

Department of English,  
National University of Ireland,  
Galway

**Visiting Students**  
**COURSE OUTLINE**  
**Booklet**  
**2011-12**

*Visiting Student Academic Co-ordinator:*  
*Dr. John Kenny, Room 305, Ext 5612*  
*Floor 1, Tower 1, Arts/Science Building*

*Visiting Student Administrative Co-ordinator:*  
*Ms. Irene O'Malley, Room 511, Ext 2567*  
*Floor 3, Tower 1, Arts/Science Building*

## Department of English Guidelines for Visiting Students

*Please read the following carefully:*

- Each Lecture and Seminar Course is worth 5 ECTS.
- Visiting Students may take as many Lecture Courses from the options available in 2BA and 3BA as their timetable allows.
- Students may select only **ONE** Seminar Course per semester.
- A Seminar Course in Film/Cinema may be taken only once during the year.
- **Registration for Department of English Seminars is Friday, January 13<sup>th</sup> 2012 from 12 noon to 2.00pm, Aula Maxima (First floor).**  
At Registration you will be given a letter to allow you to register your seminar with the International Affairs Office
- All Visiting Students are assessed by Essay only.
- Dates for submission of Essays will be announced at Lectures and Seminars.

## LECTURE COURSES Semester 2, 2011-2012

### EN264 STUDIES IN MEDIEVAL LITERATURE

Chaucer wrote his famous *Canterbury Tales* in the 1370s and 1380s and this last great work of his is one of the most exciting and varied in the English language. Obscenity and profanity jostle with piety as twenty-three characters tell tales of fornication, magic, war, love, philosophy, religious devotion and virtue.

The fourteenth-century alliterative poem *Sir Gawain and the Green Knight* is a striking example of the genre of medieval Arthurian romance. Chivalric worth, testing, temptation, religious devotion, games and nature are among the themes which permeate this tale of one knight's quest to uphold the honour and integrity of the Round Table.

In this course you will read two great works of the fourteenth century:

- Geoffrey Chaucer's *Canterbury Tales*
- *Sir Gawain and the Green Knight* (author's name unknown)

Venue: Monday 5-6 O'Flaherty Theatre and Tuesday 3-4 O'Flaherty Theatre

Lecturers: Dr. Clíodhna Carney and Dr. Dermot Burns

Texts: *The Riverside Chaucer*, ed. Larry D. Benson and others, 3<sup>rd</sup> edn. (Oxford University Press, 1987).  
*Sir Gawain and the Green Knight*, ed. W. R. J. Barron, revised edn. (Manchester: Manchester University Press, 1998).

### EN576 STUDIES IN MEDIEVAL DRAMA

Piety laced with obscenity; violence offset by comedy; divinity contrasted with a scatological representation of humanity—these are some of the features for which medieval drama is celebrated. The aim of this course is to give a chronological and thematic tour of medieval drama, considering such issues as the civic and social importance of drama, medieval ideas about man's place in the world, issues of staging, theories of comedy and the decline of medieval drama.

Venue: Monday 5-6 AM250 and Tuesday 3-4 UC102 Aras Ui Chathail Theatre

Lecturer: Dr. Frances McCormack

Texts: A.C. Cawley, *Everyman and Medieval Miracle Plays* (Everyman, 1974)

## **EN288 SPECIALIST STUDIES**

Students take BOTH sections of EN288

### **Section 1: Nineteenth-Century Gothic Literature**

A study of nineteenth-century adaptations in fiction of traditional Gothic forms, emphasising their potentially subversive nature. Victorian theories of gender, class and psychology will be examined in terms of their impact on the literature of the time.

### **Section 2: Literature of the American South**

This course focuses upon writing produced in the southern part of the United States between the 1920s and the 1960s. Popularly imagined as a world of plantation luxury, racist lynching and religious fundamentalism, the American South is a community constantly engaged in redefining itself. We study texts in this cultural context, focusing upon the way in which individual writers develop ideas about Southern history, religion, race, class and gender. We also look at the formal elements of individual texts, exploring the way in which individual writers manipulate literary form and language in order to develop their ideas.

Venue: Thursday 12-1 IT250: IT Building, 1st Floor and Thursday 3-4 Kirwan Theatre

Lecturers: Dr. Elizabeth Tilley and Dr. Julia Carlson

Texts: Section 1  
Mary Shelley, *Frankenstein; or, The Modern Prometheus*  
J.S. LeFanu, Selections from *In a Glass Darkly*  
Edgar Allan Poe, Selections from *Tales*  
R. L. Stevenson, *The Strange Case of Dr Jekyll and Mr. Hyde*  
Bram Stoker, *Dracula*  
Henry James, *The Turn of the Screw*  
  
Section 2  
William Faulkner, *Light in August*  
Flannery O'Connor, Selected Stories  
Jean Toomer, *Cane*  
Zora Neale Hurston, *Their Eyes Were Watching God*

Students wishing to read ahead should begin with *Frankenstein*.

## **EN291 STUDIES IN CRITICAL THEORY AND PRACTICE**

This course will introduce and explain a range of key and emerging terms, concepts and debates in the history and practice of critical theory. Working through a range of literary works across time, lectures will examine the ways in which the idea of literature has developed, considering contested readings of texts in the context of aesthetic and cultural change. Introducing critical thinkers from the nineteenth century to the present, this course will explore the strategies and insights of different theoretical practices from Romanticism to the postcolonial.

Venue: Wednesday 10-11 UC102 Theatre, Aras Ui Chathail and Thursday 3-4 D'Arcy Thompson Theatre

Lecturers: Dr. John Kenny, Prof Sean Ryder and Dr. Elizabeth Tilley

Texts: *A Reader's Guide to Contemporary Literary Theory*, 5<sup>th</sup> edition, by Raman Selden et al.  
Other texts will be announced and made available through Blackboard.

## **ENG302 Modernism/Postmodernism**

This course will introduce and explore two major cultural periodisations of the twentieth century: modernism and postmodernism. While emphasis will be on readings of literature in English, the wider geographical and cultural contexts will be discussed and parallel developments in other arts (including visual arts and architecture) will be explored.

Venue: Tuesday 5-6 IT125g IT Building and Wednesday 9-10 UC102 Theatre Áras Ui Chathail

Lecturers: Prof. Sean Ryder

Texts: Peter Brooker, *Modernism/Postmodernism* (Longmans)  
Virginia Woolf, *Mrs Dalloway* (Oxford paperback)  
Other texts will be made available on Blackboard: selected poems, fiction and visual art

## **ENG304 Contemporary Literature**

This course explores themes, issues and arguments relating to contemporary fiction in English. It will examine the idea of the 'contemporary' and the issues we face in selecting and studying fiction that has little or no literary history. Novels will be studied in relation to key critical approaches and concepts and the course will focus especially on the role of the review in shaping our responses. The course will particularly consider narrative strategies and the relationships between storytelling, memory, and history. Debates that we see as shaping our own world will emerge from the texts themselves, e.g. around identity, gender, the family, journeys, loss, conflict, repression, and moral guilt.

Venue: Tuesday 5-6 AM250 Colm O'hEocha Theatre and Wednesday 9-10 IT250 IT Building

Lecturers: Dr. Sinead Mooney and Prof Richard Pearson

Texts: Aravind Adiga, *The White Tiger* (2008)  
Angela Carter, *Nights at the Circus* (1984)  
J.M. Coetzee, *Disgrace* (1999)  
Anne Enright, *The Gathering* (2007)  
Kazuo Ishiguro, *Never Let Me Go* (2005)  
Cormac McCarthy, *The Road* (2010)  
Ian McEwan, *Atonement* (2001)  
William Trevor, *Felicia's Journey* (1994)  
AS Byatt, *Possession* (1990)  
Hilary Mantel, *Beyond Black* (2005)

## **EN387 Specialist Studies: Twentieth Century Literature**

### **Section 1: Moore and Yeats**

This half of the lecture course will focus on two major authors of the Irish revival, one a prose writer, the other a poet, who were friends, and later enemies, who left satirical portraits of one another. Readings will include several works by each. There will be a midterm and final assessment.

