p> <ul style="list-style-type: none"> All written submissions in this course are captured electronically (e.g., as Microsoft Word or Google Docs artifacts attached to emails), even if hard-copy versions are also required. Each electronic document is processed through at least two discrete software programs designed to identify copying, near-copying, or other plagiaristic activity. If you have questions about how to acknowledge the work of others and, thus, avoid plagiarism, do not hesitate to consult your instructor.
<p>STUDENTS WITH SPECIAL NEEDS</p>	<ul style="list-style-type: none"> Student success is the beating heart of Georgia Southern University's mission. If a student requires special accommodations as regards classroom-access, note-taking, test-completion, or other activities, the instructor and the institution will provide all legal and other reasonable services to facilitate equality of opportunity in a given course. The university fully complies with the provisions of the Americans with Disabilities Act. A student seeking assistance should contact the instructor as soon as possible, preferably before the end of the second week of the semester. University statement on Disability-Related Accommodations • "Georgia Southern University is committed to providing reasonable accommodations to students with documented disabilities as required under federal law. Disabilities may include ADD or AD/HD, autism spectrum disorder, brain injury, chronic medical conditions, communication disorders, hearing loss, learning disabilities, mobility impairment, psychological disorders, visual impairment, or temporary injuries. The purpose of disability accommodation is to provide equal access to the academic material and equal access to demonstrate mastery of the material. If you have a disability and need accommodations, please contact the Student Accessibility Resource Center (SARC). You will need to meet with a SARC staff member who can help you gather documentation of your disability or refer you to an appropriate resource for assessment. Once documentation of the disability is approved, SARC staff will provide you with an accommodation letter detailing the approved accommodations which you should present to me so we can discuss and implement your accommodations. Disability accommodations work best starting at the beginning of the semester; however, they can be approved and started at any point in the semester. Accommodations start at the time the accommodation letter is presented to faculty within reasonable timelines; accommodations are not given retroactively. SARC on the Statesboro campus is located on the second floor of Cone Hall, and the phone number is (912) 478-1566. SARC for Savannah and Liberty campuses is located on the second floor of Memorial College Center, and the phone number is (912) 344-2572."
<p>POLICY ON ABSENCE AND TARDINESS</p>	<ul style="list-style-type: none"> Official University Policy • "Students are expected to attend all classes. Each professor has the responsibility for setting specific policies concerning class attendance beyond the first class meeting, including whether they will accept excused absences and whether they will allow work missed to be made up. ... The University does not issue an excuse to students for class absences. In case of absences as a result of illness, representation of the University in athletic and other activities, or special situations, instructors may be informed of reasons for absences, but these are not excuses." Excused Absence • The default position for this course is that there are no excused absences. Provided you can produce relevant and sufficient evidentiary documentation, you may request (but are not guaranteed) an excused absence if: (1) you are an active-duty member of the U.S. military and have an official obligation to fulfill; or (2) you are a member of a Georgia Southern University academic community (e.g., the theater program; Model United Nations; etc.) or varsity-sports team and have an official obligation to fulfill.

