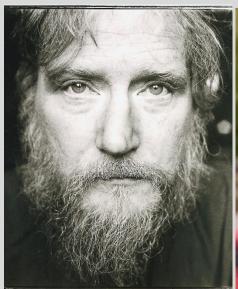
HL 3034 Irish Writing: Modernism to the Contemporary (January 2022)







Introduction

In order to convey some of the enormous diversity of subject matter, artistic distinction, and historical range, this course will offer detailed explorations of Irish mythology, philosophy, literature, and film. Beginning with the idea that Irish artistic and intellectual endeavour is both distinctively Irish and, simultaneously, unmistakably European, we will investigate a variety of questions related to this idea. For example, what does one mean by distinctively Irish? Why has an island of circa 5-6 million people produced, per capita, among the highest number of Nobel prizes in Literature, and has made such an enormous contribution to Anglophone literature, European philosophy since the 18th Century, and modern music, especially in recent decades. What makes Ireland European, apart from the fact that European Modernism looks extremely different without the contributions of Yeats, Joyce, Beckett, George Moore, and Flann O'Brien? Such questions, and many more, will be considered in an effort to locate a sense of the "Irish mind", if such a thing actually exists.

Formative feedback

Feedback is central to this course. Students will receive both written and verbal feedback from the lecturer. They will receive written feedback in response to their research proposals, as each proposal will be returned individually. Digital copies of final essays will also be submitted so that extensive feedback on grammar, style and content can be provided.

Primary Readings

- 1. Flann O'Brien, The Poor Mouth
- 2. Aidan Higgins, Bornholm Night-Ferry
- 3. Brian Friel, *Dancing at Lughnasa* (provided)
- 4. Dermot Healy, A Goat's Song
- 5. John Banville, The Sea
- 6. Sebastian Barry, The Secret Scripture
- 7. Anne Enright, The Gathering
- 8. Mike McCormack, Solar Bones

Films: The Crying Game/The Butcher Boy/A Company of Wolves/Breakfast on

Pluto (all dir. Neil Jordan)
Drama: (handouts)

Short Fiction: Selected Short Stories (provided)

Additional Optional Viewing: In the Name of the Father (dir. Jim Sheridan), The Secret of Roan Inish (dir. John

Sayles), The Wind that Shakes the Barley (dir. Ken Loach)

Method of Instruction

3 Hour Seminar

Course Assessment

Continuous Assessment

10% - Participation: You will actively contribute to classroom discussions, activities and group work.

50% - Research Abstract & Final Essay:

- You will write an academic abstract in advance of writing your major research essay. This is a required skill
 that is distinct from the essay itself.
- Your argumentative **essay** will comprise 2000 words, including citations on a subject agreed with the course coordinator.

40% - In Class Test: The **In-Class-Test** will test a broad range of literary-critical skills, across a range of materials drawn from the primary readings in the course.

Course Coordinator:

Neil Murphy

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Planned Weekly Schedule

Week	Topic	Reading / Activities
1 Jan 12	Introduction to Ireland/Irishness/Constructions of Irishness – and Irish literature	Handouts
2 Jan 19	Ireland and Modernism	Joyce and Beckett
3 Jan 26	Postmodern unmaking and Irish Culture	Flann O'Brien <i>The Poor Mouth</i>
4 Feb 2	Neil Jordan – Film and Fiction	Selected films by Neil Jordan

5	Fiction & Forms of Memory	Dermot Healy's A Goat's Song
Feb 9		
6	The Irish Short Story	Handouts
Feb 16		
7	Brian Friel & the Music of Time	Brian Friel's Dancing at Lughnasa
Feb 23		
March 2	RECESS	RECESS
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8	The Reconstruction of Reality	Higgins, Bornholm Night-Ferry
March 9	5.1.5.	- W
9	Reconstructions of the Past	Banville, The Sea
March 16		
10		Barry, The Secret Scripture
March 23	Madness and telling tales	
	Widdiness and terming tares	
11	Trauma, Time and Memory	Enright, The Gathering
March 30		
12	Narrating Death	Mike McCormack, Solar Bones
April 6		
13	Conclusion	
April 13		