### **Section 2: Yeats and Joyce**

This half of the lecture course will consider the later work of W. B. Yeats and the prose of James Joyce. As literary figures they had mutual respect but divergent paths: the course thus charts the movement towards the making of very different modernisms in writers who were both, in their own ways, last romantics who reformed. Their varying responses to politics and aesthetics are explored in works that remake ideas of form, nation, and voice.

Venue: Wednesday 2-3 IT250 IT Building and Friday 9-10 AM250 Colm O'hEocha Theatre

Lecturers: Prof. Adrian Frazier and Dr. Adrian Paterson

Texts: **Section 1:**  
W. B. Yeats, *The Major Works* (Oxford's World Classics), ed. Ed Larissy  
George Moore, *Confessions of a Young Man* (Dodo Press, or online text)  
George Moore, *The Untilled Field* (Colin Smythe)

### **Section 2:**

W. B. Yeats, *The Major Works* (Oxford's World Classics), ed. Ed Larissy  
James Joyce, *Dubliners*  
James Joyce, *A Portrait of the Artist as a Young Man*

## **EN388 Studies in Modern Irish Literature**

This course introduces students to the three major writers of the Irish literary renaissance: James Joyce, W.B Yeats, and J.M. Synge. During the semester, we will consider how these writers sought to imagine new visions of Ireland, both to the world and to the country itself. We will address the many creative tensions in their writings: between tradition and modernity, patriotism and nationalism, high art and popular culture, the Irish and English languages, and so on. A major feature of the course will be the discussion of key episodes from Joyce's *Ulysses*, but we will also read some of his short stories from *Dubliners*. We will survey the poetic career of W.B Yeats, and will explore Synge's plays.

Venue: Monday 4-5 O'Flaherty Theatre and Friday 1-2 Cairnes Theatre

Lecturers: Dr. Patrick Lonergan and Professor Joan Dean

Texts:

### Required

James Joyce: *Ulysses* (Penguin)

James Joyce, *Dubliners* (Oxford World's Classics)

WB Yeats, *Poetry, Drama and Prose* (Norton)

JM Synge, *Complete Works* (Wordsworth Poetry)

NOTE – these editions have been specifically chosen for the course, so you are strongly advised not to purchase other editions.

### Recommended

Harry Blamires, *The New Bloomsday Book* (contains a chapter-by-chapter summary of *Ulysses* – much more reliable and accurate than material online)

## SECOND & THIRD YEAR SEMINARS, SEMESTER 2, 2011-12

STUDENTS MAY SELECT ONE SEMINAR EACH SEMESTER FROM THE LIST BELOW

**PLEASE NOTE: THE TIMES AND CONTENT OF SOME SEMINARS MAY CHANGE IN SEMESTER 2**

*All seminars are of 2 hours duration. Students may only participate in ONE film based seminar only.*

Code	Seminar Title	Venue
ENG205	<p><b>OLD ENGLISH I – INTRODUCTION TO LANGUAGE AND READING</b> Dr. Frances McCormack</p> <p>Old English is an exciting and beautiful language. Apart from being an invaluable object of study to those with an interest in etymology, it is the vehicle for some of the most challenging and captivating literature you will ever read. This course will provide you with a thorough introduction to learning to read Old English without painful memorisation! We'll think about many important theoretical issues related to engagement with the language and its texts, and we'll explore the culture of the Anglo-Saxon people. Texts: Hasenfratz and Jambeck, <i>Reading Old English: A Primer and Reader</i>. <u>Assessment</u>: Weekly assignments 30% (five assigned, best three chosen); Essays 70% (two short essays assigned, worth 35% each).</p>	Tuesday 1-3 Room 306 Tower 1
EN210	<p><b>GENDER, RACE &amp; RENAISSANCE LITERATURE</b> Ms. Ciara Griffin</p> <p>This seminar will examine four key texts of Renaissance England to investigate the ways in which such literature functioned as a tool for imperial expansion. There will be a focus on representations of the non-Western Other and of the 'disorderly woman', as core texts are discussed in light of the relationship between patriarchy and racism. Discussions will also focus on the ways in which women, blacks, colonial subjects and other oppressed groups are both constituted by and subversive of colonial and patriarchal authority. Texts: John Ford <i>Tis Pity She's a Whore</i>; John Webster <i>Duchess of Malfi</i>; William Shakespeare's <i>The Tempest</i> and <i>Othello</i>. <u>Assessment</u>: 30% continuous assessment (Class participation, short written piece, presentation), 70% Final Essay.</p>	Monday 9-11 TB306 Tower 2
EN269	<p><b>THE ENGLISH LANGUAGE IN IRELAND</b> Ms. Meaghan Connell</p> <p>The English language in Ireland has its own distinctive features, developed throughout its fascinating history. Through linguistic, historical, literary, and social perspectives we examine the development of Irish English. Participants in this course will engage with a broad range of texts. Note: while the content of this course is primarily linguistic in nature, no prior knowledge of linguistics is necessary. <u>Assessment</u>: continuous assessment (30%) and a final essay (70%).</p>	Monday 3-5 IT207 IT Building
EN278a	<p><b>MILTON'S POETRY</b> Dr. Rebecca Barr</p> <p>This course focuses on John Milton's biblical epic, <i>Paradise Lost</i>.</p>	Tuesday 4-6 Room 302 Tower 1

	<p>Milton's poem tells the story of Adam and Eve's disobedience, their exile from Eden, and Satan's war against God himself. Written in the aftermath of the English Civil War, <i>Paradise Lost</i> is an epic that explores the themes of free will, gender, obedience and defiance, republicanism, and the nature of good and evil. The seminar aims to facilitate a close reading of Milton's poem and its themes, while introducing students to seminal critical interpretations and controversies. In the final classes we will consider responses to Milton's poetry from the eighteenth century to the present. Text: John Milton, <i>Paradise Lost</i>, ed. Alastair Fowler (Longman, 1998, 2<sup>nd</sup> edition). <u>Assessment</u>: one writing exercise (10%), class presentation (15%), participation (5%), final essay (70%).</p>	
<b>EN278b</b>	<p><b>MILTON'S POETRY</b> Ms. Kirry O'Brien</p> <p>This course engages with the works of John Milton focusing primarily on the epic poem <i>Paradise Lost</i>. Composed during the Restoration period by a defeated republican, the poem tells the story of the conflict between Satan and God, and the fall of Adam and Eve. We will explore the poem's treatment of free will, good and evil, obedience and defiance, gender etc. Text: <i>Paradise Lost</i> (Norton Critical edition, available in University Bookshop). <u>Assessment</u>: 15% for the class presentation write up, 15% for a minor essay and 70% for the final essay.</p>	<p>Wednesday 9-11 TB306 Tower 2</p>
<b>EN284a</b>	<p><b>CREATIVE WRITING (COMMERCIAL FICTION)</b> Dr. Kate Laity</p> <p>Combining the theory and practice of creative writing with exercises in craft, revision, and critical readings, this course encourages students to develop their fiction-writing skills in a practical workshop setting. Classes focus on student writing and on discussion of pertinent readings from a variety of sources. Our focus will be on writing commercial prose for the public. Students will complete a portfolio of work for this course and also give a presentation on their writing practices to the class. <u>Assessment</u>: 30% continuous assessment and 70% for a final submission.</p>	<p>Wednesday 11-1 Room 302 Tower 1</p>
<b>EN284b</b>	<p><b>CREATIVE WRITING (FICTION)</b> Dr. Val Nolan</p> <p>Combining the theory and practice of creative writing with exercises in craft, revision, and critical readings, this course allows students to develop their fiction skills in a practical workshop setting. Classes focus on student writing and on discussion of pertinent readings from a variety of sources. Students will develop an understanding of characterisation, plot, point-of-view, imagery, and genre. Students will complete a portfolio of work for this course and also give a presentation on their writing practices to the class. <u>Assessment</u>: 30% continuous assessment and 70% for a final submission.</p>	<p>Tuesday 5-7 Room 306 Tower 1</p>
<b>EN287a</b>	<p><b>RENAISSANCE DRAMA</b> Dr. Stephen Kavanagh</p> <p>This course will look at how gender is constructed in three of Shakespeare's earliest plays – <i>The Taming of the Shrew</i>, <i>Titus Andronicus</i> and <i>Richard III</i> – and a slightly later one, <i>The Merry Wives of Windsor</i>. These plays are all structured to a significant extent around battles of the sexes, but the ultimate victors in these battles tend to be hard to determine, and the course will investigate the implications of this. To what extent do these plays replicate or challenge late sixteenth-century orthodoxies concerning the relative position of men and women, and their respective right to make their voices heard? <u>Assessment</u>: 5% class participation, 25% class assignments, 70% final essay.</p>	<p>Wednesday 12-2 CA002 Cairnes Building</p>