	<ul style="list-style-type: none"> • Absence Cut-Off • Beginning with the first class session of the second week of the semester, excused and/or unexcused absence from six or more classes results in a grade of “F” for the course, irrespective of other factors, such as respectable examination grades. • Beginning with the first class session of the second week of the semester, should any combination of -1% each for absences (whether excused or not) and -0.5% each for tardies total -6%, the student will incur a grade of “F” for the course. • Absence Penalty • Beginning with the first class session of the second week of the semester, you receive -1 (minus one) for every absence. • What Constitutes Absence: <ul style="list-style-type: none"> (1) missing class; or (2) arriving after the first five minutes of class have elapsed; or (3) leaving class early; or (4) overtly or covertly using in class (without explicit instructor prompting and permission [e.g., to take the roll]) a cell phone, laptop computer, or any other kind of electronic device (because such activity renders your attention absent); or (5) overtly or covertly using in class any non-course material (e.g., books and/or notes pertaining to another class; a copy of the <i>George-Anne</i>, etc.); or (6) closing your eyes or otherwise dozing off or appearing to doze off in class. • A Note about Exiting and Reentering Class • Whether actually or ostensibly for the purpose of using the bathroom, this practice is disruptive. As the instructional session is just 75 minutes long, it is reasonable to expect students, as the default position, to avail of the facilities either before or after class. A student who exits and then reenters the classroom during an instructional session must sign out and sign back in again, using the log book provided. Each failure to honor this requirement will be assumed to be an instance of “leaving class early,” an action counted as an absence (and, therefore, penalized). This system has been instituted because in one <i>World Literature Two</i> course a certain student spent time outside the classroom during 36 of 41 (or 87.8%) instructional sessions. • In order to produce an accurate accounting of attendance, students may be required to sign — and to enter other data (e.g., certain digits of their Eagle ID numbers) into — an official class roll at both the start and the end of an instructional session. This double practice helps lessen abuse by students of the recording of attendance. Alternatively or in addition, students may be required to purchase a Top Hat subscription to facilitate the taking of attendance at random points during a given class session, at the instructor’s discretion. • Tardiness Penalty • Beginning with the first class session of the second week of the semester, you receive -0.5 (minus zero-point-five) for every tardy. • What Constitutes Tardiness: Arriving after the start of class but within the first five minutes. (An arrival after the first five minutes is deemed an absence.) • Perfect On-Time Attendance Bonus • Between the fourth and the final class sessions, you earn a 2% bonus (added to your course grade) if you record no tardies and no absences.
<p>SPECIAL PENALTIES</p>	<p>Due to the highly disruptive nature of two practices in particular, each instance of an occurrence of either results in the loss of 5% from your final course grade (in addition to any other penalties that may apply). The two practices are:</p> <ul style="list-style-type: none"> • Eating in class (although a lidded beverage is permitted); • Use of a cell phone, a laptop computer, or any other electronic device in class • “Use of a cell phone” includes receipt of a call during class (i.e. your phone’s ringing during class) • On occasion, this rule may be suspended because the instructor requires you — and explicitly gives you permission— to use an electronic device, in time-limited circumstances, for recording attendance or taking an exam via the Top hat platform.
<p>GRADING:</p>	<ul style="list-style-type: none"> • 10% for Homework Exercises • 30% for Exam One (“Midterm”), scheduled for class on Tu., Mar. 3, 2020;

<p>WEIGHTS AND PROCEDURES</p>	<ul style="list-style-type: none"> • 35% for Exam Two (“Final”), scheduled for 10:00 am on Tu., Apr. 5, 2020; • 25% for a thesis-driven, research-informed literary-critical paper whose main body — exclusive of block quotations, title material, Works Cited, and footnotes or endnotes — has a minimum of 3,000 words (in the case of an undergraduate student) or 5,000 words (in the case of a graduate student); unless pre-approved by the instructor, the paper’s outside sources (a minimum of four for undergraduates and of seven for graduate students) can only be academic journal articles and/or academic book chapters; students majoring in or pursuing graduate work in English must deploy MLA style (other students may use that or, with the instructor’s prior permission, a different professional style); all written work must deploy Times New Roman font in black ink, size 11 (with size 10 for block quotations and footnotes and/or endnotes), emplaced as single-spaced text inside pages with one-inch borders all around. • Attendance Bonus of 2% Available • A student who achieves perfect, on-time attendance between the fourth and the final class sessions receives a 2% bonus, added to the overall course grade. • Extra-Credit Opportunity • A bonus of 2%, added to the overall course grade may become available for attending an instructor-identified and -approved public lecture or other educational event on the Statesboro campus • If this opportunity arises, your instructor will communicate it to you in a timely fashion. • When one factors in the Attendance Bonus, the maximum grade achievable in the course (absent any Extra-Credit Opportunity) is 102%. • The University deems an “A” grade <i>excellent</i>; a “B” <i>good</i>; a “C” <i>satisfactory</i>; a “D” <i>passing</i>; an “F” <i>failure</i>.
