

English 209-GA: Modern Irish Literature (CRN 49004)

Monday North Hall 202/Wednesday Nassau Hall 227

11:00 AM–12:15 PM

Class page: www.Brian-T-Murphy.com/Eng209.htm**Brian T. Murphy**

Bradley Hall, Y-16

Monday/Wednesday, 12:30–1:45 PM

516-572-7718

brian.murphy@ncc.edu

DESCRIPTION: According to the official catalog description for ENG 209, “This course examines outstanding works by major writers such as Yeats, Joyce, Shaw, O’Casey, O’Connor, Behan, and Beckett and their cultural background in relation to the Irish literary tradition. Writing is an integral component of the course.” This class will emphasize critical reading and analysis of selected fiction, poetry, drama, and/or essays. Irish authors and stylistic developments in Irish literature from the Modern period to the present day will be considered.

Prerequisite: ENG 102 or ENG 109.

It is assumed that students have successfully completed the prerequisite for this course, ENG 102 or ENG 109 (or the equivalent). Therefore, students are expected to have the necessary background and experience in analyzing, discussing, and responding to written works, as well as the ability to conduct independent research and to write correctly documented research essays using MLA format.

Students are cautioned that this course requires extensive reading, writing, and discussions; students not prepared to read and to write on a regular basis and to take an active part in class discussions should *not* consider taking this course.

OBJECTIVES:

Course Goals	Learning Outcomes
Writing Literacy: to produce precise, clear, grammatically-correct, well-developed, and well-organized writing appropriate to academic, social, and occupational fields;	Students will produce coherent texts within common college level forms and revise and improve such texts.
Critical Thinking: to be able to question information and to use reason to determine what to believe or what to do;	Students will identify, analyze, and evaluate arguments as they occur in their own and others’ work and develop well-reasoned arguments.
Informational Literacy: to locate, evaluate, and incorporate relevant source materials into the construction and expression of an informed point of view;	Students will access and utilize basic computer and internet functions, demonstrating appropriate and effective utilization of programs and functions; use basic research techniques, demonstrating appropriate, effective research skills; locate, evaluate, organize, and synthesize information from a variety of sources, demonstrating the ability to implement an effective search strategy to obtain reliable information; and apply ethical and legal standards for use of source information, demonstrating the application of accepted ethical and legal restrictions on the use of published works.
Cultural Literacy: to engage with literary texts that reflect the diversity of the human	Students will recognize the diversity and similarities of the ways in which people in different cultural traditions perceive and experience their lives; demonstrate understanding of the various influences that shape

experience in a variety of historical and cultural framework;	perspectives, values, and identities; and demonstrate understanding of social divisions such as gender, ability, ethnicity, and racial formations in a pluralistic nation and world.
Humanities Competency: to understand the conventions and practices of English Studies.	Students are able to analyze or interpret texts, ideas, discourse systems, and the human values they reflect.

Students will:

- Discuss the works of major modern Irish writers in the contexts of literary, social, and intellectual movements;
- Trace the development of themes and genres within their historical contexts;
- Analyze literary works for their aesthetic features and thematic patterns;
- Identify styles, themes, and works of major writers;
- Examine a variety of critical approaches to literature.

TEXTS: Textbooks have been ordered through the NCC Campus Store; however, **you are encouraged to purchase or rent them from wherever they are least expensive.**

Required*:

Friel, Brian. *Dancing at Lughnasa: A Play*. London and Boston: Faber and Faber, 1998. ISBN 9780571144792.

Joyce, James. *Dubliners*. New York: Signet, 2007. ISBN 9780451530417.

Synge, J. M. *The Playboy of the Western World and Riders to the Sea*. New York: Dover, 1993. ISBN 9780486275628.

Trevor, William, ed. *The Oxford Book of Irish Short Stories*. Oxford: Oxford UP, 2010. ISBN 9780199583140.

Supplemental handouts, to be distributed in class.

Recommended: A good college-level (paperback) dictionary and Hacker, Diana. *Rules for Writers* or another current college-level handbook.

**Note: Many of the individual stories, poems and plays to be read and discussed are available online; these are indicated on the class page as hyperlinks. However, students are still strongly cautioned that they must purchase the textbook for class use, as well as for the supplemental materials included. Additional poems and/or short stories to be assigned are not included in the books ordered for the class, but may be accessed through the links provided or will be distributed as handouts in class.*

CLASS POLICIES:

Attendance: As per the Nassau Community College attendance regulation, “Students are expected to attend all classes. Absences due to illness or for other serious reasons may be excused at the discretion of the instructor. Students are advised that excessive absences may have a negative impact on their academic performance and/or outcome.” Students must not only attend every class, but also arrive on time, be prepared, and take an active part in class (see Participation, below); students may be required to sign in each class session to verify their attendance. Excessive absences or latenesses will adversely affect your grade: Students may miss no more than three classes; further absences will result in a reduction of the final grade by one full letter grade for each additional absence. Students unable to attend class should contact the instructor regarding their absence; in addition, students are responsible for submitting all work on time regardless of absences. In addition, once students get to class, they are expected to stay in the classroom until the class is over. Leaving class early or getting up in the middle of class is considered disruptive behavior and should happen only in extreme emergencies.