<b>EN287b</b>	<b>RENAISSANCE DRAMA</b> Dr. Stephen Kavanagh  This course will look at how gender is constructed in three of Shakespeare's earliest plays – <i>The Taming of the Shrew</i> , <i>Titus Andronicus</i> and <i>Richard III</i> – and a slightly later one, <i>The Merry Wives of Windsor</i> . These plays are all structured to a significant extent around battles of the sexes, but the ultimate victors in these battles tend to be hard to determine, and the course will investigate the implications of this. To what extent do these plays replicate or challenge late sixteenth-century orthodoxies concerning the relative position of men and women, and their respective right to make their voices heard? <u>Assessment:</u> 5% class participation, 25% class assignments, 70% final essay.	Friday 10-12 TB304 Tower 2
<b>EN287c</b>	<b>RENAISSANCE DRAMA</b> Ms. Kirry O'Brien  This course explores four plays, two by William Shakespeare and two by his predecessor Christopher Marlowe. We will examine the development of theatrical drama during this era, and invigilate many of the concerns of the day that were addressed by said theatre: Kingship, power, race, gender etc. Texts: Christopher Marlowe's <i>The Jew of Malta</i> and <i>Edward II</i> William Shakespeare's <i>The Merchant of Venice</i> and <i>Henry IV</i> . <u>Assessment:</u> 15% for the class presentation write up, 15% for a mid-term minor essay and 70% for the final essay.	Monday 3-5 Room 306 Tower 1
<b>EN287d</b>	<b>RENAISSANCE DRAMA</b> Dr. Dermot Burns  This course examines the treatment of love in three of Shakespeare's plays: <i>Romeo and Juliet</i> , <i>Twelfth Night</i> and <i>Measure for Measure</i> . The method of study will involve close textual analysis and consideration of a variety of critical approaches to the plays. Texts: William Shakespeare's <i>Romeo and Juliet</i> , <i>Twelfth Night</i> and <i>Measure for Measure</i> . <u>Assessment:</u> 30% Continuous Assessment (2 short written assignments worth 15% each) and 70% Final In-class Essay.	Wednesday 1-3 Room 302 Tower 1
<b>EN287e</b>	<b>RENAISSANCE DRAMA</b> Dr. Katharina Walter  We will examine two plays by Renaissance dramatist William Shakespeare, <i>Othello</i> and <i>The Tempest</i> , and compare the Shakespearean originals to two contemporary adaptations, Paula Vogel's <i>Desdemona: A Play About a Handkerchief</i> and Philip Osment's <i>This Island's Mine</i> . This comparative analysis will allow us to illuminate core features both of Renaissance and contemporary drama, with a particular thematic focus on conceptions of gender and ethnicity. Texts: William Shakespeare, <i>Othello</i> and <i>The Tempest</i> (Arden editions recommended); Paula Vogel, <i>Desdemona: A Play about a Handkerchief</i> ; Philip Osment, <i>This Island's Mine</i> (these plays can be found in Daniel Fischlin and Mark Fortier's <i>Adaptations of Shakespeare</i> , New York: Routledge, 2000). <u>Assessment:</u> 15% for the class presentation write-up: individual students present each week, 15% for a mid-term minor essay, and 70 % for the final essay.	Thursday 5-7 TB306 Tower 2
<b>EN287f</b>	<b>RENAISSANCE DRAMA</b> Dr. Dermot Burns  This course examines the treatment of love in three of Shakespeare's plays: <i>Romeo and Juliet</i> , <i>Twelfth Night</i> and <i>Measure for Measure</i> . The method of study will involve close textual analysis and consideration of a variety of critical approaches to the plays. Texts: William Shakespeare's <i>Romeo and Juliet</i> , <i>Twelfth Night</i> and <i>Measure for Measure</i> . <u>Assessment:</u> 30% Continuous Assessment (2 short written assignments worth 15% each) and 70% Final In-class Essay.	Wednesday 4-6 Room 505 Tower 1

EN296a	<p><b>SHAKESPEARE'S TRAGEDIES</b> Dr. Irina Ruppó</p> <p>We will examine four Shakespearean tragedies and their various interpretations. Some of the questions considered in the course will be the relation between the text and its critic, the connection between tragedy and comedy, and the relevance of Shakespeare's plays to present day social issues. Texts: <i>King Lear</i>, <i>Macbeth</i>, <i>Romeo and Juliet</i>, <i>Hamlet (or Othello)</i>. <u>Assessment</u>: participation 10%, 2 written assignments 20%, and final essay 70%.</p>	Monday 1-3 Bank of Ireland Theatre
EN296b	<p><b>SHAKESPEARE'S TRAGEDIES</b> Dr. Tim Keane</p> <p>There will be an emphasis on the historical context of Shakespeare's writings as a means of exploring the uses of tragedy as a commentary upon an English society that was in the midst of great political conflict and social change. In the course of our discussions, topics such as religion, monarchy and the role of women in society will be developed. The seminar is discussion-based, and attendance and participation is expected. To that end, each student will prepare an oral presentation for an assigned week. Core Texts: <i>Titus Andronicus</i>, <i>Julius Caesar</i>, <i>Romeo and Juliet</i> and <i>Macbeth</i>. Assorted essays will be recommended throughout the course. <u>Assessment</u>: Two short writing assignments (20%), in-class presentation (10%), a mid-term essay (35%) and final essay (35%).</p>	Thursday 10-12 Room 302 Tower 1
EN296c	<p><b>SHAKESPEARE'S TRAGEDIES</b> Ms. Hazel Gilchrist</p> <p>Taking four of Shakespeare's Tragedies, this course will investigate the contemporary and current relevance and function of these plays in particular and of Tragedy in general. The central themes or concerns addressed by these works will be identified and explored through in-class discussions and presentations. This investigation will be continued by considering the capacity of these plays to not only reflect, play out, and play with the concerns of the specific era from which they emerged, but also as continuing to offer a means of reflecting upon and responding to these issues as ongoing and/or universal. Texts: <i>William Shakespeare's Titus Andronicus</i>, <i>Macbeth</i>, <i>King Lear</i>, and <i>Othello</i>. <u>Assessment</u>: 30% class assignments, 70% final essay.</p>	Monday 9-11 Room 306 Tower 1
EN296d	<p><b>SHAKESPEARE'S TRAGEDIES</b> Mr. Conor Montague</p> <p>The cultural context in which Shakespeare's tragedies were first produced will be used as a starting point from which to evaluate Shakespeare's place in contemporary popular culture. Four texts will be examined alongside recent film adaptations by way of interrogating the structural, textual and cultural issues attached to any presentation of Shakespeare's work. These same issues will be used to consider the space that exists between tragedy and comedy, with attention given to the way these tragedies have been utilised to varying degrees by writers on shows such as <i>The Simpsons</i> and other contemporary comedy productions for stage and screen. Texts: William Shakespeare's <i>Romeo and Juliet</i>, <i>Macbeth</i>, <i>Hamlet</i> and <i>King Lear</i>. Assessment: Two short writing assignments (20%), in-class presentation (10%) and final essay (70%).</p>	Wednesday 9-11 Room 306 Tower 1
EN296e	<p><b>SHAKESPEARE'S TRAGEDIES</b> Dr. Tim Keane</p> <p>There will be an emphasis on the historical context of Shakespeare's writings as a means of exploring the uses of tragedy as a commentary upon an English society that was in the midst of great political conflict and social change. In the course of our discussions, topics such as religion,</p>	Monday 1-3 Room 302 Tower 1

