UNIVERSITATEA BABEŞ-BOLYAI
BABEŞ-BOLYAI TUDOMÁNYEGYETEM
BABEŞ-BOLYAI UNIVERSITÄT
BABEŞ-BOLYAI UNIVERSITY
TRADITIO ET EXCELLENTIA

Facultatea de Litere
Str. Horea nr. 31
400202, Cluj-Napoca
Tel: 0264 5322388
Fax: 0264 432303

COURSE SYLLABUS

1. Information about the study program

1.1 University	Babeș-Bolyai University
1.2 Faculty	The Faculty of Letters
1.3 Department	English Language and Literature
1.4 Field of study	Language and literature
1.5 Study cycle (BA/MA)	MA
1.6 Study program/Qualification	Irish Studies/MA

2. Information about the subject

2.1 Course title/Code		LME1115 Irish Fiction (in English)						
2.2 Course tutor		Lecturer ELENA PĂCURAR PhD						
2.3 Seminar tutor		Lecturer ELENA PĂCURAR PhD						
2.4 Year of study	I	2.5 Semester	1	2.6 Type of assessment	E	2.7 Course status	Contents	DS
							Mandatory	DO

3. Total estimated time (teaching hours per semester)

3.1 Number of hours per week	3	of which: 3.2 course	2	3.3 seminar/laboratory	1
3.4 Total number of hours in the curriculum	42	of which: 3.5 course	28	3.6 seminar/laboratory	14
Time distribution					Hours
Study based on textbook/course manual/recommended reading/personal notes					30
Additional research in the library, by accessing scientific databases, or during field work					30
Preparation for seminars/laboratory classes, essays, portfolios and reports					26
Tutoring					18
Assessment (examinations)					4
Other activities					
3.7 Total hours for individual study	106				
3.8 Total hours per semester	150				
3.9 Number of credits	6				

4. Prerequisites (if necessary)

4.1 Curriculum	
4.2 Skills	Efficient oral and written communication

5. Conditions (if necessary)

5.1. For delivering lectures	•
5.2. For teaching seminars/laboratory classes	•

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6. Acquired specific competences

Professional competences	C2. Efficient oral and written communication (in English) C4.1 Identifying and describing literary trends within English-speaking cultures C4.2 Analysing literary texts in the context of Irish and Anglo-Irish culture and their relationship with the European and Anglo-American tradition C4.6 Elaborating projects in accordance with specific research norms.
Transversal competences	CT.1. Using the skills and subjects of the language and literature field in full accordance with the norms of professional ethics. CT. 1.2 Applying literary theory and comparative methods for investigating the cultural and literary phenomena in question (Irish fiction)

7. Course objectives (derived from the specific competences acquired)

7.1 General objective of the course	Understanding Irish literature and culture through the study of 19th-21st century prose as expressive means of negotiating the tradition and modernity of the Irish spirit. The course will focus on: • Means of correlating Irish history and culture (the causes leading to the understanding of Irish prose as an expressive form of authenticity) • The progress of experimental prose and the modernity of Irish writing
7.2 Specific objectives / Learning outcomes	• knowledge of the main authors contributing to the creation of the new Irish literary canon and of the main features of their writing • the capacity of and contextualizing/analyzing a text through its belonging to the aesthetic trends defining Irish culture in the 19th-21st century. • the critical analysis of elements pertaining to the theory of expressive forms and literary genres

8. Contents

8.1 Lectures	Teaching methods	Observations
1. Introductory lectures: Irish fiction and the canons of modern art. Irish vs. English-language national traditions; tradition and innovation in Irish fiction; the tradition of Irish micro-narratives	Enhanced lecture	
2. Introductory lecture: Irish fiction and the canons of modern art. Irish vs. English-language national traditions; tradition and innovation in Irish fiction; the tradition of Irish micro-narratives	Enhanced lecture	
3. Irish fiction and the (post)Gohtic writing; distorted forms of reality: ambiguity, otherness, identity	Interactive lecture	
4. Irish fiction and the (post)Gohtic writing; distorted forms of reality: ambiguity, otherness, identity	Interactive lecture	
5. Modernity, Modernization, Cosmopolitanism, Authenticity	Interactive lecture	
6. Irish modernism: perplexity & (dis)continuity, instances of authority, revision, experimentalism	Interactive lecture	
7. Irish modernism: perplexity & (dis)continuity, instances of authority, revision, experimentalism	Interactive lecture	
8. Irish fiction and the autobiographical: the Big House novel, authenticity and ambivalence (the fiction of the domestic space)	Interactive lecture	

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9. Irish fiction and the autobiographical: the Big House novel, authenticity and ambivalence (the fiction of the domestic space)	Interactive lecture	
10. Contemporary Irish fiction: storytelling and memory; autobiography and the literature of fact; memory and personal history	Interactive lecture	
11. Contemporary Irish fiction: storytelling and memory; autobiography and the literature of fact; memory and personal history	Interactive lecture	
12. Postmodern Irish forms: recent fictionalizations of subjectivity	Interactive lecture	
13. Postmodern Irish forms: recent fictionalizations of subjectivity	Interactive lecture	
14. Round table: a critical retrospective of the evolution of Irish fiction	Debates, discussion, Q&A session	

