

Visions & Revisions:

Irish Literary Revival

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| Class Information | Instructor Information | Office Hours |
| Tuesday/Thursday  8:30 a.m.-9:45 a.m.  Burris #119 | Sarah Bertekap, Ph.D.  she/her  sarah.bertekap@bsu.edu  Elliott B027A  Joshua Myers, Ph.D.  he/him  jmyers3@bsu.edu  Elliot Basement | **Bertekap:** M/W/F 2pm-5pm, Tu 3:30pm-4:30pm  **Myers:** M: 10-12 & 3-4;  W 10-12; Th: 1-4; F 10-12 |

This course will focus on the ways that the Irish Literary Revival at the turn of the twentieth century refashioned and adapted earlier myths, literary forms, characters, and themes of Irish literature and the Irish nation. We will examine how Irish writers selected elements of their country’s past literary traditions and then revised, rewrote, or re-presented those elements as a part of a literary, nation-making project, which unfolded as Ireland itself fought for and achieved independence from the British Empire. We will pay close attention to the ways in which older themes or characters which did not align with Ireland’s twentieth-century, nationalist vision of itself may have been excluded or written out of the mainstream literary tradition. We’ll move between novels, drama, poetry, and prose to practice the methods required for writing literary analysis of these forms. No experience with the Irish language is necessary, yet we will consider Irish-language texts in translation and the impact that has on storytelling and meanings.

Learning Objectives

By the conclusion of this course, you should be able to:

* Demonstrate familiarity with Irish literary works from a range of genres (drama, short story, novel, folktale, poetry, film, etc.) that date from the 12th century through to the 21st.
* Understand the evolving historical context of Ireland transitioning from an English colony to an independent nation as well as the changing status of the Irish language and its position in Irish culture and society. This course will not be an exhaustive history of Ireland, but you will have opportunities and resources to dig deeper into Irish history if you want to.
* Recognize and articulate when Irish writers are writing back to or contesting Irish nationalist and Catholic traditions, norms, and expectations through your own carefully written and argued analysis.
* Use creative methods of composition to represent and highlight the knowledge you have gained in the course while also generating something new (and, hopefully, a little bit fun).

Course Texts

Please have access to these texts throughout the course.

**Written Works:**

* *Acallam na Senórach* (archive.org link on Canvas)
* *Gods and Fighting Men* (archive.org link posted on Canvas)
* *Cathleen Ni Houlihan* (archive.org link posted on Canvas)
* *Grania* (archive.org link posted on Canvas)
* *The Importance of Being Earnest*
* *The Picture of Dorian Gray*
* “The Portrait of Roisin Dhu” (posted on Canvas)
* “The Dead” (in *Dubliners*)
* *The Playboy of the Western World*
* *Emerald Magic* (posted on Canvas)
* *The Tenants of Time* (posted on Canvas)
* *The Wonder* (posted on Canvas)

**Films:**

* *The Wind That Shakes the Barley*
* *Playboy of the Western World*
* *The Wonder*

**Components & Assignments**

The description for your projects are below. We will always update you of any schedule changes with plenty of notice.

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| Class participation (reading quizzes, reflective writing, participation in peer review, class citizenship) | 20% |
| Short close reading paper #1 | 15% |
| Midterm contemporary Ireland research project | 20% |
| Short close reading paper #2 | 15% |
| Final project | 30% |

Classroom Policies

**Polices of Dual Instruction**

1. **Students must cc both instructors on all emails.**
2. Dr. Bertekap will generally teach the Tuesday courses, and Dr. Myers will generally teach the Thursday courses.
   1. Students will respect both professors while recognizing that they have different teaching styles and approaches.
   2. Each professor will grade the smaller assignments from their individual course days (participation, quizzes, etc.). However, Dr. Bertekap and Dr. Myers will consult and confer on the grades for major assignments.

**Grading of Class Participation**

Engagement in our course means being a good citizen to our classroom. You prepare for class by reading thoroughly, respectfully participating in small group activities, and making a solid effort to have your voice heard in full-group discussions. To make the labor of being well-prepared for class more legible to us, we will also have weekly reading quizzes starting week two. These are not meant to trick or confuse you, but rather give you real, tangible credit for the hard work that you are putting into preparing for class and for doing the reading. Some weeks, we may opt for reflective writing instead of a quiz for you to hand in. Quizzes and reflections are meant to help measure your personal class participation in a clear and equitable way. To that end, you will receive quizzes from both instructors periodically – these quizzes may vary in length or style but are developed with the same learning goals in mind. Thus, you will receive grades from each instructor depending on the week.