	<p>monarchy and the role of women in society will be developed. The seminar is discussion-based, and attendance and participation is expected. To that end, each student will prepare an oral presentation for an assigned week. Core Texts: <i>Titus Andronicus</i>, <i>Julius Caesar</i>, <i>Romeo and Juliet</i> and <i>Macbeth</i>. Assorted essays will be recommended throughout the course. <u>Assessment</u>: Two short writing assignments (20%), in-class presentation (10%), a mid-term essay (35%) and final essay (35%).</p>	
<b>EN299</b>	<p><b>FILM AND SHAKESPEARE</b> Mr. James Casey</p> <p>This course invites the student to study a selection of the best films including indirect adaptations of Shakespeare's most renowned plays. The class shall be structured around a discussion of the close textual analysis of the films such as <i>Richard III</i> (Ian McKellen, 1995) and <i>My Kingdom</i> (Richard Harris, 2001), augmented by select readings which are assigned each week. There is a high emphasis on student participation and input into each weekly discussion and also on the development of writing and critical skills. Core films for 2011-12 are as follows <i>Richard III</i> (Ian McKellen, 1995), <i>My Kingdom</i> (Richard Harris, 2001), <i>Othello</i> (Eamonn Walker, 2001) and <i>Henry V</i> (Lawrence Olivier, 1944). Supplementary readings are assigned weekly. <u>Assessment</u>: 30% continuous assessment (15% class presentation and 15% writing exercise); 70% final essay.</p>	Thursday 1-3 TB306 Tower 2
<b>EN422</b>	<p><b>EARLY AMERICAN WRITING</b> Dr. Julia Carlson</p> <p>This course examines 17<sup>th</sup> and 18<sup>th</sup> century writing about the United States. Texts include selections from colonial histories, captivity narratives, and travel journals as well as poetry by Phillis Wheatley and Royall Tyler's play <i>The Contrast</i>. <u>Assessment</u>: Presentation and weekly writing exercises 30% and two essays 35% each.</p>	Friday 11-1 Room 306 Tower 1
<b>EN425a</b>	<p><b>SHAKESPEAREAN COMEDIES</b> Ms. Kirry O'Brien</p> <p>This seminar will examine, in detail, some examples of Shakespearean Comedy. Shakespeare's comedies end in marriage: however, many trials and obstacles have to be overcome along the way. We shall explore the complex issues raised on the journey towards a so-called happy ending. Recommended (not obligatory) text: RSC William Shakespeare Complete Works ed. Jonathan Bate and Eric Rasmussen. Plays: <i>A Midsummer Night's Dream</i>, <i>As You Like It</i>, <i>Twelfth Night</i>, <i>Measure For Measure</i>. <u>Assessment</u>: 15% for the class presentation write up, 15% for a minor essay and 70% for the final essay.</p>	Tuesday 11-1 TB306 Tower 2
<b>EN425b</b>	<p><b>SHAKESPEAREAN COMEDIES</b> Mr. Paul Rooney</p> <p>Shakespeare's comedies present us with a world that is culturally and socially unfamiliar but such drama also features conventions that are not dissimilar to modern comedy. We will consider this idea in relation to four plays by this Renaissance dramatist. Course themes will include identity and duality, relationships and power, and gender and sexuality. We will also explore the darker subtext of these plays that exists beneath the idyllic settings, the witty dialogue, and the 'meet, match and marry' plot. In addition, the relevance of Shakespeare to contemporary culture will be analysed, with particular focus on recent film adaptations of our selected comedies. Plays: <i>The Taming of the Shrew</i>, <i>A Midsummer Night's Dream</i>, <i>Much Ado about Nothing</i>, <i>Twelfth Night</i>. Recommended editions: <i>The RSC Shakespeare: The Complete Works</i> eds. Jonathan Bate and Eric Rasmussen or 'The New Cambridge Shakespeare' series editions.</p>	Thursday 12-2 Room 302 Tower 1

	<u>Assessment</u> : 30% continuous assessment (15% class presentation; 15% short essay) and 70% final essay.	
<b>EN425c</b>	<p><b>SHAKESPEAREAN COMEDIES</b> Ms. Ayla Zachary</p> <p>The seminar will study three of Shakespeare’s comedies. The class will examine the construction of gender and romantic relationships in Shakespeare’s works, exploring the broader context of Elizabethan society through the issues raised in the plays. The emphasis will be on class discussion and analysis of the texts, including student presentations. Texts: <i>Twelfth Night</i>, <i>The Taming of the Shrew</i>, <i>A Midsummer Night’s Dream</i>. <u>Assessment</u>: 30% class presentation, and two essays 30% short mid-term essay and 40% final essay.</p>	Monday 3-5 Room 302 Tower 1
<b>EN425d</b>	<p><b>SHAKESPEAREAN COMEDIES</b> Mr. Paul Rooney</p> <p>Shakespeare’s comedies present us with a world that is culturally and socially unfamiliar but such drama also features conventions that are not dissimilar to modern comedy. We will consider this idea in relation to four plays by this Renaissance dramatist. Course themes will include identity and duality, relationships and power, and gender and sexuality. We will also explore the darker subtext of these plays that exists beneath the idyllic settings, the witty dialogue, and the ‘meet, match and marry’ plot. In addition, the relevance of Shakespeare to contemporary culture will be analysed, with particular focus on recent film adaptations of our selected comedies. Plays: <i>The Taming of the Shrew</i>, <i>A Midsummer Night’s Dream</i>, <i>Much Ado about Nothing</i>, <i>Twelfth Night</i>. Recommended editions: <i>The RSC Shakespeare: The Complete Works</i> eds. Jonathan Bate and Eric Rasmussen or ‘The New Cambridge Shakespeare’ series editions. <u>Assessment</u>: 30% continuous assessment (15% class presentation; 15% short essay) and 70% final essay.</p>	Thursday 9-11 Room 306 Tower 1
<b>EN431</b>	<p><b>STUDIES IN POETRY BEFORE 1800</b> Ms. Emily O’Flaherty</p> <p>“<i>Literary London and Scholarly Dublin</i>”: <i>Reading Eighteenth-Century Poetry, 1700-1750</i>. This course will give participants an insight into the vibrant literary network operating between Dublin and London in the early eighteenth century. It will examine verse written by Jonathan Swift and his Irish contemporaries: Thomas Sheridan, Mary Barber and Thomas Parnell, and further consider poetry written by Swift’s friends and peers in London: Alexander Pope, Matthew Prior, Lady Mary Wortley Montagu and John Gay. <u>Assessment</u>: 30% continuous assessment (2 short pieces) and 70% final essay.</p>	Wednesday 11-1 TB306 Tower 2
<b>EN441a</b>	<p><b>PLAYS, PLAYERS AND PLAYHOUSES</b> Dr. Patrick Lonergan</p> <p>This seminar focuses on the development of English comedy from Shakespeare to Wilde. With special attention to plays in performance, it investigates changes in theatre architecture and innovations in design and performance. It also considers the impact of the arrival of women to the stage after 1660, and traces the development of a major form of dramatic writing across four centuries. The course involves the careful reading of texts and the preparation of an original research project as part of the final assessment. However, students will also carry out some practical performance exercises. Texts: William Shakespeare, <i>As You Like It</i>; Aphra Behn, <i>The Rover</i>; Oliver Goldsmith, <i>She Stoops to Conquer</i>; R.B. Sheridan, <i>The Rivals</i>; Dion Boucicault, <i>The Shaughraun</i>; Oscar Wilde, <i>A Woman of No Importance</i>. <u>Assessment</u>: two short pieces of writing and attendance and participation (30%). Final project (70%) in final week of</p>	Monday 11-1 Bank of Ireland Theatre