Classroom Behavior: Students are expected to be present, prepared, attentive, and active participants in the learning process. As such, any distracting or inappropriate behavior or unauthorized use of electronic devices is

strictly prohibited. Students who wish to use a laptop for note-taking *may* be allowed to do so at the instructor's discretion, but will be required to sit in the front row and to submit a copy of their notes to the professor at the end of each class; failure to do so will result in being recorded as absent. Eating, sleeping, texting, or other inappropriate behavior may result in your being asked to leave the class and will adversely affect your final grade. According to the "Student Code of Conduct," "The College is committed to providing an atmosphere in which students have freedom to learn and engage in the search for truth, knowledge, and reason in accordance with the standards set forth by the academic community. Conduct that adversely affects a student's responsible membership in the academic community shall result in appropriate disciplinary action." Appropriate disciplinary action may include but is not limited to probation, suspension, and expulsion from the college. See the Nassau Community College "Classroom Management Policy" and "Student Code of Conduct" in the college catalog.

Plagiarism and Cheating: Plagiarism includes copying or paraphrasing another's words, ideas, or facts without crediting the source; submitting a paper written by someone else, either in whole or in part, as one's own work; or submitting work previously submitted for another course or instructor. Plagiarism, cheating, or other forms of academic dishonesty on any assignment will result in failure (a grade of zero) for that assignment and may result in further disciplinary action, including but not limited to failure for the course and expulsion from the college. See the Nassau Community College policy on "Academic Dishonesty & Plagiarism."

Homework/Essay Submission: For each of the assigned essays and projects, a topic or list of topic choices will be provided. Your work must be on one of the assigned topics for that assignment or developed in consultation with the instructor or it will receive a grade of "F".

All writing assignments must be received by the instructor *on or before the due date, by the beginning of the class period*, as indicated on the schedule, below. Students may also be required to submit an electronic copy of their work via *TurnItIn.com*; details to be announced. Essays submitted by email will not be accepted, and late work *if accepted* will be penalized 10% for each day it is late; see below. All at-home work must be typed (in 12-point Times New Roman), double-spaced, with one-inch margins, and stapled when submitted. In-class work must be neatly printed in blue or black ink on loose-leaf composition paper or in bluebooks provided by the instructor and double-spaced[§]. All essays must also include a proper heading (see Purdue Online Writing Lab's Formatting and Style Guide), including Word Count; have an appropriate, original title; contain a clear, explicit, assertive, objectively worded thesis statement (thesis statements must be underlined); and (unless otherwise indicated) avoid use of I or you throughout. Finally, all work should be grammatically correct, free of errors in mechanics, grammar, usage, spelling, and documentation, and will be evaluated according to the Model for Evaluation of Student Writing. Please refer to the Paragraph Outline or Essay Outline and Revising and Editing Checklist for additional assistance.

Also, one would think that this would not even need to be stated, but read the work or works about which you are writing, and read them carefully! Do not rely upon your general impressions based on what you think was said in class, or on what you read online. There is no reason for your essays to contain factual errors.

Please feel free to communicate any concerns or questions to me before the essays are due; I will be available to meet with any student who needs assistance or additional instruction. Please speak to me before or after class or email me to set up an appointment during my office hours.

Revisions: All failing essays may be revised and resubmitted by the due dates announced when the graded essays are returned. Essays receiving a passing grade may also be revised and resubmitted, but only after the student has met with the instructor during office hours (by appointment only) to discuss revisions. Revisions must be substantially revised, not merely "corrected" versions of the original essay (revisions should be based upon the Revising and Editing Checklist and relevant information from class and the textbooks), and must be submitted with the original graded essay and/or draft(s) attached as well as one full typed page detailing the changes made, in the following pattern:

- Paragraph 1: Changes in content. What was added, deleted, or modified.

- Paragraph 2: Changes in organization. What sentences, ideas, or paragraphs were moved, how things were rearranged, and why.
- Paragraph 3: Cosmetic level changes. What specific editing for grammar was performed, or what corrections made in punctuation, mechanics, and diction.

Evidence of substantial revision *may* result in a better grade for the assignment. If you did not submit a completed essay on time, or if you submit a plagiarized essay, you will receive a grade of zero and may not submit a “revision.”

Make-up Exams/Late Work: All assignment deadlines and scheduled exam dates are provided at the beginning of the semester; therefore, no make-up opportunities will be offered or late work accepted, except under extraordinary circumstances with appropriate documentation, and late work will be penalized 10% *for each day or portion thereof* it is submitted after the due date. **Note:** As all work is due at the beginning of the class period, *this includes work submitted on the due date after class has begun.*

Excuses such as “crashed computers,” “lost flash drives,” or “empty printer ink cartridges” will not be accepted. All essays or work should be saved both on your computer’s hard drive and again on removable storage device as well as uploaded to cloud storage (OneDrive, *et cetera*). Students should also keep backup copies of all work submitted.

Disabilities and Accommodations: If you have a physical, psychological, medical, or learning disability that may adversely impact your ability to carry out the assigned coursework, contact the staff at the Center for Students with Disabilities (CSD) in Building U: 572-7241, TTY 572-7617. CSD will review your concerns and determine with you what accommodations are necessary and appropriate. All information and documentation are confidential.