<p>NOTES ABOUT MULTIPLE-CHOICE EXAMS</p>	<ul style="list-style-type: none"> • A multiple-choice exam will contain between seventy-five (75) and one hundred (100) questions. The research on such exams indicates that, within reason, “the more questions, the better” applies. If you record eight wrong answers on a 50-question exam, your percentage grade for the exam is 84% (a “B”); by contrast, eight wrong answers on a 100-question exam yield a percentage grade of 92% (an “A”). • Each exam is non-cumulative and based primarily (although not exclusively) on Lecture-Exam Notes created and pre-circulated by your instructor. • Students receive their exam results — via a BCC email — before 5:00 pm Eastern on the day after the exam. The email consists of a spreadsheet that identifies the student only by the last four digits of her/his/their Eagle ID number. No personal or family names appear. The Eagle ID numbers are randomized within the spreadsheet. • Any emailed spreadsheet always shows the entirety of a given student’s performance to date: § exam results; § points derived from homework exercises; § points subtracted for absences and tardies; § extra-credit points. • In the case of each exam, each student: <ul style="list-style-type: none"> § is responsible for bringing to the exam room a functional No. 2 pencil (preferably with back-up pencils) and an eraser; § may write notes on the face of the question booklet; § will receive from the instructor, for free, one approved scantron sheet. • At the end of each exam, each student must return both the marked-up scantron sheet and the question booklet. Both artifacts must contain the student’s full name and full Eagle ID number, inscribed legibly. Failure to return both artifacts in the above condition will result in a grade of zero for the exam. • If a student submits a torn, folded, creased, and/or stained scantron sheet and the machine cannot read it because of its physically compromised condition, the student may receive a grade of zero for the test.

	<ul style="list-style-type: none"> To generate a calm, quiet environment conducive to test-taking, students may not leave the exam simply at will. Instead, they may quit the testing room before the end of the designated period only if the instructor (or invigilator) makes a general announcement to that effect. Exiting an exam early of one’s own volition disturbs one’s peers. The penalty for such an action is reduction of the student’s achieved score by half. (For example: an adjusted score of 36.5 for 73 right answers out of a total of 100.)
<p>AT-HOME PREPARATION FOR A CLASS SESSION</p>	<ul style="list-style-type: none"> Taking a “C” grade (<i>satisfactory</i>) grade as the default goal — and you may be aiming for greater than that — the university requires students to devote at least two hours and 30 minutes of time preparing for each instructional session in this course. Another way of expressing the minimum out-of-class requirement is five hours per week. Students are expected to read and study the assigned material and to complete and print hard copies of any assigned homework exercises prior to coming to class. If an unfamiliar word or an unfamiliar historical, geographic, or other reference appears in an assigned reading, students are expected to look up the unknown item. In the case of unfamiliar words, the best reference source is the <i>Oxford English Dictionary</i>, available online through the Georgia Southern University Libraries’ website.