	semester.	
<b>EN441b</b>	<p><b>PLAYS, PLAYERS AND PLAYHOUSES</b>  <b>Restoration Comedy of Manners</b>  Prof. Richard Pearson</p> <p>This seminar explores the reopening of the theatres after the Puritan closures, and the emergence of a new more modern theatre with the patent companies, new actresses, celebrity performers, and a new dramatic mode – the Comedy of Manners. We will consider the context of theatre history, and the participation of these Comedies in the fashionable culture of the day. The plays of 1670-1700 established the forerunners of the sexual intrigues and libertine dandies of <i>Dangerous Liaisons</i>, Oscar Wilde and <i>Gossip Girl!</i>, and their performance of gender relations can be funny, provoking, scandalous, and disturbing. Texts: William Wycherley, <i>The Country Wife</i>; George Etherege, <i>The Man of Mode</i>; Aphra Behn, <i>The Rover</i>; and William Congreve, <i>The Way of the World</i>. <u>Assessment</u>: Participatory portfolio (30%); final essay (70%).</p>	Tuesday 11-1 Room 306 Tower 1
<b>EN472</b>	<p><b>THE LITERATURE OF LONDON</b>  Dr. Elizabeth Tilley</p> <p>“London” as a subject and backdrop of English literature has a long and varied history. A fascination with its complexity often coupled with horror at its labyrinthine structure is exhibited in the work of artists as diverse as Blake, Defoe, Hogarth, Gay, Swift, Wordsworth and Dickens. This course looks at the ways the urban environment and the familiar architecture of the city is used in a variety of genres to explore change in the human condition. Texts are drawn from fiction, poetry, journal entries, essays, and pictorial images of the metropolis. Texts: Course Booklet (available from Print That), Charles Dickens, <i>Oliver Twist</i>; Daniel Defoe, <i>Journal of the Plague Year</i>; and John Gay, <i>The Beggar’s Opera</i>. <u>Assessment</u>: 10% presentation and class participation, 20% short essay, and 70% end of term essay.</p>	Thursday 9-11 TB306 Tower 2
<b>EN578</b>	<p><b>GENDER, GENRE AND THE EIGHTEENTH CENTURY</b>  Dr. Muireann O’Cinneide</p> <p>This seminar explores the ways in which eighteenth-century novels and poetry constructed models of ideal femininity and masculinity – while depicting men and women engaged in far-from-ideal behaviour. The rise of the novel opened up new artistic and commercial possibilities for both male and female authors, while traditions of poetic satire and of prose parody took on fresh urgency in the context of contemporary debates about gendered social roles. We will examine one of the best-selling, most controversial novels of the eighteenth century, together with some of the period’s most acerbic and visionary commentators on the follies of society and the battle between the sexes. Authors include Mary Wollstonecraft, Samuel Richardson, Henry Fielding, Mary Wortley Montagu and Alexander Pope. <u>Main Texts</u>: Samuel Richardson, <i>Pamela</i>; Mary Wollstonecraft, <i>Maria, or the Wrongs of Woman</i>; Course Reader (available from Print That on the Concourse). <u>Assessment</u>: 30% continuous assessment (15% class presentation; 10% written assignment(s); 5% participation); 70% final essay.</p>	Wednesday 3-5 Room 306 Tower 1
<b>EN595</b>	<p><b>APPRECIATION OF POETRY AND POETIC FORM</b>  Dr. Cliodhna Carney</p> <p>This course has a simply-stated, but multi-faceted objective: to enable students to read poetry with pleasure and understanding, to appreciate the technical qualities and distinctiveness of poetic language and form, to learn about scansion and metre, to learn about the development and qualities of a number of poetic forms. The course is not period-specific, but it will, en route to its main objective, help to foster a sense of the</p>	Friday 11-1 Room 302 Tower 1

	<p>historical development of poetic form and technique. Students will be expected to read widely, using the library and online databases of poetry. Texts: Various poems from various sources, including printed collections of poetry in the library, printed one-off poems in newspapers, and electronic databases of poems, will be drawn upon. In addition, students will consult a number of critical works about prosody and poetic form. A reading list will be distributed to students at the beginning of the course. <u>Assessment</u>: Students write weekly short assignments and choose six of these for assessment purposes: each of the six assignments is worth 5% (30% in total). Longer written assignment, due at the end of term: 70%.</p>	
ENG201	<p><b>EXPLORING THE CREATIVE ARTS</b> Ms. Mary McPartlan</p> <p>This ten-week course aims to offer students of literature and theatre an opportunity to experience complementary art forms, thereby gaining a valuable broader context for their chosen field of study. Thus traditional Irish art forms and contemporary dance will be taught by two leading practitioners with a view to developing a critical understanding of the arts, as forms of cultural expression. The illustrated lectures and performances from the Arts in Action programme will increase opportunity for cultural experience and provide new ways to enrich academic life at NUI Galway. The students will select and attend two events from the Arts in Action programme, which is produced by creative director Mary Mc Partlan for 2011/2012, in traditional Irish arts, film music, theatre and contemporary dance. For Semester 2 2011-12 the two subjects will be Traditional Arts and the History of Contemporary Dance. Students will attend seminars attached to each of the above Arts events. Attendance is compulsory at the two chosen Arts in Action events and at all seminars. The two tutors are: Ronan Browne and Rachel Parry. <u>Assessment</u>: 30% continuous assessment (9 entries in a reflective journal of 200 words and two reviews from Arts in Action events) plus a final essay 70% (1,000 words).</p>	Tuesday 11-1 Acoustic Room, Aras Na Mac Leinn
EN334	<p><b>AMERICANS ABROAD</b> Dr. Julia Carlson</p> <p>This course looks at the United States in a global context, focusing on the figure of the American abroad in fiction and film. We study American travellers and expatriates in the broader context of travel writing, looking at how texts construct both America and the "foreign" country, and focus on the way in which the personal, national and sexual identity of American characters is represented by individual authors. Texts: Mark Twain, Selections from <i>Innocents Abroad</i>; Henry James, <i>Daisy Miller</i>; <i>An American in Paris</i>, directed by Vincente Minnelli; Mavis Gallant, 'The Other Paris'; James Baldwin, <i>Giovanni's Room</i>; <i>Apocalypse Now</i>, directed by Francis Ford Copolla; 'Morocco', John Updike; Alice Greenway, <i>White Ghost Girls</i>. <u>Assessment</u>: Presentation and weekly writing exercises 30% and two essays at 35% each.</p>	Tuesday 1-3 Room 302 Tower 1
EN402	<p><b>HISTORY OF THE ENGLISH LANGUAGE</b> Mr. Sean O'Sullivan</p> <p>We speak English fluently, but how often do we think about its origins, its evolution, and its peculiarities? We rarely question why 'cleave' means 'to join together' and to 'split'. Why don't 'enough', 'trough' and 'through' rhyme? During the course of this seminar we'll attempt to unravel (or ravel) some of these problems. We'll examine the development of the English language through its rich and complex history, from its earliest origins to the kinds of English written and spoken today, and we'll speculate on its future. We'll also pay attention to English as it is spoken worldwide. This course will be in a larger group than normal seminars (30). Text: Charles Barber, Joan C. Beal and Philip A. Shaw, <i>The English Language: A Historical Introduction</i>, 2nd edn (Cambridge UP, 2009) <u>Assessment</u>: Exercises 30% (5 assigned, best 3 will count at</p>	Thursday 9-11 IT207, IT Building