A Note to All Students: If you are having difficulty affording groceries or accessing sufficient food to eat every day or if you lack basic necessities and believe this may affect your performance in the course I urge you to visit The NEST @ NCC Food Pantry in North Hall (N Bldg) Basement. **The NEST provides free groceries and personal care items to all NCC students and their families and can assist you in accessing other necessary resources.** The NEST is open 6 days a week. Hours can be found on the NCC Portal and posted on the door of the pantry. Please visit The NEST’s website for further information: <http://nestncc.weebly.com>

ASSIGNMENTS:

Attendance and Participation (7.5%): As this class will combine both lecture and discussion, students are expected both to attend every session and to take an active part in class—joining in discussions and raising questions. Discussion is one of the best ways to clarify your understandings and to test your conclusions; therefore, it is imperative that all students participate regularly in order that we may together discover what each selection “means” to us. Open discussion always involves personal exposure, and thus the taking of risks: your ideas may not be the same as your fellow students’ or even the instructor’s. Yet as long as your points are honest and supportable, they will be respected by all of us in the classroom. Questions, discussion, disagreement, and laughter are all encouraged in this class (However, ridicule or scoffing is never tolerated).

Quizzes (7.5%): With the exception of the first day, class may begin with a short (five- to ten-minute) quiz or writing assignment on the reading(s) for the day, at the instructor’s discretion. Quizzes missed due to tardiness may not be made up. At the end of the semester, the lowest quiz grade will be dropped. Total number of quizzes during the semester will determine the point value of each; that is, if 11 quizzes are given (lowest quiz grade will be dropped), each quiz is worth up to one full point.

Exams (2 @ 15%): Students will complete two exams: an in-class midterm and a final during the designated final exam period. These exams will each evaluate students’ recognition and comprehension of material studied during the previous weeks, covering specific texts, literary themes, and cultural and historical backgrounds. The exams may combine objective questions and short essay answers, and students may be entitled to use notes or textbooks for the essay portion of the exams.

Short Writing Assignments/Response Papers (15%): Students will complete at least ten of the short writing assignments or response papers during the semester, on topics to be assigned. (See Response Paper Topics, below). Respond to each question or topic in a brief, well-developed, coherent, and thoughtful short essay of at least two pages (500 words *minimum*). Your essay should include independent analysis and demonstrate careful thought, but no research is necessary, nor should any secondary sources be used. This is not a research essay; the only sources utilized or quoted should be the texts themselves. Use of secondary sources, whether credited or not, will be considered grounds for failure. Although these are personal responses, and therefore there is no “correct” answer, remember that they are still formal essays: in your analyses, formulate a clear, explicit, assertive (persuasive), objectively worded thesis statement, and avoid use of “I” or “you” throughout. At least one response paper will be shared with the class as a short (five-minute) presentation, ideally one that is open-ended, leading into class discussions with questions, major themes, or topics for further thought. Handouts, visual aids, or multi-media presentations are not required, but certainly allowed.

Students may complete more than ten response papers for extra credit: only the best ten scores will be utilized in determining final grades.

Research Paper/Final Project (40% total): Students will also complete a major semester project or argumentative (persuasive) Research Essay of at least seven pages (a minimum of 1000-1250 words), using a minimum of five to seven primary or secondary sources (secondary sources must be reliable: scholarly criticism or analysis, not summaries, reviews, or “analysis” from sites such as *e-Notes*, *SparkNotes*, *Wikipedia**, *123HelpMe*, or *Gradesaver.com*), correctly documented utilizing MLA format, including a Works Cited page (cover page, if used, and Works Cited do *not* count toward the seven-page requirement). Topics should be selected from a list of suggestions provided (see Research Paper Topics, below), or developed in consultation with the instructor. The project will be completed in stages during the semester; points will accrue as follows:

Proposal/Topic Selection (5%): Before beginning the assignment, students will develop and submit a clear, well-written, one-page explanation of the topic chosen from the list provided and the reason for selection. This proposal should include a preliminary idea of the plan of the paper, its intention or research question, and a preliminary thesis.

Annotated Bibliography (5%): Students will develop and submit an annotated bibliography for the research essay assignment, with a minimum of five to seven sources, correctly documented according to MLA format.

Preliminary Draft (5%): Students will submit a finished, typed draft of the completed research essay for review, evaluation, and comments.

Presentation (5%): Students will present to the class a summary and explanation of their final project or research essay.

Final Draft (20%): The final draft of the research paper or project must be submitted in a folder, including copies of all sources used and all of the above assignments associated with the research paper.

Poetic Recitation (2-4 points Extra Credit):

Memorization serves the student’s skills of reading lines carefully and making judgments about how particular passages can be interpreted. Therefore, there will be opportunities for recitation twice during the semester, at midterm and during finals week. Students may select and memorize one of the selections listed below to recite in front of the class for extra credit on each occasion; each recitation is worth up to 2 points. Students must sign up for these dates *at least one week in advance*, as sufficient time must be allocated for completion of the exam; in addition, *no more than two students may elect to recite each poem.*

Selections for Recitation 1 (Midterm):

- Macneice, Louis. “House On A Cliff” (12 lines)
---. “Soap Suds” (16 lines)
- Murphy, Richard. “Green Martyrs” (18 lines)
---. “Orange March” (16 lines)
---. “Rapparees”(21 lines)
- Yeats, William Butler. “The Lake Isle of Innisfree” (12 lines)
---. “The Second Coming” (22 lines)
---. “When You Are Old” (12 lines)
---. “The Wild Swans at Coole” (18 lines)

Selections for Recitation 2 (Final Exam week):

Students may select from any of the previous, or one of the following poems.

