

**OLLSCOIL Na hÉIREANN, GAILLIMH  
NATIONAL UNIVERSITY OF IRELAND, GALWAY**

**SEMESTER II EXAMINATIONS, 2000/2001**

**THIRD ARTS EXAMINATION**

**EN387: Specialist Studies: Re-imagining the Canon**

**Professor E. Ní Chuilleanáin  
Professor B. O'Donoghue  
Professor K. Barry  
Dr. Marie-Louise Coolahan  
Mr. John Kenny**

**TIME ALLOWED: THREE HOURS**

**AVOID DUPLICATION OF MATERIAL**

**ANSWER TWO QUESTIONS: ONE FROM EACH SECTION**

**PLEASE USE A SEPARATE ANSWER BOOK FOR EACH  
SECTION**

**SECTION A: America**

- 1. Discuss experiments with literary form in at least **two** of the course texts.**
- 2. Twentieth-century American literature always addresses **the** meaning of America, and what it means to be American. Discuss with reference to at least **two** of the course texts.**

3. Discuss the treatment of sexuality in at least **two** of the course texts.

**Contd./...**

**.../Contd.**

4. Twentieth-century literature attempts to bring formerly marginalized voices centre-stage. Discuss with reference to at least **three** of the course texts.

5. 'The text is a tissue of quotations drawn from the innumerable centres of culture' (Roland Barthes, 'The Death of the Author'). Discuss intertextuality with reference to at least **two** of the course texts.

6. How important is the notion of a literary canon? Discuss with reference to at least **three** of the course texts.

### **SECTION B: Ireland**

7. 'The absence of a sense of community and tradition in Irish fiction is reflected in a preoccupation with stories of the self, with private rather than public experience.' Discuss with reference to at least **three** of the course texts.

8. 'Twentieth-century Irish fiction involves a move away from distinctly indigenous subjects towards more abstract philosophical concerns.' Discuss with reference to at least **three** of the course texts.

9. 'The primary focus of early twentieth-century Irish fiction was on the country's history and the individual's capacity to ignore it.' Discuss with reference to at least **two** of the course texts.

**10. 'Avoidance of linear story development in Irish fiction is not a matter of generalized reaction to imposed or inherited narrative norms, but rather a determination to combine particular content with particular form.' Discuss with reference to at least two of the course texts.**

**END**