

Irish Literature and Culture Thematic Unit

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11th Grade

Honors English



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Rationale:

The merits of a thematic unit are discussed by Smagorinsky (2008), where he says “A conceptual unit...involves students in a conversation that deepens as they progress through the texts, activities, and discussions. This...will...help them come to better personal understanding of the topic and their related experiences” (p. 112). By carefully selecting texts that on which to base our lessons for the unit, we may not only expose students to a cross-section of literature that will be of value to them in their future academic pursuits, we can reinforce universal concepts and themes that transcend the literary world and that are significant to students’ understanding of the human condition over time. This is not to say that we merely seek to inculcate the importance of historical perspective in students’ minds. Rather, we are able to address not only different treatments of a theme across temporal and cultural lines, but we may illustrate the significance of a multi-faceted approach to literature and to concepts in general.

Alterity is a concept that has long been stressed—sometimes at the expense of substance—in academia. Often, it is an idea that gives instructors a rationale for denigrating the traditional Western canon solely on the basis of its primarily British and American origins, rather than its merits. The result of this is that the study of great works gets subsumed by race-baiting politics. While it is desirable to expose students to aspects of a number of different cultures, the underlying criteria should be the caliber of the work at hand, regardless of its ethnic background.

Thomas Cahill (1996) says that “The word ‘Irish’ is seldom coupled with the word ‘civilization’” (p.3). Regrettably, it is not often coupled with the phrase ‘literature

curriculum’. This seems a rather daunting concept for which to account, as the Irish literary tradition predates Christianity by hundreds of years, and in more relatively recent times, has been shaped and refined by the seemingly interminable bloody conflicts that have plagued the island for time immemorial. Moreover, that the opportunity that the artistic and literary traditions of the Emerald Isle afford us in the way of teaching a multicultural unit is often neglected is a surprising and somewhat disheartening fact. Although it is now commonplace to lump European cultures under the single banner of ‘white Western culture’, this is a misguided—if not outright dishonest—methodology. Indeed, one would be hard-pressed to define French culture as indistinguishable from that of Germany, or that of Norway as well-nigh the same as that of Italy. The different countries have had experiences and cultural shifts that are both similar and completely distinct.

Traditions in terms of art, music, science, literature, etc. vary greatly from country to country on the European continent. Moreover, the historical and cultural developments of Great Britain are certainly linked with those of Ireland, but they are far from a single, ghestalt, Caucasian entity. James Joyce (1907) pointed out that “The members of the (Gaelic) League correspond in Irish and...this language is Eastern in origin and has been identified by many philologists with the ancient language of the Phoenicians, the discoverers, according to historians, of commerce and navigation...this adventurous people established a civilization in Ireland...before the first Greek historian took up his quill” (p. 110). Even notwithstanding these considerations, we are clearly well-justified in engaging students in a cultural as well as literary exploration of the Emerald Isle.

At the outset of this unit, it is my aim to give students an overview of what will be covered. It will be necessary to familiarize them with names and dates, and to give them an overall timeline so that they will not be plunging into (relatively) uncharted waters unprepared.

Throughout this unit, students will be expected to take copious notes and to use them meticulously for test preparation and for work on their papers. They will be strongly advised that test questions, of which there will not be many in each case, will largely be drawn from lecture notes. Each Monday, students will turn in their notes from the previous week in legible format, or typed, to receive a quiz grade, and will have them back the next day. As engagement during class is important, students will be compelled to take this aspect of the class seriously and will not be permitted to turn in late notes, except in extenuating circumstances.

Over the course of the first two weeks, we will cover the epic *Tain Bo Cuailnge* (The Cattle Raid of Cooley). The general day-to-day routine will be a review of the previous nights' reading followed by a discussion of pertinent themes, motifs, symbols, characters, etc. Supplementary materials will include a playing of the Dropkick Murphys' version of the traditional *Rocky Road to Dublin*, juxtaposed with a clip from the 2009 *Sherlock Holmes* movie featuring a rendition of the original version of the song. Additionally, students will be shown the graphic series *Cu'Chulainn: The Epic of the Hound of Ulster*, in the hopes of making the character more appealing and the story on which it is based more engaging. A writing exercise, to reinforce engagement with characterization, will also be included, wherein students will select a major or minor character from *The Tain* and compose a journal entry demonstrating their understanding

of the themes and plot of the main story. An essay exam will be given on the Monday following completion and review of the text at the end of the previous week.

Week 3 will focus on Irish horror stories. We will be covering Oscar Wilde's *The Canterville Ghost*, William Carleton's *The Legend of Finn M'Coul*, and the traditional *Teig O'Kane and the Corpse*. The treatment of morality within the stories will be discussed, as will cultural clashes and stereotypes, particularly within Wilde's story. During the week, students will also have the opportunity to earn extra credit by composing a 'short-short' (3+/- pages) in the style of those we have been examining. At the end of the week, students will view a portion of the BBC documentary *The Celts*, with the aim of solidifying their general knowledge of Irish mythology and history.