- Kinsella, Thomas.
---. “At the Ocean’s Edge” ll. 1-12
---. “The Force of Eloquence” (14 lines)
---. “Mirror in February” ll. 1-14
---. “Night Songs” 1: ll. 1-12
---. “Night Songs” 2: ll. 1-14
- Heaney, Seamus.
---. “Anything Can Happen” (16 lines)
---. “Blackberry-Picking” ll. 11-24
---. “Digging” ll. 15-31
---. “Mid-Term Break” (22 lines)
---. “Strange Fruit” (14 lines)

Extra Credit (various opportunities, at 1–2 points each): In addition to Poetic Recitation, above, students may be notified of opportunities for extra credit during the semester, including attendance at various workshops or cultural events related to the class (“Recommended Field Trips”). If students attend one or more of these events, and provide evidence of attendance (ticket stub, program, unretouched digital image, *et cetera*) along with a typed one- to two-page personal response (review, analysis, reflection, critique, *et cetera*), they can receive additional points: a single event and written response is usually worth 2 points extra credit; attendance at additional events will earn one additional point each.

Extra credit opportunities to be announced.

GRADING:

Final grades will be determined as follows:

Attendance and Class Participation	7.5 %
Quizzes	7.5 %
Midterm Exam	15 %
Final Exam	15 %
Short Writing Assignments/ Response Papers	15%
Research Paper/Project	40%
Proposal/Topic Selection (5%)	
Annotated Bibliography (5%)	
Preliminary Draft (5%)	
Presentation (5%)	
Final Draft (20 %)	
Extra Credit (if any) will be added to the final total.	

Total Points earned (Final Average) will determine the grade received for the course, as follows:

Final Percentage	Final Grade
90–100+	A
85–89	B+
80–84	B
75–79	C+
70–74	C
65–69	D+
60–64	D
0–59	F

Note: Percentages ending in .5 or greater are rounded up. Therefore, 79.5 rounds to 80, a B, but 79.4 rounds to 79, a C+.

SCHEDULE AND PROJECTED OUTLINE

IMPORTANT DATES: SPRING SEMESTER 2020	
Mon. 20 Jan.	Martin Luther King, Jr. – COLLEGE HOLIDAY – offices closed
Tues. 21 Jan.	Day, 1 st half semester, Evening & Distance Education classes begin
Mon. 27 Jan.	Full, 1 st half semester & Distance Education classes last day drop/add
Tues. 4 Feb.	Evening Activity Hour: 5:30 PM class will not meet; all other classes follow a regular schedule
Mon. 10 Feb.	Last day drop without a <u>W</u> grade
Fri. 14 Feb.	Evening classes do not meet (classes beginning AFTER 5:01 PM)
Sat.–Thurs. 15–20 Feb.	Classes do not meet
Mon. 17 Feb.	Presidents’ Day – COLLEGE HOLIDAY – offices closed
Fri. 21 Feb.	Day classes do not meet; Evening classes meet on a regular schedule (classes beginning AFTER 5:01 PM)
Tues. 10 March	Evening Activity Hour: 7:00 PM class will not meet; all other classes follow a regular schedule
Fri. 27 March	Full & Distance Education classes last day automatic <u>W</u>
Mon.–Sun. 6–12 Apr.	Classes do not meet
Thurs.–Fri. 9–10 Apr.	Good Friday & Passover – COLLEGE HOLIDAY – offices closed
Tues. 14 Apr.	Evening Activity Hour: 8:30 PM classes will not meet; all other classes follow a regular schedule
Sat. 25 Apr.	MW – if necessary, WEEKEND classes will meet
Sun. 26 Apr.	Weekend classes do not meet
Wed. –Thurs. 6–7 May	All 3 credit evening classes must be extended by 5 minutes for final exams
Mon.–Tues. 11–12 May	All 3 credit evening classes must be extended by 5 minutes for final exams
Tues. 12 May	Evening classes end
Wed.–Thurs. 13–14 May	ME – if necessary EVENING classes will meet
Mon. 18 May	Day, 2 nd half semester & Distance Education classes end ME – if necessary, EVENING classes will meet
Tues. –Thur. 19–21 May	MD – if necessary, DAY classes will meet
Note: All dates subject to change; See Academic Student Calendar Spring 2020	

Readings and Assignments: Readings from *The Oxford Book of Irish Short Stories* are identified below by author and title as well as page numbers, e.g., Elizabeth Bowen (1899-1973), “Her Table Spread” (Trevor 311-318). Selections from *Dubliners* are identified by title and page numbers, e.g., “The Sisters” (1-11). No page numbers are provided for *The Playboy of the Western World* and *Dancing at Lughnasa*; required readings are identified by act instead.

All readings below are required, and must be completed by the class indicated; the only exceptions are those indicated with an asterisk (*), which are recommended additional readings or resources. Poetry selections are not included in the books ordered for the class, but may be accessed through the links provided or will be distributed as handouts in class. Additional readings may also be assigned.

Note: This schedule is subject to revision according to the instructor’s discretion, the Academic Calendar for the semester, school closings due to inclement weather or other reasons, and the progress of the class. Additions or changes will be announced in class, and they will also be posted online and on the class Announcements page.

