

Hacettepe University
Faculty of Letters
Department of English Language and Literature

Syllabus

Name of the Course: İKA 630 Irish Drama
Instructor: Prof. Dr. A. Deniz Bozer
Year and Semestre: Spring, 2016-2017
Class Schedule: Wednesday, 13.00-16.50
Room: Seminar Room
Office Hours: After class or by appointment

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Aim: This course introduces students to representations of the Republic of Ireland and Northern Ireland in drama from a cultural and literary perspective. The plays will span a period from the late 19th century to the present. The course aims at enabling the students to acquire the knowledge to recognise and evaluate the Irish dramatic tradition from its early beginnings to the present and to deepen their understanding of representative plays, depicting Ireland and Irish issues, while relating them to their historical, political and cultural background. Students will also study a number of critical articles and books dealing directly with Irish drama in order to develop a critical approach towards Irish drama while comparing and contrasting the plays that will be studied.

Course Outline:

Week I. 15 Feb., General Introduction

Week II. 22 Feb., Ireland. Dept. of Foreign Affairs. *Facts about Ireland*, 1995.

Bottigheimer, Karl S. *Ireland and the Irish : A Short History*, 1982.

Roche, Anthony. *The Irish Dramatic Revival 1899-1939*, 2015.

Scally, Robert James. *End of Hidden Ireland : Rebellion, Famine, and Emigration*, 1995.

Bew, Paul. *Northern Ireland : A Chronology of the Troubles, 1968-1993*, 1993.

Fay, Gerard. *The Abbey Theatre: Cradle of Genius*, 1958.

Murphy, James H. *Ireland : A Social, Cultural and Literary History, 1791-1891*, 2003.

Week III. 1 March, William Butler Yeats: *The Countess Cathleen* (1892)

The King's Threshold (1904)

Bozer, A. Deniz. "Artistic Freedom Challenged by Political Oppression in W. B. Yeats's *The King's Threshold*." One Day, W. B. Yeats. Ed. Burçin Erol. Ankara: Bizim Büro, 2014. 19-36.

Deirdre (1907)

Week IV. 8 March, George Bernard Shaw: *John Bull's Other Island* (1904)

Murray, Christopher. *Twentieth-century Irish Drama : Mirror up to Nation*, 1997.

Moynahan, Julian. *Anglo-Irish : The Literary Imagination in a Hyphenated Culture*, 1995.

Week V. 15 March, Lady Gregory: *Spreading the News* (1904)

John Millington Synge: *The Playboy of the Western World* (1907)

Genet, Jacqueline. *Rural Ireland, Real Ireland?*, 1996.

Week VI. 22 March, Sean O'Casey: *The Shadow of a Gunman* (1923)

Juno and the Paycock (1924)

Week VII. 29 March, Brendan Behan: *The Quare Fellow* (1954)

The Hostage (1958)

Week VIII. 5 Apr., Samuel Beckett: *Happy Days* (1961)

Not I (1972)

Bozer, A. Deniz. "NOT I: An Existentialist Statement on the Human Condition." Burçin Erol, ed. *One Day, Samuel Beckett*. Ankara: Bizim, 2014. 23-37.

Week IX. 12 Apr., Tom Murphy: *Famine* (1977)

O Gráda, Cormac. *The Great Irish Famine*, 1989.

Williams, Leslie. *Daniel O'Connell., The British Press, and the Irish Famine : Killing Remarks*, 2003.

Mulrooney, Margaret M., *Fleeing the Famine : North America and Irish Refugees, 1845-1851*

Week X. 19 Apr., Brian Friel: *Translations* (1980)

Frank McGuinness: *Observe the Sons of Ulster Marching towards the Somme* (1985)

Orr, Philip. *The Road to the Somme : Men of the Ulster Division Tell Their Story*, 1987.

Week XI. 26 Apr., Anne Devlin: *After Easter* (1994)

Kautt, William H. *The Anglo-Irish War, 1916-1921*, 1999.

Hart, Peter. *The I.R.A. at War, 1916-1923*, 2003.

Week XII. 3 May, Martin McDonagh: *The Beauty Queen of Leenane* (1996)

Conor McPherson: *The Weir* (1997)

Week XIII. 10 May, Enda Walsh: *Disco Pigs* (1996)

Week XIV. 17 May, Marina Carr: *By the Bog of Cats* (1998)

Martin McDonagh: *The Pillowman* (2003)

Compulsory Reading List :

Bolger, Dermot, ed. *Druids, Dudes and Beauty Queens: The Changing Face of Irish Theatre*, 2001.

Brown, Terence. *Ireland: A Social and Cultural History*, 1985

Etherton, Michael. *Contemporary Irish Dramatists*, 1989

Fitzsimmons, Christopher. *The Irish Theatre*, 1983

Greene, Nicholas. *The Politics of Irish Drama: Plays in Context from Boucicault to Friel*, 1999.

Lonergan, Patrick. *Theatre and Globalization : Irish Drama in the Celtic Tiger Era*, 2009.

Murray, Christopher. *Twentieth Century Irish Drama*, 2000.

Roche, Anthony. *Contemporary Irish Drama: From Beckett to McGuinness*, 1995

Sternlicht, Sanford V. *A Reader's Guide to Modern Irish Drama*, 1998.

Watt, Stephen, et al., eds. *A Century of Irish Drama: Widening the Stage*, 2001.

Method of Instruction:

Reading material will be assigned prior to each class meeting and then presented and discussed in class. The course will be conducted through seminars, lecturing, class discussions, and occasional pair/group work.

Requirements:

- Attendance is obligatory; failure to attend more than 3 classes will result in F1.
- It is essential that students come prepared to class having read the plays and relevant secondary material, put questions to the seminar speaker, and participate in class discussions. Speakers are expected to come to class with a hard copy in hand.
- For reasons of academic integrity all written work must represent the students' own ideas, observations, and arguments, except when clearly cited and credited to another writer.

Assessment:

On the day of their presentations, students are expected to present 2 formal papers supporting their argument with relevant theoretical work. No less than 10 pages (exc. the Works Cited) and with 1.50 line spacing, papers must reflect extensive research, thorough analysis, ample illustration from the plays, a sound argument, and a strong conclusion. Students are also expected to present and hand in on the day of presentation 2 informal papers introducing the ideas discussed in 2 assigned secondary sources.

Absence on the day of the paper presentation will lead to an F3 for that particular work. Plagiarism will not be tolerated and result in an F3. In the grading of all written and oral work 25% will be taken off for English mistakes.

2 Formal papers: 30% (15% each)

2 Informal papers: 15 % (7.50 % each)

Participation in Class Discussions: 10%

In-class Final Exam: 45%

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