Week 4 will take us more into the present time—or recent past, at any rate—with a look at the life and poetry of William Butler Yeats. Students will have read the biography in their anthologies by the beginning of class on Monday, and be prepared for a short quiz, just to 'keep them honest', so to speak. The poems we will be reading and discussing are: *Lake Isle of Innisfree*, *Who Goes With Fergus?*, *Adam's Curse*, *Easter 1916*, *The Fascination of What's Difficult*, *In Memory of Robert Gregory*, *The Second Coming*, *Leda and the Swan*, and *the Circus Animals Desertion*. We will cover 2-3 poems per class period, according to the diaphanous ratio of depth of thought to efficiency of time management. Themes such as the transformative effects of war upon a culture, self-examination, internal struggle, and historical/mythological references in the Modern era will be discussed. Students will also read a copy of the open letter from the I.R.A. which appeared in *An Phoblacht*, demanding home rule for Ireland independent of Great Britain. At the end of the week, we will review for the Yeats essay test and go over

guidelines for the final papers for the unit. Students will, once again, have 40 minutes in which to answer 3-4 short essay questions, after which we will briefly discuss the next week's material.

Week 5 will present us with the daunting—but certainly not impossible—task of gaining perspective on the works of James Joyce, with respect to the Ireland of his time, by studying five short stories from *Dubliners*. *Araby*, *Eveline*, *The Sisters*, *Ivy Day in the Committee Room*, and *The Dead* will be covered. Joyce's treatment of religion, Irish nationalism, Charles Stuart Parnell, alienation, and personal struggle will be considered. During the course of the week, students will turn in their paper outlines, which they will get back the next day in order to begin work on a rough draft.

On day one of week 6, students will engage in the first half of an alternative assesment, in the form of a Socratic circle on James Joyce's work, with particular emphasis on *The Dead*. The second half will be on Thursday, wherein literature circles on the whole of the unit will take place. Students will be evaluated in both cases on the frequency and depth of their responses, and the degree to which they demonstrate engagement with the respective works. The two alternative assessment grades will be averaged together to arrive at their third full test grade. Most of the final week of the unit will be devoted to working on papers, peer editing, and wrapping up the unit. On the final day, papers will be turned in. We will discuss the papers, the works that have been covered, and any other questions or concerns that may arise.

Goals and Objectives:**Goals:**

1. Students will cultivate an understanding of Irish culture and the ways in which Irish literature is influenced by cultural and historical events.
2. Students will gain a perspective on multiculturalism that does not separate people by race.
3. Students will think critically about common themes in different works by different authors.

Objectives:

1. SWBAT explain how historical events are reflected in the literature of Ireland.
2. SWBAT compare the different ways in which different authors treat a common theme.
3. SWBAT discuss the theme of alienation in the works of Irish authors and how it relates to the time and place in which they lived.

Unit Outline:**Day 1 (Mon.)**

Itinerary: Introduction to Irish Literature/ Unit Overview (25 mins)

Overview of Tain Bo Cuailnge (10 mins)

Overview of major characters (5-10 mins)

HW: Read The Tain p. 53-75

Day 2 (Tue.)

Itinerary: Discussion of reading (25 mins)

Review of concepts (10 mins)

Sherlock Holmes clip (5 mins)

Dropkick Murphys Rocky Road to Dublin (5 mins)

Questions (5 mins)

HW: Read The Tain p. 76-100

Day 3 (Wed.)

Itinerary: Discussion of Reading (25 mins)

Review of concepts (5-10 mins)

Video: The Decembrists 'The Tain' (7 minutes)

Cuchulainn comic (5 mins)

Questions (3-8 mins)

HW: Read The Tain 100-125, Bring in myth stories Thursday

Day 4 (Thu.)

Itinerary: Discussion of Reading (25 mins)

Sharing of mythological stories (20-25 mins)

HW: Read The Tain 125-137

Day 5 (Fri.)

Itinerary: Discussion of Reading (20 mins)

PBS Video Nature: Ireland pt. 1 (30 mins)

HW: Read The Tain 137-167, make notes legible

Day 6 (Mon.)

Itinerary: Discussion of Reading (30 mins)

Writing Prompt: Major/minor character journal entry (20 mins)

Turnin notes for grading

HW: Read The Tain 168-188

Day 7 (Tue.)

Itinerary: Discussion of Reading (30 mins)

PBS Video Nature: Ireland pt. 2 (20 mins)

HW: Read The Tain 188-206

Day 8 (Wed.)

Itinerary: Discussion of Reading (25 mins)

Group work on Writing prompt (25 mins)

HW: Read The Tain 206-230, Work on Writing prompt independently

Day 9 (Thu.)

Itinerary: Discussion of Reading (25 mins)

Begin review for test (25 mins)

HW: Finish The Tain

Day 10 (Fri.)

Itinerary: Discussion of Reading (15 mins)

Review for test (20 mins)

Group review for test (15 mins)

Turn in writing prompt final draft

HW: STUDY!!

Day 11 (Mon.)