Date:	Readings and Assignments:
Mon., 20 Jan.	Martin Luther King, Jr. Day: College Closed
Tue., 21 Jan.	Day, Evening & Distance Education (online) Classes Begin
Wed., 22 Jan.	Course Introduction: Syllabus, texts, policies, assignments; Background <i>Easter 1916 Proclamation of Irish Republic</i>
Mon., 27 Jan.	Response Paper 1 due Colum McCann, “Splitting the Atom” (Foreword to <i>Dubliners: Centennial Edition</i> (Penguin Classics Deluxe Edition)); James Joyce (1882-1941), <i>Dubliners</i> : “The Sisters” (1-11), “An Encounter” (12-22), “Araby” (23-30), “Eveline” (31-36)
Wed., 29 Jan.	Response Paper 2 due <i>Dubliners continued</i> : “Two Gallants” (45-57), “The Boarding House” (58-66), “A Little Cloud” (67-83), “Counterparts” (84-97), “Clay” (98-106)
Mon., 3 Feb.	Response Paper 3 due <i>Dubliners continued</i> : “A Painful Case” (107-118), “Ivy Day in the Committee Room” (119-138), “The Dead” (183-236)
Wed., 5 Feb.	Response Paper 4 due Elizabeth Bowen (1899-1973), “Her Table Spread” (Trevor 311-318); Seán Ó Faoláin (1900–1991), “The Faithless Wife” and “The Sugawn Chair” (Trevor 318-337, 338-341)
Mon., 10 Feb.	Last day to drop without W grade Response Paper 5 due W. B. Yeats (1865-1939): selected poems (handout): “The Stolen Child,” “When You Are Old,” “The Lake Isle of Innisfree,” and others...
Wed., 12 Feb.	Proposal/Research Topic Due Yeats, selected poems <i>continued</i> (Selections to be determined)
15–20 Feb.	Classes do not meet
Mon., 17 Feb.	Presidents’ Day – COLLEGE HOLIDAY – offices closed
Mon., 24 Feb.	Response Paper 6 due Yeats, selected poems <i>continued</i> ; Louis MacNeice (1907-1963): selected poems (handout)
Wed., 26 Feb.	MacNeice, selected poems <i>continued</i>
Mon., 2 Mar.	Response Paper 7 due Richard Murphy: selected poems (handout)
Wed., 4 Mar.	Murphy: selected poems <i>continued</i>
Mon., 9 Mar.	Response Paper 8 due J. M. Synge (1871-1909), <i>The Playboy of the Western World</i> (1907): read <u>at least</u> through Act I
Wed., 11 Mar.	Annotated Bibliography Due

	<i>The Playboy of the Western World</i> continued: read through Act II
Mon., 16 Mar.	<i>The Playboy of the Western World</i> continued: read through Act III
Wed., 18 Mar.	Viewing: <i>The Playboy of the Western World</i> (Druid Theatre Company of Galway)
Mon., 23 Mar.	Midterm Exam; Poetry recitations (Extra credit)
Wed., 25 Mar.	Response Paper 9 due Frank O'Connor (1903–1966), “The Majesty of the Law” (.pdf, pp. 18-20), “Guests of the Nation” (.pdf), (Trevor 342-353, 354-362); Mary Lavin (1912-1996), “Sarah” (Trevor 392-400)
Fri., 27 Mar.	Last Day Automatic W
Mon., 30 Mar.	Response Paper 10 due William Trevor (1928-), “Death in Jerusalem” (Trevor 455-470); Brian Friel (1929-2015), “The Diviner” (Trevor 471-481)
Wed., 1 Apr.	Edna O’Brien (1932-), “Irish Revel” (Trevor 495-514); John McGahern (1934-2006), “The Beginning of an Idea” (Trevor 526-540)
Mon.–Sun. 6–12 Apr.	SPRING BREAK – Classes do not meet
Mon., 13 Apr.	Response Paper 11 due Thomas Kinsella (1928-): selected poems (handout)
Wed., 15 Apr.	Response Paper 12 due Kinsella, selected poems <i>continued</i> ; Seamus Heaney (1939-2013): selected poems (handout)
Mon., 20 Apr.	Heaney, selected poems <i>continued</i>
Wed., 22 Apr.	Research Paper Draft Due: Typed, finished draft for comments and suggestions Heaney, selected poems <i>continued</i>
Mon., 27 Apr.	Response Paper 13 due Brian Friel (1929-2015), <i>Dancing at Lughnasa</i> : read <u>at least</u> through Act 2
Wed., 29 April	<i>Dancing at Lughnasa continued</i> : read through the end; Viewing: <i>Dancing at Lughnasa</i>
Mon., 4 May	Response Paper 14 due Colum McCann (1965-), “Everything in This Country Must” (Handout); Viewing: <i>Everything in This Country Must</i> .
Wed., 6 May	Research Paper Revisions Due: Final research project, in folder with all ancillary materials 30 Presentations: Final Projects
Mon., 11 May	Presentations: Final Projects, cont.
Wed., 13 May	Response Paper 15 due; Poetry recitations (Extra credit); Final Exam
Mon., 18 May	Final Conferences; Day & Distance Education Classes End

SHORT WRITING ASSIGNMENTS/RESPONSE PAPER TOPICS: Topics TBA

For each week, a question or topic will be provided. You may complete any ten response papers, but your response must be on the assigned topic for the week it is submitted, and must be submitted on or before the due date, by the beginning of the class period, or it will receive a zero (0). Late work will not be accepted. Students may complete more than ten response papers for extra credit: only the best ten scores will be utilized in determining final grades.

Instructions: Respond to each question or topic in a brief, well-developed, coherent, and thoughtful essay of at least two pages (500 words minimum). Your essay should include independent analysis and demonstrate careful thought, but no research is necessary, nor should any secondary sources be used. This is not a research essay; the only sources utilized or quoted should be the texts themselves. Use of secondary sources, whether credited or not, will be considered grounds for failure. Although these are personal responses, and therefore there is no “correct” answer, remember that they are still formal essays: in your analyses, formulate a clear, explicit, assertive (persuasive), objectively-worded thesis statement, and avoid use of “I” or “you” throughout. Do not

attempt to address all aspects of the text, but carefully focus your topic, and avoid merely paraphrasing or summarizing the work. Be sure to support your answers with specific references to the work. Essays must be typed, double-spaced, and grammatically correct; essays will be evaluated according to the Model for Evaluation of Student Writing.