	10% each). Essays 70% (2 short essays worth 35% each).	
<b>EN404</b>	<p><b>CONTEMPORARY IRISH POETRY</b>  <b>Contemporary Irish Poetry in Its Contexts</b>  Dr. Anne Karhio</p> <p>In this seminar the work of contemporary Irish poets will be examined from the point of view of the various critical contexts through which their poems have been read. In each class poems are discussed from a different perspective, including postcolonialism, gender, place, postmodernism, ecocriticism and globalisation. <u>Assessment</u>: 30% continuous assessment (class presentation, writing exercises); 70% final essay.</p>	Wednesday 1-3 Room 306 Tower 1
<b>EN408a</b>	<p><b>POETRY OF THE FIRST WORLD WAR</b>  Ms. Kirry O'Brien</p> <p>This seminar engages with the poetry of World War 1, a poetry written by men and women, combatants and non-combatants, at home and at the front. It examines how literature helped prepare people for war and sustained them through it. It also looks at the production of mythologies which still inform our understanding of the Great War. <u>Assessment</u>: 15% class presentation write up, 15% for mid-term review/close reading of a poem or poster from the period and 70% final essay.</p>	Tuesday 9-11 Room 302 Tower 1
<b>EN408b</b>	<p><b>POETRY OF THE FIRST WORLD WAR</b>  Ms. Kirry O'Brien</p> <p>This seminar engages with the poetry of World War 1, a poetry written by men and women, combatants and non-combatants, at home and at the front. It examines how literature helped prepare people for war and sustained them through it. It also looks at the production of mythologies which still inform our understanding of the Great War. <u>Assessment</u>: 15% class presentation write up, 15% for mid-term review/close reading of a poem or poster from the period and 70% final essay.</p>	Monday 1-3 AM112 Arts Millennium Bldg
<b>EN409</b>	<p><b>THE THEATRE OF TOM MURPHY</b>  Ms. Shelley Troupe</p> <p>This seminar is for students who are interested in learning about the work of an important living Irish dramatist from the west of Ireland: Tom Murphy. In particular, we will discuss plays such as <i>On the Outside</i> (1959), <i>A Whistle in the Dark</i> (1961), <i>Famine</i> (1968), <i>Conversations on a Homecoming</i> (1985), and <i>Bailegangaire</i> (1985). We will explore Murphy's texts in terms of theatre history, Irish history, migration, and language. In the mid-1980s, Murphy became Writer-in-Association of Galway-based Druid Theatre. We will also look at production aspects of the plays using Druid's archival material found in the James Hardiman Library. The format will be interactive, including student reading and small group work. However, this is not a performance based class. <u>Assessment</u>: 30% Continuous Assessment: two writing exercises. 70% final essay.</p>	Tuesday 3-5 TB306 Tower 2
<b>EN410</b>	<p><b>JANE AUSTEN</b>  Prof. Hubert McDermott</p> <p>This module will examine the novels of Jane Austen with a view to gaining an understanding of how her fiction is the product of the age and of the society in which she lived. Some of the topics to be treated are: authorial restriction; the differing roles of men and women; sex and society; betrothal and marriage; the depiction of feelings and emotions; rank, class and breeding. The Jane Austen novels on this year's syllabus are <i>Pride and Prejudice</i>, <i>Emma</i>, <i>Sense and Sensibility</i> and <i>Persuasion</i>. All four must be read. <u>Assessment</u>: A presentation of about 2500 words on one novel as well as quizzes on three other novels. Marks will be also</p>	Monday 11-1 Room 302 Tower 1

	awarded for participation.	
<b>EN433</b>	<p><b>STUDIES IN TWENTIETH CENTURY DRAMA</b> Dr. Patrick Lonergan</p> <p>This seminar explores the theatre of the mid to late twentieth-century, focusing on authors' use of theatrical form to explore changing attitudes to gender, nationalism, sex and sexuality, politics, social class, globalization, and other issues. The texts are discussed in their historical and socio-political contexts, and against the backdrop of the important artistic movements of the last century. The course involves the careful reading of texts and the preparation of an original research project as part of the final assessment. The following texts are required: Arthur Miller, <i>All My Sons</i>; David Mamet, <i>Glengarry Glen Ross</i>; Harold Pinter, <i>The Homecoming</i>; Brian Friel, <i>Translations</i>; Martin McDonagh, <i>The Pillowman</i>. <u>Assessment</u>: two short pieces of writing and attendance and participation (30%). Final project (70%) in final week of semester.</p>	Monday 1-3 TB306 Tower 2
<b>EN434a</b>	<p><b>STUDIES IN TWENTIETH-CENTURY FICTION</b> <b>Children's Fiction</b> Dr. Coralline Dupuy</p> <p>The focus of this course is an in-depth analysis of modern novels for children written in the last three decades. The proposed method of study is comparative analysis. The critical theories used in this purpose are Jungian psychoanalysis, structuralism and gender studies. Through this course, the students will be asked to appraise each text individually and also to look at the general issues pervading the genre. These include family politics, the role of imagination, ethics, and mentors. Reading list: Roald Dahl, <i>The Witches</i> (1983, Puffin Books). Louis Sachar, <i>Holes</i> (1998, Bloomsbury). Neil Gaiman, <i>Stardust</i> (1998, Headline). S. F. Said, <i>Varjak Paw</i> (2003, Corgi). <u>Assessment</u>: At-home assignment 15%, in-class presentation 15%, mid-term essay (35%) and a final essay (35%).</p>	Wednesday 3-5 TB306 Tower 2
<b>EN434b</b>	<p><b>STUDIES IN TWENTIETH-CENTURY FICTION</b> <b>Children's Fiction</b> Dr. Coralline Dupuy</p> <p>The focus of this course is an in-depth analysis of modern novels for children written in the last three decades. The proposed method of study is comparative analysis. The critical theories used in this purpose are Jungian psychoanalysis, structuralism and gender studies. Through this course, the students will be asked to appraise each text individually and also to look at the general issues pervading the genre. These include family politics, the role of imagination, ethics, and mentors. Reading list: Roald Dahl, <i>The Witches</i> (1983, Puffin Books). Louis Sachar, <i>Holes</i> (1998, Bloomsbury). Neil Gaiman, <i>Stardust</i> (1998, Headline). S. F. Said, <i>Varjak Paw</i> (2003, Corgi). <u>Assessment</u>: At-home assignment 15%, in-class presentation 15%, mid-term essay (35%) and a final essay (35%).</p>	Tuesday 2-4 Room 505 Tower 1
<b>EN434c</b>	<p><b>STUDIES IN TWENTIETH-CENTURY FICTION</b> <b>James Joyce's Early Fiction</b> Dr. Irina Rupp</p> <p>This course will examine James Joyce's first novel, <i>A Portrait of the Artist as a Young Man</i>, and some of his short stories. We shall consider various conflicting approaches to the texts and develop new interpretations through class discussions and debates. Texts: James Joyce, <i>A Portrait of the Artist as a Young Man</i>; 'Araby'; 'The Dead'; 'An Encounter'. <u>Assessment</u>: 10% participation, 20% two short written assignments and 70% for final essay.</p>	Friday 11-1 TB305 Tower 2