Itinerary: Tain Test (As much of 50 mins as needed)

Turn in notes for grading

HW: Read The Canterville Ghost

Day 12 (Tue.)

Itinerary: Overview of Irish Horror/Myth (25 mins)

Discuss The Canterville Ghost (25 mins)

HW: Read Teig O’Kane and the Corpse

Day 13 (Wed.)

Itinerary: Discuss Teig O’Kane and the Corpse (25 mins)

The Celts BBC Documentary pt. 1 (25 mins)

HW: Read The Legend of Finn M’Coul

Day 14 (Thu.)

Itinerary: Discuss The Legend of Finn M’Coul (25 mins)

The Celts BBC Documentary pt. 2 (25 mins)

HW: Read Yeats bio

Day 15 (Fri.)

Itinerary: The Celts BBC Documentary pt. 3 (50 mins)

HW: Read Lake Isle of Innisfree, Who Goes With Fergus

Day 16 (Mon.)

Itinerary: Yeats quiz (10 mins)

Discuss Lake Isle, Fergus (20 mins)

IRA Letter/Easter Rising/Maude Gonne (20 mins)

HW: Read Adam’s Curse, Easter 1916, The Fascination of What’s Difficult

Day 17 (Tue.)

Itinerary: Adam’s Curse (15 mins)

Easter 1916 (15 mins)

The Fascination of What's Difficult (10-15 mins)

Recap (5-10 mins)

HW: Read In Memory of Robert Gregory

Day 18 (Wed.)

Itinerary: Lecture on Robert and Lady Gregory (20 mins)

In Memory of Robert Gregory (10-15 mins)

Discuss handouts for papers (15-20 mins)

HW: The Second Coming, Leda and the Swan, The Circus Animals Desertion

Day 19 (Thu.)

Itinerary: The Second Coming, Leda & The Swan, Circus Animals (40 mins)

Recap/Questions (10 mins)

HW: Consider ideas for papers

Day 20 (Fri.)

Itinerary: Review for test (25 mins)

Meetings for papers (25 mins)

HW: STUDY!!

Day 21 (Mon.)

Itinerary: Yeats test

Turn in notes for grading

HW: Read Dubliners Intro and Chronology

Day 22 (Tue.)

Itinerary: Overview of Joyce's life and works (30 mins)

Discussion of Joyce in relation to other authors (20 mins)

HW: Araby, The Sisters

Day 23 (Wed.)

Itinerary: Araby (15 mins)

The Sisters (15 mins)

Discuss papers (20 mins)

HW: Eveline, Ivy Day in the Committee Room, Finish outline for paper

Day 24 (Thu.)

Itinerary: Eveline (20 mins)

Ivy Day in the Committee Room (20 mins)

Turn in outlines, Q/A 10 mins

HW: Begin Reading The Dead

Day 25 (Fri.)

Itinerary: Small group work on rough drafts (20 mins)

Discuss The Dead (20 mins)

Go over guidelines for Socratic Circle (10 mins)

Day 26 (Mon.)

Itinerary: Socratic circle evaluation (20 mins)

Conceptual review (15 mins)

Confer on papers (15 mins)

HW: Rough draft of paper

Day 27 (Tue.)

Itinerary: Check in rough draft of paper (5 mins)

Peer editing/revising (20 mins)

Questions/Conferences on papers (15 mins)

Go over Lit. Circle guidelines (10 mins)

HW: Work on papers, review unit stories

Day 28 (Wed.)

Itinerary: Work on papers (50 mins)

HW: Work on papers

Day 29 (Thu.)

Itinerary: Lit. Circle on unit stories (20 mins)

Work on papers (30 mins)

Day 30 (Fri.)

Itinerary: Turin in final draft of papers

Corned beef and cabbage!

HW: NONE! R&R for a job well done!

Appendix a:

Overview of the Tain Bo Cuailnge:

King Allil and Queen Medb of Connacht lay in bed one night, comparing what wealth they have brought to their marriage when the jealous queen realizes that to outdo her husband, she must have the prize stud bull Donn Cuailnge. To this end, she offers the bull's owner vast amounts of riches—as well as a night with her in bed—if only to possess the bull for one year. When the bull's owner hears that she would have taken the animal by force if need be, he rescinds his original acceptance of her offer and war breaks out between Medb's forces and the men of Ulster, led by the legendary Cu'chulainn, who handily defeats the throngs of enemy soldiers, but not without a heavy price.

Appendix b:

Overview of The Canterville Ghost:

It's Brits v. Yanks and humans v. ghosts (in a sense) in Oscar Wilde's comically dark tale of the haunted estate of Canterville Chase.

Appendix c:

Overview of Teig O’Kane and The Corpse:

Spoiled lady-killer Teig O’Kane is forced by ghoulish leprechauns and an undead creature to recant his libidinous ways, appreciate what his father has done for him, and to do right by the woman he is intended to marry.

Appendix d:

Overview of The Legend of Finn M'Coul

William Carleton's treatment of the legendary warrior chief who is rumored to have built the Giant's Causeway as a stepping stone to Scotland (among other things).

