

Irish Studies: Literature and Revolution in Ireland 1890-1937

7.1 Module Overview									
Module Number		Module Title	Irish Studies: Literature and Revolution in Ireland, 1890-1937						
Stage of Principal Programme			2	Semester	2	Duration. <i>(Weeks F/T)</i>	12	ECTS	5
Mandatory / Elective (M/E)	E	Hours of Learner Effort / Week	2.3						
Analysis of required hours of learning effort									
Teaching and Learning Modalities					✓if relevant to this module	Approx. proportion of total (hours)			
Contact Hours									
In person face-to-face					✓	28			
Synchronous									
Indirect/Non-Contact Hours									
Asynchronous									
Work Based									
Other:									
<ul style="list-style-type: none"> Independent self- direct reading 					✓	72			
<ul style="list-style-type: none"> Research, preparation and completion of assessment 					✓	25			
Total						125			

Pre-Requisite Module, if any. Module # and Title	N/A	
Co-Requisite Module, if any. Module # and Title	N/A	
Maximum number of learners per instance of the module	120	
Specification of the qualifications (academic, pedagogical and professional/occupational) and experience required of staff working in this module.		
Role e.g., Tutor, Mentor, Lecturer, Research Supervisor, etc.	Qualifications & experience required	Staff - Learner Ratio X:Y
Lecturer	A minimum level 9 qualification in English Literature or closely cognate area	1:120
Tutor	A minimum level 9 qualification in English Literature or closely cognate area	1:20

Assessment Techniques – percentage contribution				
Continuous Assessment	100%	Proctored Exam – in person		Practical Skills Based
Project		Proctored Exam – online		Work Based
Capstone (Y/N)?	N	If Yes, describe		

7.2 Minimum Intended Module Learning Outcomes (MIMLOs)	
MIMLO On completion of this module a learner will be able to:	Related MIPLO #
1. Analyse prescribed works of creative and non-fictional literature with reference to contemporary social and political developments, and relevant literary/ political theories, concepts, and methods of analysis.	1, 2, 3
2. Analyse the particular achievements of Irish dramatists in this period, and identify ways in which their work, and theatre in general, was implicated in contemporary political developments.	2, 3, 4
3. Demonstrate knowledge of how literary/cultural activities and revolutionary politics inter-fused with each other in the period with reference to the general population/lesser-known writers and political activists (particularly in South-East Leinster).	2, 3, 5
4. Demonstrate an ability to communicate knowledge of the period (in oral and written form) and its literature, to respond to constructive criticism, and to reflect on learning, through verbal, written, and digital means.	5, 7, 8

7.3 Indicative Module Content, Organisation and Structure
<p>This module traces the development of political, social and literary affairs in Ireland in the late-nineteenth and early-twentieth centuries. It aims to develop in learners a critically-informed and imaginative response to the study of Irish life in this period, as well as an understanding of the complex inter-relations between literature, drama, and revolutionary politics that existed in these years.</p> <p>Introductory classes offer an historical overview of the ‘problematics’ of Irish national identity with reference to determinants such as race, religion, history, language, and geography. This is followed by a consideration of concept of revolution, which is linked to a discussion of republican and nationalist politics in Ireland in the period 1890-1837.</p> <p>The next section of the module focuses on the complex of social, cultural and political factors in post-famine that led to the emergence of the Revival in the 1890s. The key developments in the period 1892-1913 are then studied with reference to a range of works by authors such as Douglas Hyde, George Russell (Æ), W.B. Yeats, Augusta Gregory, Constance Markievicz, J.M. Synge, James Joyce, and G.B. Shaw.</p> <p>The subsequent section of the module focuses on the decade 1913-23, and examines a range of contemporary creative and non-fictional writings with reference to developments and inter-relations between the three main socio-political movements of the period: the nationalist, Labour, and women’s movements. This section will consider work by individual writers and political figures such as Roger Casement, Patrick Pearse, James Connolly, Maud Gonne, Constance Markievicz, Francis Ledwidge, Hannah Sheehy Skeffington, and W.B. Yeats, as well as lesser-known writers and activists.</p> <p>The final part of the module focuses on Irish affairs in the post-revolutionary period up to 1937, and examines creative and non-fictional writings by authors such as W.B. Yeats, Constance Markievicz, Seán O’Casey, Daniel Corkery, Frank O’Connor, and Dorothy Macardle.</p>

7.4 Work-based learning and practice-placement (if applicable)
N/A

7.5 Specific module resources required (if applicable)
N/A

7.6 Application of programme teaching, learning and assessment strategies to this module

This module is taught through 24 (50-minute) lectures and 4 (fortnightly) tutorials. The teaching methods employed involve detailed analysis and discussion of the prescribed literature and drama, and the historico-political contexts in which those writings emerged. Where possible video-recordings, documentaries, and performances of prescribed works will be utilised. Learners will also be encouraged to conduct research into relevant writers, activities, and/or organisations of their own choosing. Tutorials will function as discussion-groups which afford learners the opportunity to raise their own questions and thoughts concerning the prescribed course-work. (Learners will be asked to come to tutorials with 1/2 questions or observations, to help facilitate these discussions.)

The prescribed drama for this module will include attendance at performances in the G.B. Shaw Theatre (and screenings of film-adaptations) when that drama is relevant to the module. Relatedly, where possible, seminars with directors and actors involved in these productions relevant will be arranged.)

Moodle will be used as the primary means of providing learners with information concerning the aims and objectives of the module, assessments, and the content of individual lectures and tutorials. Moodle will also be used to provide learners with access to relevant video recordings, documentaries, online essay, journal, and newspaper resources, and useful websites.