<b>EN434d</b>	<b>STUDIES IN TWENTIETH-CENTURY FICTION</b> <b>African Literature</b> Dr. Fiona Bateman  This seminar will focus on writing from and about Africa. We will read and discuss novels as well as other texts from Nigeria, Zimbabwe and Kenya. Issues to be considered will include language and the oral tradition, postcoloniality, tradition and modernity, gender, landscape and politics. Reference to texts by both African and non-African writers will enable analysis of contrasting narrative styles and representations. Texts: Chinua Achebe <i>Things Fall Apart</i> (1958); Ngugi wa Thiongo <i>The River Between</i> (1965); Buchi Emecheta <i>The Slave Girl</i> (1977); Tsitsi Dangarembga <i>Nervous Conditions</i> (1988). <u>Assessment</u> : 30% for continuous assessment (one short piece of written work and one presentation, 15% each) and 70% for the final essay.	Friday 9-11 TB306 Tower 2
<b>EN434e</b>	<b>STUDIES IN TWENTIETH-CENTURY FICTION</b> <b>African Literature</b> Dr. Fiona Bateman  This seminar will focus on writing from and about Africa. We will read and discuss novels as well as other texts from Nigeria, Zimbabwe and Kenya. Issues to be considered will include language and the oral tradition, postcoloniality, tradition and modernity, gender, landscape and politics. Reference to texts by both African and non-African writers will enable analysis of contrasting narrative styles and representations. Texts: Chinua Achebe <i>Things Fall Apart</i> (1958); Ngugi wa Thiongo <i>The River Between</i> (1965); Buchi Emecheta <i>The Slave Girl</i> (1977); Tsitsi Dangarembga <i>Nervous Conditions</i> (1988). <u>Assessment</u> : 30% for continuous assessment (one short piece of written work and one presentation, 15% each) and 70% for the final essay.	Tuesday 11-1 Room 302 Tower 1
<b>EN435a</b>	<b>STUDIES IN TWENTIETH-CENTURY POETRY</b> Prof. Sean Ryder  This seminar will explore a selection of twentieth-century American poets, with particular attention to issues of language, race, gender, and the idea of "America". Poets to be discussed include the modernists Ezra Pound, H.D, William Carlos Williams and e.e. cummings, the Beat Poets of the 1950s, and African American and women poets of the 1960s and 1970s. The required text is the <i>Penguin Book of American Verse</i> (ed. Geoffrey Moore). <u>Assessment</u> : 25% class presentation and short exercises; 5% class participation; 70% final essay.	Monday 1-3 Room 306 Tower 1
<b>EN435b</b>	<b>STUDIES IN TWENTIETH-CENTURY POETRY</b> <b>Poetry of Violence</b> Dr. Val Nolan  This seminar explores the idea of poetry as a reflection of violent, social and historical change throughout the twentieth century. Close reading will take place on the political, psychological and cultural resonances of a wide variety of work, including First and Second World War poetry, Ted Hughes and contemporary British/American poetry. Students will discuss their analysis in dialogue with the interpretations of their peers. <u>Assessment</u> : 15% class presentation; 10% two short exercises; 5% class participation; 70% final essay.	Tuesday 3-5 Room 306 Tower 1
<b>EN439a</b>	<b>CINEMA/MEDIA STUDIES</b> <b>Introduction to Digital Culture</b> Dr. Liam Burke  The digital age has ushered in an era of unprecedented media convergence. From a narrowing of the boundary between producer and consumer to the ontology of the photographic image, this seminar	Wednesday 5-7 Bubble 1, Huston School of Film & Media (Block Q, Earls Island)

	<p>considers the impact of this development on culture. <i>Introduction to Digital Culture</i> invites students to consider the impact of new media on a number of areas, including narrative, form, identity and consumption. Classes will be discussion orientated, and include weekly readings and presentations, as well as innovative assignments and an end-of-term essay. Ultimately, students will be better positioned to navigate today's digital landscape and anticipate future developments. <u>Assessment</u>: 30% continuous assessment (class presentation, writing exercises); 70% final essay.</p>	
<b>EN439b</b>	<p><b>CINEMA/MEDIA STUDIES</b>  <b>Film Narrative</b>  Ms. Veronica Johnson</p> <p>This seminar will examine film narrative, paying particular attention to those moments which altered how stories are told in the cinema. We will undertake a close examination of the movement from silent to sound cinema, the influence of European cinema movements and the impact of new media on film narrative. <u>Assessment</u>: 30% continuous assessment, 70% final essay.</p>	Tuesday 9-11 TB306 Tower 2
<b>EN442a</b>	<p><b>VICTORIAN LITERATURE</b>  Dr. Muireann O'Conneide</p> <p>This seminar will consider the extent to which Victorian literature (1832-1901) can be considered as 'imperial literature', shaped by the power relations of the British Empire. It will discuss the processes of representation and dynamics of colonial power and authority that underlay encounters with 'foreignness' (in and out of England) in novels, poetry and travel writing. <u>Main Texts</u>: Elleke Boehmer, ed. <i>Empire Writing: An Anthology of Colonial Literature 1870-1918</i>; Wilkie Collins, <i>The Moonstone</i>; Rudyard Kipling, <i>Kim</i>. <u>Assessment</u>: 30% continuous assessment (15% class presentation; 10% written assignment; 5% participation); 70% final essay.</p>	Tuesday 1-3 TB306 Tower 2
<b>EN442b</b>	<p><b>VICTORIAN LITERATURE</b>  Ms. Megan Buckley</p> <p>This seminar will give students an overview of work by Victorian women poets (writing between 1830 and 1900 approximately), and will investigate lesser-known as well as better-known writers of the era. Structured thematically and focusing on one topic weekly – such as “The New Woman”; religious and erotic passion; and domestic and urban spaces – it will help students to hone their close reading, critical thinking and writing skills, while exploring issues relevant to nineteenth-century women writers. Poets to be discussed include Browning, Rossetti, Emily Bronte, L.E.L., Amy Levy, Augusta Webster, Felicia Hemans, Michael Field and others. <u>Assessment</u>: 30% continuous assessment (15% written assignment, 10% short presentation, 5% in-class writing assignment) and 70% final essay.</p>	Tuesday 9-11 Room 306 Tower 1
<b>EN442c</b>	<p><b>VICTORIAN LITERATURE</b>  Dr. Cora Dupuy</p> <p>The focus of this course is a selection of the Sherlock Holmes stories by Arthur Conan Doyle. The critical tools used in class features structuralism, psychoanalysis, colonial and gender studies.  Reading list: Arthur Conan Doyle, <i>A Study in Scarlet</i> 1887 (Oxford UP); Arthur Conan Doyle, <i>The Adventures of Sherlock Holmes</i> 1891 (Oxford UP); Arthur Conan Doyle, <i>The Hound of the Baskervilles</i> 1901 (Oxford UP); Arthur Conan Doyle, <i>The Final Problem</i> 1893 (Oxford UP).  <u>Assessment</u>: At-home assignment 15%, in-class presentation 15%, two essays at 35% each (70%).</p>	Thursday 3-5 Room 302 Tower 1