Appendix e:

The Lake Isle of Innisfree

I will arise and go now, and go to Innisfree,
And a small cabin build there, of clay and wattles made:
Nine bean-rows will I have there, a hive for the honey-bee;
And live alone in the bee-loud glade.

And I shall have some peace there, for peace comes dropping slow,
Dropping from the veils of the morning to where the cricket sings;
There midnight's all a glimmer, and noon a purple glow,
And evening full of the linnet's wings.

I will arise and go now, for always night and day
I hear lake water lapping with low sounds by the shore;
While I stand on the roadway, or on the pavements grey,
I hear it in the deep heart's core.

Appendix f:**Who Goes With Fergus?**

WHO will go drive with Fergus now,
And pierce the deep wood's woven shade,
And dance upon the level shore?
Young man, lift up your russet brow,
And lift your tender eyelids, maid,
And brood on hopes and fear no more.
And no more turn aside and brood
Upon love's bitter mystery;
For Fergus rules the brazen cars,
And rules the shadows of the wood,
And the white breast of the dim sea
And all disheveled wandering stars.

Appendix g:

Adam's Curse

We sat together at one summer's end,
 That beautiful mild woman, your close friend,
 And you and I, and talked of poetry.
 I said, 'A line will take us hours maybe;
 Yet if it does not seem a moment's thought,
 Our stitching and unstitching has been naught.
 Better go down upon your marrow-bones
 And scrub a kitchen pavement, or break stones
 Like an old pauper, in all kinds of weather;
 For to articulate sweet sounds together
 Is to work harder than all these, and yet
 Be thought an idler by the noisy set
 Of bankers, schoolmasters, and clergymen
 The martyrs call the world.'

. And thereupon That beautiful mild woman for whose sake There's many a one
 shall find out all heartache On finding that her voice is sweet and low Replied, 'To be
 born woman is to know- Although they do not talk of it at school- That we must labour to
 be beautiful.'

I said, 'It's certain there is no fine thing Since Adam's fall but needs much labouring.
 There have been lovers who thought love should be So much compounded of high
 courtesy That they would sigh and quote with learned looks Precedents out of beautiful
 old books; Yet now it seems an idle trade enough.'

We sat grown quiet at the name of love; We saw the last embers of daylight die, And in
 the trembling blue-green of the sky A moon, worn as if it had been a shell Washed by
 time's waters as they rose and fell About the stars and broke in days and years.

I had a thought for no one's but your ears: That you were beautiful, and that I strove To
 love you in the old high way of love; That it had all seemed happy, and yet we'd
 grown As weary-hearted as that hollow moon.

Appendix h:

Easter 1916

I HAVE met them at close of day
 Coming with vivid faces
 From counter or desk among grey
 Eighteenth-century houses.
 I have passed with a nod of the head
 Or polite meaningless words,
 Or have lingered awhile and said
 Polite meaningless words,
 And thought before I had done
 Of a mocking tale or a gibe
 To please a companion
 Around the fire at the club,
 Being certain that they and I
 But lived where motley is worn:
 All changed, changed utterly:
 A terrible beauty is born.

That woman's days were spent
 In ignorant good-will,
 Her nights in argument
 Until her voice grew shrill.
 What voice more sweet than hers
 When, young and beautiful,
 She rode to harriers?
 This man had kept a school
 And rode our winged horse;
 This other his helper and friend
 Was coming into his force;
 He might have won fame in the end,
 So sensitive his nature seemed,
 So daring and sweet his thought.
 This other man I had dreamed
 A drunken, vainglorious lout.
 He had done most bitter wrong
 To some who are near my heart,
 Yet I number him in the song;
 He, too, has resigned his part
 In the casual comedy;

He, too, has been changed in his turn,
 Transformed utterly:
 A terrible beauty is born.

Hearts with one purpose alone
 Through summer and winter seem
 Enchanted to a stone
 To trouble the living stream.
 The horse that comes from the road.
 The rider, the birds that range
 From cloud to tumbling cloud,
 Minute by minute they change;
 A shadow of cloud on the stream
 Changes minute by minute;
 A horse-hoof slides on the brim,
 And a horse plashes within it;
 The long-legged moor-hens dive,
 And hens to moor-cocks call;
 Minute by minute they live:
 The stone's in the midst of all.

Too long a sacrifice
 Can make a stone of the heart.
 O when may it suffice?
 That is Heaven's part, our part
 To murmur name upon name,
 As a mother names her child
 When sleep at last has come
 On limbs that had run wild.
 What is it but nightfall?
 No, no, not night but death;
 Was it needless death after all?
 For England may keep faith
 For all that is done and said.
 We know their dream; enough
 To know they dreamed and are dead;
 And what if excess of love
 Bewildered them till they died?
 I write it out in a verse -
 MacDonagh and MacBride
 And Connolly and Pearse
 Now and in time to be,
 Wherever green is worn,
 Are changed, changed utterly:
 A terrible beauty is born.