There is no proctored exam for this module. Learner-work is assessed through a variety of continuous assessments: In-class Quizzes (10%); Essay Assignment (60%); Presentation (20%); Oral Defence (10%)

7.7 Summative Assessment Strategy for this module

MIMLOs	Technique(s)	Weighting
1	In-Class Quizzes: Multiple choice/short answer quizzes which take place towards the end of lectures, and which contain questions relevant to issues raised during that class.	10% (Each quiz is weighted at 2% of the total mark for the module. i.e. Only the top five results count towards the learner's final mark.)
2, 3, 4	Essay Assignment: A 1750-2000 word essay on one or more of the prescribed dramas	60%
3, 4	Presentation: A short (7-10 min) presentation (including Q & A) to the course lecturer (i.e. not before the class) on a topic relevant to literary/cultural and revolutionary activities in the period	20%
3, 4	Oral Defence: A 5-10 minute meeting between individual learners and the course lecturer during which the learner is asked 1- 2 questions relating to key themes and issues addressed during lectures, as well as 1-2 questions about ideas the learner has raised in their essay-submission for this module.	10%

7.8 Sample Assessment Materials

In-Class Quizzes:

Each quiz contain 5 multiple-choice, True or False, multiple-choice, and short-answer type questions based on material covered in that same class.

Essay Assignment:

A 1500-2000 word essay on one of more of the prescribed works of drama.

Sample essay-titles:

- a. "In the theatre the mob becomes a people." (Victor Hugo/W.B. Yeats)

Supporting your analysis by reference to **one or more** of the plays we have studied on this course, outline and discuss some of the most important ways in which theatre and revolutionary politics interacted with each other in Ireland in the period 1899-1916.

- b. “Locked into confrontation with Britain and contestation over the motherland, Irish literature and Irish history have created males as national subjects, women as a site of contestation.” (C.L. Innes)

Analyse the representation of women (and/or the concept of womanhood) in **at least two** of the plays we have studied on this course. (In your answer you may also wish to discuss women’s involvement in political-theatre in Ireland during the late-nineteenth and early-twentieth centuries.)

Short Presentation:

Sample Presentation topic:

Offer a presentation on the following topic:

Outline and discuss the contribution made by a writer, artist, political activist, or a social, political, or cultural organisation of your choosing to cultural and/or political discourse in Ireland during the period of the revolution. (This individual or organisation must be agreed in advance with the course-lecturer.)

Oral Defence:

A 5-10 minute meeting between individual learners and the course lecturer during which the learner is asked 1- 2 questions relating to key themes and issues addressed during lectures, as well as 1-2 questions about ideas the learner has raised in their essay-submission for this module.

Sample Questions:

1. To what extent do you think the women’s movement in Ireland and the nationalist-republican struggle proved compatible with each other in the period of the Irish revolution?
2. In your essay you contend that Shaw’s play, *John Bull’s Other Island* is the only objective and dispassionate treatment of contemporary Irish life at the start of the twentieth-century. In what ways can Shaw’s play be called objective and/or dispassionate?

Marking of assessments will be in line with the Marking Assessment Guidelines as outlined in Section 3.3 of the College’s [Regulations in Relation to Assessment and Standards](#) unless otherwise indicated.

7.9 Indicative reading lists and other information resources

Indicative Core Reading:

Harrington, John P. (ed), *Modern Irish Drama* (New York: W.W. Norton, 1991)

Regan, Stephen (ed), *Irish Writing- An Anthology of Irish Literature in English 1789-1939* (Oxford: Oxford U.P., 2008)

Indicative Critical Reading

Bourke, Angela (gen. ed), *The Field Day Anthology of Irish Writing: Irish Women’s Writing and Traditions* Vols IV and V (Cork: Cork U.P., 2002)

Deane, Seamus, (gen. ed), *The Field Day Anthology of Irish Writing* Vols I-III (Derry: Field Day Publications, 1991-2002)

Honohan, Iseult (ed), *Republicanism in Ireland: Confronting Theory and Practice* (Manchester: Manchester U.P., 2008)

Hutchinson, John, *Modern Nationalism* (London: Fontana Press, 1994)

Kelleher, Margaret, and O’Leary, Philip (eds), *The Cambridge History of Irish Literature – Volume II: 1890-2000* (Cambridge: Cambridge U.P., 2006)

Kiberd, Declan, *Inventing Ireland – The Literature of the Modern Nation* (London: Vintage, 1996)

----- and P.J. Matthews (eds), *A Handbook of the Irish Revival* (South Bend, IN: Notre Dame University Press, 2016)

Mallory, J.P., *The Origins of the Irish* (London: Thames and Hudson, 2013)

Mitchell, Arthur, *Revolutionary Government in Ireland: Dáil Éireann 1919-22* (Dublin: Gill and MacMillan, 1995)

Morash, Christopher, *A History of the Irish Theatre 1601-2000* (Cambridge: Cambridge U.P., 2002)

Ward, Margaret, *Unmanageable Revolutionaries – Women and Irish Nationalism* (London: Pluto, 1989)

Useful Websites:

<https://celt.ucc.ie/>

<https://www.nli.ie/>

<http://centenaries.ucd.ie/>

Other Resources

Carlow College P. J. Brophy Library

G. B. Shaw Theatre (Carlow)

ejournals.ebsco.com

www.jstor.org

Lecture notes

Moodle

Quercus

PowerPoint