FINAL PROJECT/RESEARCH PAPER: Due in stages (see below)

Students will complete either a traditional research essay of at least seven pages (1000-1250 words minimum) or an independent creative or scholarly project (see topic 4, below) with a Works Cited page (cover page, if used, and Works Cited do not count toward the seven-page requirement). The research essay must be argumentative (persuasive), with a clear, explicit, and assertive thesis statement, and all projects, creative or traditional, must use a minimum of five to seven sources, up to three primary sources and a minimum of three to five secondary sources. Secondary sources must be scholarly criticism or analysis, not summaries, reviews, or “analysis” from sites such as e-Notes, SparkNotes, Wikipedia*, 123HelpMe, or Gradesaver.com; instead, use the library resources, including the available electronic databases such as Academic Search Complete, Literary Sources through Artemis, Literature Resource Center, Bloom’s Literary Reference, Literature Criticism Online, Humanities Source, Project MUSE - Standard Collection, MagillOnLiterature Plus, and JSTOR Arts & Sciences I Current Collection to locate appropriate sources. To access the databases from home, click on the individual database link. Then, when prompted, enter your username (N #) and password (PIN).

Essays **must** contain quotations from or other references to your sources, and these references should be used to support your assertions about the text; you must include at least one short quotation, one long—block—quotation, and one paraphrase, and these sources must be properly documented (utilizing MLA format), and integrated into your writing smoothly and correctly. Essays must be submitted in a folder, **including copies of all secondary sources used**. Be sure to print out or photocopy all secondary sources, and **highlight** all relevant passages, whether quoted, paraphrased, or summarized. Failure to submit a complete folder according to these instructions will be grounds for failure on the assignment. In addition, plagiarism, either in whole or in part, will result in automatic failure (a grade of zero) for the assignment.

* On use of *Wikipedia* in college-level research, see *Wikipedia* founder Jimmy Wales on *PBS NewsHour*, here: “I don’t think at a university level it makes sense to cite any encyclopedia in an academic paper. That’s just not what an encyclopedia’s role is in the research process. Maybe if you’re in junior high, you know? If some kid out there is twelve years old and they wrote something and they put in a footnote, we should be thrilled, right? That’s his first start on the idea of crediting other people with ideas and things like that, but at the university level? No, it’s a bit junior high to cite an encyclopedia.”

Please refer to the following online resources as well:

Formatting and Style Guide (Purdue Online Writing Lab)

Incorporating Sources (class handout)

Class Plagiarism Policy (on syllabus), as well as the Nassau Community College Policy on Academic Dishonesty and Plagiarism (page 63 in the college catalog).

You might also find the following additional online resources useful:

Works Cited page (Instructions & Sample) (Microsoft Word document)

Avoiding Plagiarism (Houghton-Mifflin web site)

Practice Incorporating Sources into Your Work (Houghton-Mifflin web site)

MLA format (Purdue university's Online Writing Lab)

Be sure to focus carefully on the topic: formulate a strong, objectively worded thesis, and avoid plot summary. Remember that these are formal essays: they must have an appropriate, original title; contain an introduction, body, and conclusion; have a clear, explicit, assertive, objectively worded thesis statement; and avoid use of “I” or “you” throughout. (See Jack Lynch’s “Getting an A on an English Paper” at <http://andromeda.rutgers.edu/~jlynch/EngPaper/>, especially “The Thesis” and “Close Reading.”)

Also, one would think that this would not even need to be stated, but read the work or works about which you are writing, and read carefully! Do not rely upon your general impressions based on what you think was said in class, or on what you read online. There is no reason for your essays to contain factual errors.

Please feel free to communicate any concerns or questions to me before the essays are due; I will be available to meet with any student who needs assistance or additional instruction. Please speak to me before or after class or email me to set up an appointment during my office hours.

Proposal/Topic Selection and Preliminary Thesis: Due Wednesday 12 February

Whether you are writing a traditional research paper or an alternative final project, you must establish a plan and a clear thesis before you can begin to put together a focused, well-organized, and purposeful product. Therefore, as your first step in the assignment, you must develop and submit a clear, well-written, one-page explanation of the topic you have chosen, your reason for the selection, your focus and opinion, and a clear, well-written, explicit, and assertive preliminary thesis. This proposal may also include a preliminary idea of the plan of the paper, its intention or research question. Note: Choose your topic carefully. You will not be allowed to change your topic once you have made your selection, although you may change your position on the particular issue and will, presumably, modify your thesis during the process of research and writing. ***Note:** Students must obtain prior approval for independent topics; speak to me before or after class or email me to set up an appointment during my office hours.

Your proposal must take the following form:

Topic: the specific topic selected from the list provided or one developed in consultation with the instructor.

Rationale: why you have chosen to research and write about this particular topic.

Focus: a narrowed form of the subject, and the issue or debate involved.

Opinion: your subjective opinion on the debate or issue.

Thesis: your opinion, worded objectively.

For example:

Topic: W. B. Yeats' *The Death of Cuchulain*

Rationale: We read about Cuchulain in Prof. Anderson's *History of Ireland* class last year, and she mentioned Yeats' use of mythology, too, so I'm curious about it.

Focus: How does Yeats use Irish legends in *Cuchulain*, and why? What is his intent?