Appendix i:

The Fascination of What's Difficult

THE FASCINATION of what's difficult
Has dried the sap out of my veins, and rent
Spontaneous joy and natural content
Out of my heart. There's something ails our colt
That must, as if it had not holy blood,
Nor on an Olympus leaped from cloud to cloud,
Shiver under the lash, strain, sweat and jolt
As though it dragged road metal. My curse on plays
That have to be set up in fifty ways,
On the day's war with every knave and dolt,
Theatre business, management of men.
I swear before the dawn comes round again
I'll find the stable and pull out the bolt.

Appendix j:

In Memory of Robert Gregory

I

Now that we're almost settled in our house
 I'll name the friends that cannot sup with us
 Beside a fire of turf in th' ancient tower,
 And having talked to some late hour
 Climb up the narrow winding stair to bed:
 Discoverers of forgotten truth
 Or mere companions of my youth,
 All, all are in my thoughts to-night being dead.

II

Always we'd have the new friend meet the old
 And we are hurt if either friend seem cold,
 And there is salt to lengthen out the smart
 In the affections of our heart,
 And quarrels are blown up upon that head;
 But not a friend that I would bring
 This night can set us quarrelling,
 For all that come into my mind are dead.

III

Lionel Johnson comes the first to mind,
 That loved his learning better than mankind,
 Though courteous to the worst; much falling he
 Brooded upon sanctity
 Till all his Greek and Latin learning seemed
 A long blast upon the horn that brought
 A little nearer to his thought
 A measureless consummation that he dreamed.

IV

And that enquiring man John Synge comes next,
 That dying chose the living world for text
 And never could have rested in the tomb
 But that, long travelling, he had come
 Towards nightfall upon certain set apart
 In a most desolate stony place,
 Towards nightfall upon a race
 Passionate and simple like his heart.

V

And then I think of old George Pollexfen,
 In muscular youth well known to Mayo men
 For horsemanship at meets or at racecourses,
 That could have shown how pure-bred horses
 And solid men, for all their passion, live
 But as the outrageous stars incline
 By opposition, square and trine;
 Having grown sluggish and contemplative.

VI

They were my close companions many a year,
 A portion of my mind and life, as it were,
 And now their breathless faces seem to look
 Out of some old picture-book;
 I am accustomed to their lack of breath,
 But not that my dear friend's dear son,
 Our Sidney and our perfect man,
 Could share in that discourtesy of death.

VII

For all things the delighted eye now sees
 Were loved by him; the old storm-broken trees
 That cast their shadows upon road and bridge;
 The tower set on the stream's edge;
 The ford where drinking cattle make a stir
 Nightly, and startled by that sound
 The water-hen must change her ground;
 He might have been your heartiest welcomer.

VIII

When with the Galway foxhounds he would ride
 From Castle Taylor to the Roxborough side
 Or Esserkelly plain, few kept his pace;
 At Mooneen he had leaped a place
 So perilous that half the astonished meet
 Had shut their eyes; and where was it
 He rode a race without a bit?
 And yet his mind outran the horses' feet.

IX

We dreamed that a great painter had been born
 To cold Clare rock and Galway rock and thorn,
 To that stern colour and that delicate line
 That are our secret discipline
 Wherein the gazing heart doubles her might.
 Soldier, scholar, horseman, he,

And yet he had the intensity
To have published all to be a world's delight.

X

What other could so well have counselled us
In all lovely intricacies of a house
As he that practised or that understood
All work in metal or in wood,
In moulded plaster or in carved stone?
Soldier, scholar, horseman, he,
And all he did done perfectly
As though he had but that one trade alone.

XI

Some burn damp faggots, others may consume
The entire combustible world in one small room
As though dried straw, and if we turn about
The bare chimney is gone black out
Because the work had finished in that flare.
Soldier, scholar, horseman, he,
As 'twere all life's epitome.
What made us dream that he could comb grey hair?

XII

I had thought, seeing how bitter is that wind
That shakes the shutter, to have brought to mind
All those that manhood tried, or childhood loved
Or boyish intellect approved,
With some appropriate commentary on each;
Until imagination brought
A fitter welcome; but a thought
Of that late death took all my heart for speech.

Appendix k:**The Second Coming**

TURNING and turning in the widening gyre
The falcon cannot hear the falconer;
Things fall apart; the centre cannot hold;
Mere anarchy is loosed upon the world,
The blood-dimmed tide is loosed, and everywhere
The ceremony of innocence is drowned;
The best lack all conviction, while the worst
Are full of passionate intensity.

Surely some revelation is at hand;
Surely the Second Coming is at hand.
The Second Coming! Hardly are those words out
When a vast image out of Spiritus Mundi
Troubles my sight: somewhere in sands of the desert
A shape with lion body and the head of a man,
A gaze blank and pitiless as the sun,
Is moving its slow thighs, while all about it
Reel shadows of the indignant desert birds.
The darkness drops again; but now I know
That twenty centuries of stony sleep
Were vexed to nightmare by a rocking cradle,
And what rough beast, its hour come round at last,
Slouches towards Bethlehem to be born?