<b>EN442d</b>	<b>VICTORIAN LITERATURE</b> Prof. Richard Pearson  This seminar will explore a series of plays from the Victorian period, ranging from popular forms of melodrama and farce, to the intellectual ‘New Drama’ of the fin de siècle. As well as analysing texts, we will situate the plays in theatrical and social contexts and consider questions of dramatic genre and performance. Themes will include emotional crises, gender relations, marriage, sexual morality, urban identity, race and nationhood. Texts include: Wilkie Collins/Charles Dickens, <i>The Frozen Deep</i> ; Dion Boucicault, <i>The Colleen Bawn</i> ; one-act farces: <i>The Ladies’ Club</i> , <i>Box &amp; Cox</i> ; Oscar Wilde, <i>Lady Windermere’s Fan</i> ; George Bernard Shaw, <i>Mrs. Warren’s Profession</i> ; Elizabeth Robins/Florence Bell, <i>Alan’s Wife</i> ; Maurice Maeterlinck, <i>Pelléas and Mélisande</i> . <b>Note: you will need regular computer access for this seminar several texts are available as downloads or online.</b> <u>Assessment</u> : Participatory portfolio (30%); final essay, 2000 words (70%).	Monday 3-5 TB306 Tower 2
<b>EN459a</b>	<b>CONTEMPORARY IRISH WRITING</b> <b>The Fantastic in Irish Writing</b> Dr. Irina Ruppó  The course will consider the use of the fantastic mode in Irish writing across a variety of genres. It will explore the novels of John Banville and Clare Boylan, the drama of Marina Carr, and the short fiction of Neil Jordan and Éilís Ní Dhuibhne and ask the questions how these writers use the fantastic mode to explore contemporary social issues and to engage with and challenge the Irish literary tradition. Texts: A number of short stories by Éilís Ní Dhuibhne and poems by Matthew Sweeney, Pat Boran, and others will be distributed in class. Longer texts are Clare Boylan, <i>Black Baby</i> (1988), Marina Carr, <i>By the Bog of Cats</i> (1998), John Banville, <i>The Sea</i> (2005) and Neil Jordan, <i>Sunrise with Sea Monster</i> (1994). <u>Assessment</u> : participation 10%, 2 written assignments 20%, and final essay 70%.	Wednesday 3-5 Room 302 Tower 1
<b>EN459b</b>	<b>CONTEMPORARY IRISH WRITING</b> Dr. Adrian Paterson  This course traces the enormous variety of streams and tributaries in Irish poetry after Yeats, with a particular emphasis on the poems and poets of mid-century and how they influenced later writers. Exploring local and contemporary contexts, the focus is carefully drawn on close readings of the most interesting poems. This allows for discussion of exciting work from a range of known and lesser-known authors, including Louis MacNeice, Samuel Beckett, Austin Clarke, Denis Devlin, Patrick Kavanagh, and John Hewitt, considering in detail their influences and after-effects. Assessment will take into account the quality of class participation and two brief written assignments (30%), and a longer final essay (70%).	Wednesday 5-7 TB306 Tower 2
<b>EN464</b>	<b>NEGOTIATING IDENTITIES</b> Dr. Leo Keohane and Ms. Ailbhe Ní Ghearbhuigh  This course provides an introduction to twentieth-century Irish writing and considers how writers in Irish and in English have participated in the negotiation of modern and contemporary Irish identities. Through a close critical reading of key selected texts in Irish and in English, it will investigate the ways in which writers have imagined and re-imagined Ireland and Irishness from the literary and cultural revival of the late nineteenth and early twentieth centuries through to the new millennium. Issues to be addressed will include Ireland’s transition from a traditional to a modern society, language, gender, and the connections between literary production and the imagined ‘nation’. <u>Assessment</u> : 30% continuous assessment: class participation, oral presentation and abstract	Friday 11-1 Seminar Room, Centre for Irish Studies

	for final essay. 70% for 2 essays; one (25%) and the final essay (45%).	
<b>EN470</b>	<p><b>OLD ENGLISH 1 - INTRODUCTION TO LANGUAGE AND READING</b> Dr. Frances McCormack</p> <p>Old English is an exciting and beautiful language. Apart from being an invaluable object of study to those with an interest in etymology, it is the vehicle for some of the most challenging and captivating literature you will ever read. This course will provide you with a thorough introduction to learning to read Old English without painful memorisation! We'll think about many important theoretical issues related to engagement with the language and its texts, and we'll explore the culture of the Anglo-Saxon people. Texts: Hasenfratz and Jambeck, <i>Reading Old English: A Primer and Reader</i>. <u>Assessment</u>: Weekly assignments 30% (five assigned, best three chosen); Essays 70% (two short essays assigned, worth 35% each).</p>	Tuesday 1-3 Rm 306 Tower 1
<b>EN599</b>	<p><b>LITERARY COMPOSITION</b> Dr. John Kenny</p> <p><b>Please note: This seminar is not available to students of the BA with Creative Writing</b></p> <p>This module will introduce you to a number of related 'non-academic' professional modes and genres of literary writing. On a workshop basis, you will develop writing and project skills as they apply in creative composition in the traditional genres of poetry, drama and fiction and also as they apply in various critical forms (cultural reporting; articles and profiles; the personal essay; literary journalism in both senses: books journalism, and nonfictional essay-writing). As a group, we will explore how the critical and creative dispositions can cooperate in the actual production of written work, and the concept and practice of <i>style</i> will be extensively examined. You will emerge with a working knowledge of the processes of self- and group-editing, of the importance of producing 'clean' and individualised script, of the combined imperatives of information and entertainment in the kinds of writing aimed at a wide audience. <u>Assessment</u>: Participation: 20%, minor writing projects: 10%; major writing project: 70%.</p>	Wednesday 1-3 TB306 Tower 2
<b>EN606a</b>	<p><b>IRISH WOMEN'S WRITING</b> Dr. Anne Karhio</p> <p>This course will focus on twentieth-century and early 21st century poetry by Irish women. It will pay particular attention to Irish women's writing in an independent, post-colonial state, the relationship between gender and Irish nationalism, and the construction of the role of women in the contemporary Republic. The topics of discussion will include cultural identity; gender and the lyric 'I'; the politics of the domestic; religion, sexuality and the body; nature poetry by women; transnational gender formations. Texts: TBC. <u>Assessment</u>: 30% for continuous assessment, including a presentation, and 70% for an end-of-semester essay.</p>	Wednesday 5-7 Room 306 Tower 1
<b>EN606b</b>	<p><b>IRISH WOMEN'S WRITING</b> Ms. Katharina Walter</p> <p>This seminar examines the ways in which contemporary Irish women's poetry contests, extends and rewrites traditional representations of motherhood in and outside Irish literature. Each session focuses on a specific thematic angle, including poems on iconic maternal figures like Mother Ireland and the Virgin Mary, the maternal body, the mother-child relationship, and the connections between motherhood and creativity. Selected socio-historical information and theoretical concepts will be introduced as required in each session for class discussion. Course texts: Course booklet (weekly core poems). <u>Assessment</u>: 30% continuous</p>	Monday 5-7 TB306 Tower 2

	assessment (class presentation, written mid-term assignment), 70% final essay.	
<b>EN607</b>	<p><b>WILLIAM LANGLAND'S PIERS PLOWMAN</b> Dr. Cliodhna Carney</p> <p>In England in the fourteenth century a man named William Langland, about whom very little is known, wrote an extraordinary, disturbing and ambitious poem. <i>Piers Plowman</i> is a vast, alliterative, allegorical dream-vision, whose subject is nothing less than greed, corruption, the reform of the clergy, virtue, sin and salvation. This course will comprise an intensive reading of the first seven passus of the poem, which together form a coherent sub-section of the whole. Text: William Langland, <i>The Vision of Piers Plowman: A Critical Edition of the B-Text</i>, ed. A. V. C. Schmidt, 2<sup>nd</sup> ed. (New York, NY.: Everyman, 1995). <u>Assessment</u>: Students write weekly short assignments and choose six of these for assessment purposes: each of the six assignments is worth 5% (30% in total). Longer written assignment, due at the end of term: 70%.</p>	Thursday 11-1 Room 306 Tower 1
<b>EN609</b>	<p><b>MASCULINITY AND CRISIS</b> Dr. Rebecca Barr</p> <p>This course will examine the representation of men and masculinity in a range of novels. While feminist criticism has made the study of gender an integral part of literary studies since the 1970s, critics have only recently begun to interrogate and analyse representations of masculinity in literature. This course will examine novels by American, English, Irish and Scottish authors that depict men and masculinity in crisis. We will look in detail at the differing forms these crises take, and the ways in which authors develop responses to cultural, formal, and personal crisis. Texts: Don De Lillo, <i>Falling Man</i>; Patrick Hamilton, <i>Hangover Square</i>; Chuck Palahniuk, <i>Fight Club</i>; Roddy Doyle, <i>The Van</i>; Patrick McCabe, <i>Winterwood</i>. <u>Assessment</u>: 30% continuous assessment and 70% final essay.</p>	Thursday 1-3 Room 306 Tower 1