Opinion: I think that Yeats wants to rekindle an interest in Irish tradition and mythology, which were being ignored in favor of English versions.

Preliminary Thesis: In *The Death of Cuchulain*, Yeats rewrites Irish legend in order to emphasize the richness of his native tradition, as a reaction against English dominance in art, politics, and religion.

Topic Choices:

1) Select any one of the authors from the syllabus and find one long work (a novel or play) or at least two to three short works (poems or short stories) by that author but which are not listed on the syllabus. For example, if you enjoyed reading Yeats' poetry, you may elect to read and analyze his play *The Death of Cuchulain* or, if you enjoyed Friel's *Dancing at Lughnasa*, consider reading *Translations*, *The Home Place*, or a selection of his short stories. Your essay should **be a close, critical analysis of the work or works**, showing familiarity with the selection, its context, and its significance, and demonstrate independent thought and research, including an argumentative thesis. Do not provide a biography of the author or a summary of the texts; instead, **your thesis must be a claim about the work or works that represents your interpretation and that is supported with textual evidence.** Your project must address specific appropriate elements including (but not limited to)—depending on genre—plot or dramatic structure, setting, characterization, point of view, speaker or narrator, language (including figurative language or imagery, diction, and allusions) and for poetry, structure (including meter and rhyme scheme, or the lack of them), intended audience, and theme, as appropriate.

2) Many of the same images, tropes, or themes seen in James Joyce's *Dubliners* recur throughout later Irish literature, not only in short fiction but also in poems and plays. **Select one of the following and discuss how the idea is presented in the works of at least two or three authors *other* than Joyce; you must reference at least three or four different works. Do not merely indicate that the topic is present in the works, however.**

You must provide a clear, analytical statement about the use of the topic in the works, how the authors differ in their approach or intent, and so on. For example, poems from Richard Murphy could provide a counter-example in a discussion of nationalism and rebellion in Yeats' poetry, or something from Bowen or Ó Faoláin could contrast with a reading of Synge.

- Religion and the Priesthood
- Family and Family Obligations
- Coming of Age/Loss of Innocence
- Ireland and "Irishness"
- Another topic of your own choice (See below.)

3) Several works of modern Irish literature, in addition to those discussed in class, have been adapted into films. Some adaptations are generally "faithful" to the text, while some may involve a radical transformation or expansion or a complete revision of the original, possibly including a shift in setting, both time and place.

Choose one such text and analyze a cinematic adaptation. How does the film alter or adapt the original text, and to what end? That is, not only *how* do the two differ, but *why*? How does the film adapt, revise, or alter the original text? What is changed or left out, and why? How do all of these individual changes contribute to a different interpretation of the text; that is, what is the *significant* difference between the text and the film? And, finally, how does the socio-cultural milieu of each work inform these differences? Some suggested works (see me if you have others in mind):

- *Girl with Green Eyes* (1964), based on Edna O'Brien's *The Lonely Girl*
- *The Dead* (1987), based on James Joyce's story
- *Bloom* (2003) or *Ulysses* (1967) based on James Joyce's novel
- *The Commitments* (1991), based on Roddy Doyle's novel
- *Brooklyn* (2015), based on Colm Tóibín's novel

4) A topic of your own.

If you wish to write on a topic other than those listed above, or to develop an alternative project (An illustrated book of Yeats' poems adapted for children? An animated version, with commentary, of Edna O'Brien's "Irish Revel"?), you must obtain approval **at least one full week in advance of the Proposal/Topic Selection due date**. You must discuss with me your proposed project, its scope, and your plans; please speak to me before or after class or email me to set up an appointment during my office hours.

Please feel free to communicate any concerns or questions to me; I will be available to meet with any student who needs assistance or additional instruction.

Annotated Preliminary Bibliography: Due Wednesday 11 March

You must submit an annotated preliminary bibliography with a minimum of five to seven sources, correctly cited according to MLA style. This may include up to three primary sources and a minimum of three to five secondary sources; secondary sources must be scholarly criticism or analysis, not summaries, reviews, or "analysis" from sites such as *e-Notes*, *SparkNotes*, *Wikipedia**, *123HelpMe*, or *Gradesaver.com*; instead, use the library resources, including the available electronic databases such as Academic Search Complete, InfoTrac General OneFile, Lexis-Nexis Academic, Opposing Viewpoints in Context, Points of View Reference Center, and CQ Researcher, to locate appropriate sources. To access the databases from home, click on the individual database link. Then, when prompted, enter your username (N #) and password (PIN). You may also utilize MRQE.com, The Movie Review Query Engine, but be sure to select only professional, reliable reviews: *New York Times*? Probably okay. *JoBlo's Movie Emporium*? Not so much.

In addition to a correct citation for each source, you must include a description or summary of the source, at least one paragraph long, and an explanation of how you foresee incorporating it into your essay. For additional information on Annotated Bibliographies, see the Purdue University Online Writing Lab (OWL)'s Annotated Bibliographies, as well as "Sample Annotated Bibliography" and Ebel, Kimberly, "Class and Gender in Cinderella: Annotated Bibliography."

You might also find the following additional resources useful:

- MLA Documentation of Films: Works Cited and In-Text Citations
- Works Cited page (Instructions & Sample) (Microsoft Word document)
- MLA format (Purdue university's Online Writing Lab)

Preliminary Draft: Due Wednesday 22 April

A finished, typed draft of the completed research essay must be submitted for review, evaluation, and comments. This should be a complete draft of your research essay, using a minimum of three to five secondary sources, five to seven pages, and including both a cover page and Works Cited page. This draft is worth 5% of your final grade; failure to bring the required essay will result in a zero for the assignment.