Appendix I:

A sudden blow: the great wings beating still Above the staggering girl, her thighs
caressed By the dark webs, her nape caught in his bill, He holds her helpless breast upon
his breast.

How can those terrified vague fingers push The feathered glory from her loosening
thighs? And how can body, laid in that white rush, But feel the strange heart beating
where it lies?

A shudder in the loins engenders there The broken wall, the burning roof and tower And
Agamemnon dead. Being so caught up, So mastered by the brute
blood of the air, Did she put on his knowledge with his power Before the indifferent beak
could let her drop?

Appendix m:

The Circus Animals Desertion

I

I sought a theme and sought for it in vain, I sought it daily for six weeks or so. Maybe at last, being but a broken man, I must be satisfied with my heart, although Winter and summer till old age began My circus animals were all on show, Those stilted boys, that burnished chariot, Lion and woman and the Lord knows what.

II

What can I but enumerate old themes, First that sea-rider Oisín led by the nose Through three enchanted islands, allegorical dreams, Vain gaiety, vain battle, vain repose, Themes of the embittered heart, or so it seems, That might adorn old songs or courtly shows; But what cared I that set him on to ride, I, starved for the bosom of his faery bride.

And then a counter-truth filled out its play, 'The Countess Cathleen' was the name I gave it; She, pity-crazed, had given her soul away, But masterful Heaven had intervened to save it. I thought my dear must her own soul destroy So did fanaticism and hate enslave it, And this brought forth a dream and soon enough This dream itself had all my thought and love.

And when the Fool and Blind Man stole the bread Cúchulain fought the ungovernable sea; Heart-mysteries there, and yet when all is said It was the dream itself enchanted me: Character isolated by a deed To engross the present and dominate memory. Players and painted stage took all my love, And not those things that they were emblems of.

III

Those masterful images because complete Grew in pure mind, but out of what began? A mound of refuse or the sweepings of a street, Old kettles, old bottles, and a broken can, Old iron, old bones, old rags, that raving slut Who keeps the till. Now that my ladder's gone, I must lie down where all the ladders start In the foul rag and bone shop of the heart.

Appendix n:

Map of Dublin



Appendix o:

IRA Open Letter in An Phoblacht

POBLACHT NA H EIREANN.
THE PROVISIONAL GOVERNMENT
 OF THE
IRISH REPUBLIC
TO THE PEOPLE OF IRELAND.

IRISHMEN AND IRISHWOMEN In the name of God and of the dead generations from which she receives her old tradition of nationhood, Ireland, through us, summons her children to her flag and strikes for her freedom.

Having organised and trained her manhood through her secret revolutionary organisation, the Irish Republican Brotherhood, and through her open military organisations, the Irish Volunteers and the Irish Citizen Army, having patiently perfected her discipline, having resolutely waited for the right moment to reveal itself, she now seizes that moment, and, supported by her exiled children in America and by gallant allies in Europe, but relying in the first on her own strength, she strikes in full confidence of victory.

We declare the right of the people of Ireland to the ownership of Ireland, and to the unfettered control of Irish destinies, to be sovereign and indefeasible. The long usurpation of that right by a foreign people and government has not extinguished the right, nor can it ever be extinguished except by the destruction of the Irish people. In every generation the Irish people have asserted their right to national freedom and sovereignty, six times during the past three hundred years they have asserted it in arms. Standing on that fundamental right and again asserting it in arms in the face of the world, we hereby proclaim the Irish Republic as a Sovereign Independent State, and we pledge our lives and the lives of our comrades-in-arms to the cause of its freedom, of its welfare, and of its exaltation among the nations.

The Irish Republic is entitled to, and hereby claims, the allegiance of every Irishman and Irishwoman. The Republic guarantees religious and civil liberty, equal rights and equal opportunities to all its citizens, and declares its resolve to pursue the happiness and prosperity of the whole nation and of all its parts, cherishing all the children of the nation equally, and oblivious of the differences carefully fostered by an alien government, which have divided a minority from the majority in the past.

Until our arms have brought the opportune moment for the establishment of a permanent National Government, representative of the whole people of Ireland and elected by the suffrages of all her men and women, the Provisional Government, hereby constituted, will administer the civil and military affairs of the Republic in trust for the people.

We place the cause of the Irish Republic under the protection of the Most High God, Whose blessing we invoke upon our arms, and we pray that no one who serves that cause will dishonour it by cowardice, inhumanity, or rapine. In this supreme hour the Irish nation must, by its valour and discipline and by the readiness of its children to sacrifice themselves for the common good, prove itself worthy of the august destiny to which it is called.

Signed on Behalf of the Provisional Government,

THOMAS J. CLARKE,

SEAN Mac DIARMADA, THOMAS MacDONAGH,
 P. H. PEARSE, EAMONN CEANNT,
 JAMES CONNOLLY, JOSEPH PLUNKETT.

Appendix p:

Overview of Araby

Coming of age tale of a young boy who is in love with his friend's older sister. Disillusionment and alienation play key roles here, as the boy's hopes of a magical time at the Araby bazaar are dashed when he finds half the booths closed and the object of his affection preoccupied with two young men.