*There are no make-ups for these short reading quizzes, except for excused absences.*

**Late Work**

If something affects your ability to complete work on time, please let us know so we can talk through our options. Persistently late work means you penalize yourself by losing out on the opportunity to gather feedback on your ideas from peers.

*Late Final Drafts*

If you anticipate handing in your final draft late, you are **required to email us at least 24 hours in advance of the submission date** so that we are informed of the situation and can help you figure out a plan for getting the work done without penalty to your grade. **Failure to email us about late final drafts will result in our deducting 1 step of a letter grade each day it is past due (so, an A paper would automatically become an A minus, then a B plus, etc.).**

*Late First Drafts*

Deadlines for first drafts are tricky since your lack of a draft will impact your ability to benefit from peer reviews in class. **Because of this, late first drafts will reduce your grade on the final draft by 1 step of a letter grade (so, an A paper would automatically become an A minus).** **If you fail to submit a first draft, your grade on the final draft will be dropped two steps of a letter grade (so, an A paper would become a B+).**

If you are going to be late in submitting a first draft (which you should avoid as much as you can!), **please email us at least 24 hours before class** so that we can instruct you on how to proceed with participating with peer review. Just because you don’t have a draft to share in peer review does not mean that you can’t help others with their work and learn from the workshopping experience itself. **You can still get participation credit for doing peer review even if you are missing your own draft or only have an incomplete draft to be reviewed.**

**Academic Dishonesty**

You are responsible for the integrity of your work, and you must produce work that is

academically honest. This means that all your coursework must be your own and must be created specifically for this course. Failing to maintain the integrity of your work can have serious consequences. Examples of academic dishonesty include, but are not limited to, the following: submitting someone else’s paper, including papers you obtain online, as your own writing; and, attempting to take credit for someone else’s (or an AI’s) words or ideas without properly citing them. If you are even remotely uncertain about whether or not any part of your work is academically honest, please contact us for assistance. Also, please refer to the student handbook for additional information, especially the quoted portions below:

* *Plagiarism: representing as one’s own work any material obtained on the Internet (such as term papers, articles, etc.). When Internet sources are used in student work, the author, publisher and website must be identified. (See policy on Academic Dishonesty in the student handbook.)*

* *Students are prohibited from using any electronic device to capture, record, and/or transmit test, quiz, exam, or other class information or any other information in a manner constituting fraud, theft, cheating, or academic dishonesty and students are prohibited from using electronic devices to receive such information.*

* *Plagiarism or violations of procedures prescribed to protect the integrity of an assignment, such as: a. Submitting an assignment purporting to be one’s original work, which has been wholly or partially created by another person; b. Presenting as one’s own work ideas, representations, or words of another person without customary and proper acknowledgment of sources; c. Submitting as new work, without the faculty member’s prior consent or knowledge, one’s own work which has been previously presented for another class elsewhere; d. Knowingly permitting one’s work to be submitted by another person as if it were the submitter’s original work; e. Cooperation with another person in academic dishonesty, either directly or indirectly, as an intermediary agent or broker; f. Knowingly destroying or altering another’s work, whether in written or digital form, computer files, artwork, or other format; g. Aiding, abetting, or attempting to commit an act or action that constitutes academic dishonesty.*

**Use of AI and LLM Technology**

*Humanities Division Statement*

The Humanities Division recognizes that artificial intelligence (AI) provides some exciting new tools for academic work. However, AI also poses significant dangers for academic integrity. Passing off as your own any research, words, or ideas which you did not create is plagiarism. That is always the case whether the source is print, internet content, or generated by AI. It is vital to read the policies your individual humanities instructors have regarding AI, and ask them any questions you may have about the use of AI in their course.

*Instructor Statement*

The purpose of this course is to deepen the skills, habits, and knowledge that AI chatbots offer convenient shortcuts through. In the process of generating writing for you, AI typically erases character and identity from the voice of your writing and pulls from uncredited, uncompensated sources of information. **Under no circumstances should you use AI this semester to create writing that you claim as your own.** If you have any questions about this, we are happy to chat with you about what we mean and what our expectations are.

**Attendance**

It is the policy of the Indiana Academy that any absence from class is unexcused, except for illness, death in the family, college or school-related activities, and extenuating circumstances. When a student is absent from a class, the instructor reports the student absence to the Faculty Attendance Coordinator in the Office of Academic Affairs. Unless the absence is excused by a school official, it is considered unexcused. The decision as to whether an absence is excused is not determined by the instructor. Four or more unexcused absences in any particular class that a student takes will lead to academic and residential consequences to be determined by the Office of Academic Affairs and the Office of Residential Life that may include detention, residential groundings, parent/principal conference, among others.