Note: You do not need to submit the folder containing copies of your sources at this time.

Presentations: Wednesday 6 May, Monday 11 May (Sign-ups required)

Students will present to the class a summary and explanation of their final project or research essay. Each presentation must be five to ten minutes long, and, ideally, and can be open-ended, leading into class discussions with questions, major themes, or topics for further thought. Handouts, visual aids, or multi-media presentations are not required, but certainly allowed. You *must* be present on the day you have signed up for to give your presentation.

Research Paper: Due Wednesday 6 May

The final research essay must be submitted, in its folder with all supporting materials: photocopies or printouts of all sources, Topic Selection and Preliminary Thesis, Annotated Preliminary Bibliography, Preliminary Draft, outline—if you have completed one—and any other related materials. Be sure to print out or photocopy all secondary sources, and highlight all relevant passages, whether quoted, paraphrased, or summarized. Failure to submit a complete folder according to these instructions will be grounds for failure on the assignment. In addition, plagiarism, either in whole or in part, will result in automatic failure (a grade of zero) for the assignment. You must also submit a copy via *TurnItIn.com*.

Failure to submit the complete folder on the due date will result in a zero for the assignment

Last Revised Wednesday, 22 January 2020

MODEL FOR EVALUATION OF STUDENT WRITING

	UNSATISFACTORY	SATISFACTORY	ABOVE AVERAGE	EXCELLENT
A. CONTENT: Includes thesis statement and both quantity and quality of supporting details	Thesis is lacking or incorrect, and not supported with appropriate detail. Writing is thin, including generalizations with few or no concrete examples or illustrations.	Thesis is apparent but general or commonplace. Support may be sketchy or occasionally irrelevant. Generalizations are supported with examples, but content may be thin.	Thesis is explicit, appropriate, and well supported. Content is both adequate and appropriate, providing examples and illustrations to support all generalizations.	Thesis is explicit and significant, assertive, objectively worded, and supported with substantial and relevant information. The essay includes a wealth of relevant details, examples, or imagery.
B. ORGANIZATION: Includes paragraph development and arrangement of body paragraphs, as well as coherence (introduction, body, conclusion)	The plan and purpose of the essay are not apparent. It is not developed or is developed with some irrelevancy or redundancy. Paragraphs are incoherent or undeveloped. Transitions are lacking.	The plan of development is apparent but not consistently followed. The writing lacks clarity or is repetitious. The paragraphs are generally effective, but transitions may be weak or mechanical.	The plan of development is clear and consistently followed. The writing is concise and clear, with a minimum of repetition. Paragraphs are generally well-developed and effective, with appropriate transitions.	It is planned logically and progresses in clearly ordered and necessary steps, and developed with originality and attention to proportion and emphasis. Paragraphs are logically and effectively developed with effective transitions.
C. DICTION AND MECHANICS: Includes conventions of grammar, usage, and punctuation, as well as appropriate diction	Often, sentences are not grammatically correct. Vocabulary is elementary, not college level. Words are used incorrectly. Persistent usage, spelling, or punctuation errors exist.	Sentences are generally correct but may lack distinction, creativity, or style. Vocabulary is generally used correctly. Occasional lapses in grammar, punctuation, or spelling exist.	Sentences are correctly constructed and demonstrate variety. The vocabulary is effective and appropriate. Errors in grammar, punctuation, or spelling are rare.	The sentences are skillfully constructed, effective, and varied. Words used are vivid, accurate, and original. The writing is without flaws in grammar or mechanics. A personal style is evident.
D. RESEARCH AND DOCUMENTATION: Includes documentation and incorporation of appropriate college-level sources	Sources are lacking or inappropriate. Information from sources is not adequately incorporated into the body of the essay. Documentation is missing, inadequate, or incorrect.	Sources are adequate, but may be too general. Information is occasionally weakly incorporated or is unconnected to the content of the essay. Documentation is generally correct, but may contain some minor errors.	Sources are generally relevant, authoritative, and appropriate. Information is relevant and is usually incorporated correctly. In-text citations and References or Works Cited page are generally correct.	Sources used are relevant, substantial, and authoritative, demonstrating creativity and scholarly research. Information is introduced and incorporated smoothly and appropriately. Documentation is clear and free of errors.

I, _____ (print your name), hereby
acknowledge that I have received a copy of the syllabus for the above course.
Furthermore, I agree to read and follow the syllabus and to abide by class policies
and procedures. I understand that attending both class and lab meetings regularly,
completing all assigned work, and abiding by class policies is necessary in order to
pass the class, and that failure to do so will adversely affect my grade and may
result in failure for the course.

Signed: _____ Date: ___/___/_____

(To be signed, dated, and returned by the student.)

The following is for my information only. Please answer as fully and accurately as possible.

1. Your preferred name: _____
(If you go by your middle name, prefer *Chris* to *Christopher*, etc.)
2. Previous college-level English courses completed, at NCC or elsewhere.
(Please include semester, instructor, and grade, if possible.)
3. What do you hope to get out of this class?
4. What do you perceive as your strengths/weaknesses as a writer?
5. Are there any personal, professional, or other impediments to your success in this class this semester that I should know about? For example, you are the sole caregiver for a parent, sibling, or child; will be in court this semester; your job schedule is irregular, and so on.
6. Any additional concerns, questions, etc.