Appendix q:

Overview of The Sisters

The priest for which the young narrator has great respect is proven, posthumously, to have been an intellectual man, bored with the monotony of existence within the Catholic church.

Appendix r:

Overview of Eveline:

A young woman contemplates life, death, and the decision on whether or not to go to Buenos Aires with a young sailor who woos her. The story follows an emotional full-circle journey common to many of Joyce's works.

Appendix s:

Overview of The Dead

Gabriel Conroy discovers after a Winter party that the wife whom he must defend from the snide remarks of jealous relatives harbors feelings for her deceased ex-boyfriend. Painful self-awareness and self-consciousness figure strongly throughout the longest of the *Dubliners* tales.

Appendix t:

Rocky Road to Dublin

While in the merry month of May from me home I started,
 Left the girls of Tuam so sad and broken hearted,
 Saluted father dear, kissed me darling mother,
 Drank a pint of beer, me grief and tears to smother,
 Then off to reap the corn, leave where I was born,
 Cut a stout black thorn to banish ghosts and goblins;
 Bought a pair of brogues rattling o'er the bogs
 And fright'ning all the dogs on the rocky road to Dublin.

One, two, three four, five,
 Hunt the Hare and turn her down the rocky road
 all the way to Dublin, Whack follol de rah !

In Mullingar that night I rested limbs so weary,
 Started by daylight next morning blithe and early,
 Took a drop of pure to keep me heart from sinking;
 That's a Paddy's cure whenever he's on drinking.
 See the lassies smile, laughing all the while
 At me curious style, 'twould set your heart a bubblin'
 Asked me was I hired, wages I required,
 I was almost tired of the rocky road to Dublin.

One, two, three four, five,
 Hunt the Hare and turn her down the rocky road
 all the way to Dublin, Whack follol de rah !

In Dublin next arrived, I thought it such a pity
 To be soon deprived a view of that fine city.
 So then I took a stroll, all among the quality;
 Me bundle it was stole, all in a neat locality.
 Something crossed me mind, when I looked behind,
 No bundle could I find upon me stick a wobblin'
 Enquiring for the rogue, they said me Connaught brogue
 Wasn't much in vogue on the rocky road to Dublin.

One, two, three four, five,
 Hunt the Hare and turn her down the rocky road
 all the way to Dublin, Whack follol de rah !

From there I got away, me spirits never falling,

Landed on the quay, just as the ship was sailing.
 The Captain at me roared, said that no room had he;
 When I jumped aboard, a cabin found for Paddy.
 Down among the pigs, played some hearty rigs,
 Danced some hearty jigs, the water round me bubbling;
 When off Holyhead I wished meself was dead,
 Or better for instead on the rocky road to Dublin.

One, two, three four, five,
 Hunt the Hare and turn her down the rocky road
 all the way to Dublin, Whack follol de rah !

Well the boys of Liverpool, when we safely landed,
 Called meself a fool, I could no longer stand it.
 Blood began to boil, temper I was losing;
 Poor old Erin's Isle they began abusing.
 "Hurrah me soul" says I, me Shillelagh I let fly.
 Some Galway boys were nigh and saw I was a hobble in,
 With a load "hurray !" joined in the affray.
 We quitely cleared the way for the rocky road to Dublin.

One, two, three four, five,
 Hunt the Hare and turn her down
 the rocky road and all the way to Dublin,
 Whack follol de rah !

Appendix u:

Finnegans Wake lyrics:

Tim Finnegan lived in Watlin Street, a gentle Irishman, mighty odd
 He'd a beautiful brogue, so rich and sweet, to rise in the world he carried a hod
 He'd a sort of a tipplin' way, with a love for the liquor poor Tim was born
 And to help him on with his work every day he'd a drop of the Craythur every morn

One mornin Tim was rather full, his head felt heavy which made him shake
 He fell from a ladder and broke his skull so they carried him home, his corpse to wake
 They rolled him up in a nice clean sheet, they laid him out upon the bed
 A bottle of whiskey at his feet and a barrel of porter at his head

And whack fol the dah O, dance to your partner
 Welt the floor, your trotters shake,
 Wasn't it the truth I told ya, lots o' fun at Finnegan's wake!

His friends assembled at his wake and Missus Finnegan called for lunch
 First they brought in tay and cake then pipes, tobacco an' whiskey punch
 Biddy O' Brien began to cry, "Such a nice clean corpse did ya ever did see?
 Tim, mavourneen why did ya die?" "Arhhh hold ya gob!" said Patty McGee

And whack fol the dah O, dance to your partner
 Welt the floor, your trotters shake,
 Wasn't it the truth I told ya, lots o' fun at Finnegan's wake!

Then Peggie O'Connor took up the job, "Oh Biddy," she says, "You're wrong, I'm sure."
 Biddy then gave her a belt on the gob and left her sprawlin' on the floor
 Then the war did soon engage, woman to woman and man to man
 Shillelagh law was all the rage and a row and a ruction soon began

Mickey Maloney raised his head when a bottle of whiskey flew at him
 It missed and falling on the bed, the liquor scattered over Tim
 Tim revives, see how he rises, Timothy rising from the dead
 "Whirl your whiskey around like blazes, Thanam an dhul, did ye think I'm dead?"