**Wireless Device Policy**

We will often do in-class writing as well as participation in collaborative documents, slides, and Padlet posts. Because of this, we encourage you to bring a laptop or tablet daily along with a notebook and pen/pencil. However, please do not take out your devices until the instructor gives permission (we sometimes will, but not always). For example, electronic devices will not be permitted during films or discussion of print materials, but they will be permitted when needed – we will let you know. If there is any unauthorized computer usage *(anything* non-class related) you will lose participation points and, if the instructor deems appropriate, you will be marked as “inappropriate computer usage” in the attendance records, which equates to an absence.

**Your phone should remain silenced and out of sight throughout class.** **If your phone is visible or observed, you will lose participation points.** Our course requires *responsible and respectful* use of technology. All students are subject to the Academy’s policy below:

Pursuant to Indiana Code 20-26-5-40.7, The Indiana Academy for Science, Mathematics and Humanities prohibits student use of wireless communication devices for non- instructional purposes in the classroom. As such, any and all portable wireless devices, that have the capability to provide voice, messaging, or other data communication between two or more parties, must only be used for academic purposes directly tied to the classroom activity or related educational task. Exceptions to this wireless device policy are eligible through academic accommodations, individualized education programs, or with instructor approval permitting the use of a wireless device for justification related to health, safety, and/or well-being.

The improper use of a wireless device in an active classroom setting is subject to disciplinary action including but not limited to; a verbal warning, temporary seizure of said device by a school official, an unexcused absence for the class in question, written communication to parent/guardian, among other elevated consequences for repeated improper use.

**Multilingual Scholarship**

This classroom is a multilingual and translingual space, and we speak and write across languages. We encourage you to speak to us about any concerns you have with language use (reading, speaking, and/or writing) in this course, and we ask that you be respectful of your peers and their ways of communicating in this multilingual space.

**Mutual Respect & Classroom Environment**

Throughout the semester, we will read texts and engage with media that introduce complex, diverse, and sometimes controversial subjects. We want this class to be a space in which we all feel safe and comfortable to share our thoughts, ideas, and opinions. Each of you should regularly remind yourself that your thoughts and ideas are important and valuable. We must consider that each one of us comes into the classroom with our own histories, experiences, identities, values, etc. and each one of us deserves respect, care, and thoughtfulness in listening and communicating our ideas in a shared space. We will never ask you to change your mind, but we will expect your mind to remain open in this course. That being said, we will not tolerate disrespectful or inappropriate comments in this classroom, and those students found to be making such remarks will be asked to leave immediately and will forego participation for that day. We will also issue warnings before we discuss sensitive topics. If you need to leave the room during an upsetting conversation, please let us now so that we can help connect you with the support you need.

**Inclusive Excellence**

Ball State University aspires to be a university that attracts and retains a diverse faculty, staff and student body. We are committed to ensuring that all members of the community are welcome through valuing the various experiences and worldviews represented at Ball State and among those we serve. We promote a culture of respect and civil discourse as expressed in our Beneficence Pledge. As a reflection of Ball State’s commitment to respect, civil discourse, and the Beneficence Pledge, Inclusive Excellence at the Indiana Academy emerges as one of the priorities of our living and learning community. We strive to exist together respectfully and compassionately, creating an environment where every member can thrive. Unfortunately, there might be occasions when something occurs that disrupts our progress toward meeting these objectives. In this case, we encourage any member of the Academy community to file a Campus Climate Report (CCR) <https://bsu.qualtrics.com/jfe/form/SV_6mbRbL5acAntUTI>. All reports will be taken seriously, and appropriate responses will be carried out by Academy administration.

**Literature Note**

Important literature is often about the deepest and most difficult struggles of humans to live authentically in a complex world. Through the thoughts and experiences of literary characters, we can examine and evaluate our personal responses to life’s mysteries, complexities, disappointments, and joys. In addition, we begin to understand how a writer, in his or her own struggle to experience creatively, has responded to the social, political, and artistic environment of their times. The English Department at the Academy selects reading material that reflects these human struggles, has endured the test of time, and has earned a respected place in the universe of letters. The instructors will often include recently published poems, stories, and articles that reflect the diversity of contemporary cultures and experiences. **If, because of the powerful nature of the reading experience, you are unable to read and study a** s**pecific text with reasonable analytic objectivity, please confer with your instructor.** Alternative texts are available.