<p>DETAILS ABOUT THE RESEARCHED TERM PAPER</p>	<ul style="list-style-type: none"> Yielding a maximum of 25% of the course grade, the researched term paper must focus on one of the following three texts from the syllabus: <ul style="list-style-type: none"> § Kate O’Brien’s novel, <i>Without My Cloak</i> (1931), which we begin studying on Jan. 28; OR § Anne Enright’s novel, <i>The Green Road</i> (2015), which we begin studying on Mar. 24; OR § Edith Somerville and Martin Ross’s novel, <i>The Real Charlotte</i> (1894), which we begin studying on Apr. 16. (Martin Ross was the penname adopted by Violet Martin.) Within a given term paper, one may discuss literary works in addition to the focal text, but not exhaustively or to the detriment of analysis of the focal text. One-quarter (25%) of the course grade derives from the term paper. Each paper receives a numerical score on a whole-number scale between zero and 100. Here are two examples. If the paper scores 87, that will convert to 21.75% (out of a maximum 25%) towards the student’s final grade. If the paper scores 59, that will convert to 14.75% (out of a maximum 20%) towards the student’s final grade. A student may select one of two deadlines for submission of the term paper. Regardless of which deadline is chosen, all papers are graded in the same way. Respecting one’s overall course grade, no grading advantage attaches to a paper submitted before the earlier (versus the later) deadline. Deadline #1 is 11:50 pm Eastern on We., Apr. 15, 2020. Deadline #2 is 11:50 pm Eastern on Fr., May 1, 2020. A paper received by Deadline #1 will not just be professionally assessed by the instructor but also thoroughly marked-up and returned to the student. A paper received by Deadline #2 will also be professionally assessed by the instructor; however, the student can have no expectation of its being marked-up in detail. The choice of Deadline #2 implies the student’s acceptance of the instructor’s professional assessment, unelaborated by mark-ups, of the artifact as a literary-critical essay. Any paper received after 11:50 pm Eastern on Fr., May 1, 2020 — or any paper that features plagiarized content — will receive a grade of zero. The paper’s minimum length is 3,000 words in the case of an undergraduate student or 5,000 words in the case of a graduate student. The above word counts are exclusive of: <ul style="list-style-type: none"> § block quotations within the paper; § title and epigraph material at the start of the paper; § the mandatory Works Cited section at the end of the paper; § any footnotes or endnotes.

	<ul style="list-style-type: none"> • The paper must be presented in single-spaced lines, using black, size-11 Times New Roman font. Any block quotations and footnotes or endnotes must be presented in single-spaced lines, using black, size-10 Times New Roman font. • If the student is an English major or minor — or a graduate student in English — the paper must be presented according to the conventions detailed in the eighth (i.e. current) edition of the MLA style manual. Other students (e.g., Irish Studies minors) must have the instructor pre-approve use of professional formatting other than MLA style. • The paper must be submitted to the instructor as a Microsoft Word document (not a PDF), attached to an email sent to keeleypaper@gmail.com with the subject line IWW-Spring2020-TermPaper. In addition, the student may choose to share a Google Docs version of the paper to the Drive attached to keeleypaper@gmail.com (but that second step is not a requirement). • The paper must be a thesis-driven, research-informed literary-critical essay that advances its argument via close-reading analysis of at least three passages from across the focal text. • Unless otherwise pre-approved by the instructor, the paper’s outside sources can only be academic journal articles and/or academic book chapters. An undergraduate paper must deploy a minimum of four — and a graduate paper a minimum of seven — such outside sources. Note: The assigned readings for the course include some academic journal articles and academic book chapters. If relevant, one or more of those artifacts may be used in partial fulfillment of the requirement concerning the use of outside sources in the term paper. • When developing a thesis, selecting passages for close-reading analysis, and determining outside sources, the student is strongly encouraged to use office hours or an appointment to consult one-on-one with the instructor. • In addition, when determining outside sources, the student is strongly encouraged to consult one-on-one and/or via email with the Research Librarian at the Henderson Library specializing in Irish literature. That individual’s name is Leslie Haas, who uses the pronouns she/her/hers. You can begin the conversation by dispatching a “Dear Ms. Haas” email to lhaas@georgiasouthern.edu. • An excellent source of journal articles in Irish Studies is the JSTOR Ireland Collection, to which Georgia Southern University subscribes.
<p>IF INSTRUCTOR MUST BE AWAY ON UNIVERSITY BUSINESS</p>	<ul style="list-style-type: none"> • During the semester, a possibility exists that the instructor may have to be out of town to represent and advance the university. The instructor is both a member of the Department of Literature and the Director of the Center for Irish Research and Teaching (CIRT). • Should the above situation transpire, the contingency plan is that any scheduled lectures will be delivered online so as not to scramble the syllabus unnecessarily. • Students will access the lectures from home — i.e. they will not have to be physically present in the classroom.

•••