Bibliography

Cleary, Joe (ed.) (2014) *The Cambridge Companion to Irish Modernism*, Cambridge Univ. Press
Cleary, Joe & Connoly, Claire (eds.) (2005) *The Cambridge Companion to Modern Irish Culture*, Cambridge Univ. Press
Foster, John Wilson (ed.) (2006) *The Cambridge Companion to the Irish Novel*, Cambridge Univ. Press
Harte, Liam & Parker, Michael (eds.) (2000) *Contemporary Irish Fiction – Themes, Tropes, Theories*, Palgrave
Declan Kiberd, Inventing Ireland: The Literature of the Modern Nation, London:1996, Vintage Books, Random House;
Peach, Linden (2004) *The Contemporary Irish Novel*: *Critical Readings*, Palgrave Macmillan

8.2 Seminars	Teaching methods	Observations
1. Irish fiction and the tradition of storytelling: micronarratives.	Text analysis, discussion	
2. Irish fiction and the tradition of storytelling: micronarratives.	Text analysis, discussion	
3. Sheridan LeFanu - *In a Glass Darkly*	Seminar presentations, debates, discussion dialogues	
4. Patrick O'Connor (Padraic O'Conaire) – *Exile*	Seminar presentations, debates, discussion dialogues	
5. James Joyce – *Dubliners*	Seminar presentations, debates, discussion dialogues	
6. Jennifer Johnston – *How Many Miles to Babylon*	Seminar presentations, debates, discussion dialogues	
7. Jennifer Johnston – *Fool's Sanctuary*	Seminar presentations, debates, discussion dialogues	
8. John McGahern – *Amongst Women*	Seminar presentations, debates, discussion dialogues	
9. George O'Brien – *The Village of Longing*	Seminar presentations, debates, discussion dialogues	
10. Hugo Hamilton – *The Speckled People*	Seminar presentations, debates, discussion dialogues	
11. Anne Enright – *The Gathering*	Seminar presentations, debates, discussion dialogues	
12. A Dermot Bolger, Jennifer Johnston, Colm Toibin, Hugo Hamilton, Joseph O'Connor – *Finbar's Hotel*	Seminar presentations, debates, discussion dialogues	

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13. General revision	Seminar presentations, debates, discussion dialogues	
14. Round table: a critical retrospective of the evolution of Irish fiction	Discussion, Q&A session	

Bibliography

Sheridan Le Fanu, *In a Glass Darkly*, London:1995, Wordsworth Classics;
Padraic O'Connaire; *Exile* (Deoriocht), Conamara, Eire: 1994;
James Joyce, *A Portrait of the Artist as a Young Man*, London: 2001, Penguin;
James Joyce, *Dubliners*, London: 1996, Penguin;
John McGahern, *Amongst Women*, London: 1992, Faber and Faber;
Jennifer Johnston, *How Many Miles to Babylon*?, London:1974;
Jennifer Johnston, *Fool's Sanctuary*, 1987, Headline Book Publishing;
George O'Brien, *The Village of Longing*, Dublin: 1987, The Lilliput Press;
Anne Enright, *The Gathering*, London: 2007, Jonathan Cape;
Hugo Hamilton, *The Speckled People*, London: 2004, Fourth Estate;
Hugo Hamilton, *The Sailor in the Wardrobe*, London: 2006, Harper Perennial.
Anne Enright, Dermot Bolger, Jennifer Johnston, Roddy Doyle, Colm Toibin, Hugo Hamilton, Joseph O'Connor – *Finbar's Hotel*, San Diego, New York, London: 1997, Harvest.

9. Validating course contents based on the expectations of epistemic communities, professional associations and of potential employers related to the field of study.

The course is addressed to MA students interested in understanding the wider historical, socio-cultural context defined by the content of the topics listed below and included in the MA programme. Through both the course and the seminar format, *Irish fiction* is aimed at fostering critical thinking, developing the students' capacity to apply critical readings and assessment of texts and to carry out research within the ethical framework of oral and written communication.

10. Assessment (examination)

Type of activity	10.1 Assessment criteria	10.2 Assessment methods	10.3 Weight in the final grade
10.4 Lecture	• Efficient written communication • Text interpretation and analysis skills • The ability to manage cultural and scientific discourse properly • Efficient oral communication	Book review	30%
		Active participation in the round table	30%
10.5 Seminar	The capacity to analyze, contextualize and interpret literary texts • Efficient oral communication	Seminar presentation	40%
10.6 Basic performance standard			
Organizational details, exceptional situation management:			

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Date 20.03.2022	Course tutor's signature	Seminar / Practical course tutor's signature
Date of department endorsement 14.04.2022	Head of department's signature	
Date of Dean's endorsement	Signature of the vice-Dean in charge	Faculty stamp