And whack fol the dah O, dance to your partner
 Welt the floor, your trotters shake,
 Wasn't it the truth I told ya, lots o' fun at Finnegan's wake!

Appendix v:**Paper Guidelines:**

Your final paper will be a research project in which you will select a theme or themes common to two or more of the works that we have studied and discuss the ways in which the different authors treat the themes you have selected. In addition to the works you select, you must back up your thesis statement with at least TWO outside sources. These may be journal articles, books by literary critics, or other scholarly sources. You will be afforded ample opportunity during class time to work on this paper and to seek assistance from myself or the library assistant as needed. While I will be grading your paper on substance rather than page length, I would submit that it is unlikely that you would be able to do a quality job in less than 3-5 pages. All sources—including the primary texts—must be meticulously cited according to MLA guidelines.

Appendix w:

Tain test—Short essays

Answer any 3 of these 4 questions. Answering a 4th question satisfactorily will earn you up to ten extra points, for a possible total of 110!

1. Describe, in detail, the role played by Morrigan in the Tain.
2. Describe, in detail the significance of Fergus Mac Roich in the Tain.
3. Describe how Cuchulainn achieves his victory, and at what cost.
4. Describe the events leading up to the Cattle Raid of Cooley, and Cu'Chulainn's role therein.

Appendix x:

Yeats test

Answer 3 of the following 4 questions. Answering a 4th will earn you up to ten extra points, for a possible 110!

1. Discuss the ways in which events of the early 20th Century informed Yeats' poetry. Be specific.
2. What is the significance of Leda and the Swan? Describe, in detail, the symbolism within.
3. Discuss the Easter rising in Ireland and how it is reflected in Yeats' poetry.
4. What is Yeats referring to in The Circus Animal's desertion? Use specifics from the text.

Appendix y:

Socratic circle/Literature circle guidelines.

Students will engage in a Socratic circle with the aim of discussing and analyzing the short stories of James Joyce. Points will be awarded on the basis of depth and frequency of participation. Students who participate SUBSTANTIALLY (ie, with original sentiments, not merely repeating other people's statements) the most will be given a grade of 'A' while those who do not participate will receive an 'F'. Those in the middle will be graded holistically according to the level of participation in the assessment. The prompts will deal with the James Joyce stories we have read, with emphasis on *The Dead*, but you may certainly bring up other works, so long as they are relevant. This will constitute half of the test grade for the Joyce section of the unit. The other half will be graded similarly, except by way of a literature circle, rather than a Socratic one, and it will deal with the entirety of the unit. Prompts may reference a particular work, but will generally be in relation to others. That is, the discussion will focus mainly on similarities and differences between the various works. This grade, along with that of the Socratic circle, will determine your test grade for the Joyce portion of the unit.

Appendix z:

The Celts: A BBC documentary

Actors: Frank Delaney, Dave Allen, Enya, Miranda Green, Tania Grier

Directors: David Richardson

Writers: Frank Delaney

Producers: Gordon Menzies, Tony Macaulay

Format: DVD, NTSC

Language: English (Dolby Digital 2.0 Mono)

Region: Region 1 (U.S. and Canada only. Read more about DVD formats.)

Aspect Ratio: 1.33:1

Number of discs: 2

Rated: NR (Not Rated)

Studio: BBC Video

DVD Release Date: February 17, 2004

Appendix aa:

Students will have the opportunity to earn 10 extra credit points by writing a ‘short-short’ (3 pages or so) horror story using themes, motifs, symbols, etc from the Irish horror tales we have read. Stories will be due the day on the second day of the Yeats portion of the unit, and will be graded on originality, descriptive language, diction, and syntax/structure.

LA.1112.2.1 The student identifies, analyzes, and applies knowledge of the elements of a variety of fiction and literary texts to develop a thoughtful response to a literary selection.

LA.1112.2.1.2 The student will analyze and compare a variety of traditional, classical, and contemporary literary works, and identify the literary elements of each (e.g., setting, plot, characterization, conflict).

LA.1112.2.1.3 The student will analyze, compare, evaluate, and interpret poetry for the effects of various literary devices, graphics, structure, and theme to convey mood, meaning, and aesthetic qualities.

LA.1112.2.1.4 The student will analyze the way in which the theme or meaning of a selection represents a view or comment on life, providing textual evidence for the identified theme.

LA.1112.2.1.7 The student will analyze, interpret, and evaluate an author's use of descriptive language (e.g., tone, irony, mood, imagery, pun, alliteration, onomatopoeia, allusion), figurative language (e.g., symbolism, metaphor, personification, hyperbole), common idioms, and mythological and literary allusions, and explain how they impact meaning in a variety of texts with an emphasis on how they evoke reader's emotions.

LA.1112.2.1.8 The student will explain how ideas, values, and themes of a literary work often reflect the historical period in which it was written.

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