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		LME1220 Irish Gothic Fiction (in English)						
2.2 Course tutor		Dr. Carmen Borbely						
2.3 Seminar tutor		Dr. Carmen Borbely						
2.4 Year of study	I	2.5 Semester	2	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	72
Additional research in the library, by accessing scientific databases, or during field work	19
Preparation for seminars/laboratory classes, essays, portfolios and reports	10
Tutoring	1
Assessment (examinations)	6
Other activities	

3.7 Total hours for individual study	108	
3.8 Total hours per semester	150	
3.9 Number of credits	6	

4. Prerequisites (if necessary)

4.1 Curriculum	
4.2 Skills	

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) C2 Identifying and describing literary trends within English-speaking cultures C4 Analysing literary texts in the context of Irish and Anglo-Irish culture and their relationship with the European and Anglo-American tradition
Transversal competences	CT.1. Using the skills and subjects of the language and literature field in full accordance with the norms of professional ethics.

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

7.1 General objective of the course	This course proposes a diachronic overview of Irish Gothic literature, from the late eighteenth-century to the present day, with a focus on several texts that both hold up a mirror to Irish social, cultural and political transformations and upheavals, and engage with the versatile conventions, rich genealogy, and experimental potential of the Gothic genre. The critical comprehension of various Gothic developments associated with the march towards modernity is encouraged through discussions of writings authored by Regina Maria Roche, Sydney Owenson, Maria Edgeworth, Charles Robert Maturin, Sheridan Le Fanu, Bram Stoker, John Banville, Patrick McCabe, Seamus Deane, Sara Baume, Caitriona Lally, Neil Jordan and Edna O'Brien, largely filtered through the conceptual frameworks of memory and trauma studies, approaches to postmodernist historiography, postcolonial theory, spectral criticism, etc. Key aspects explored in the course include: the paradigmatic Gothic apparatus and its Irish inflections, alternative histories to dominant narratives of progress and exclusion, interrogations of the historical past and literary tradition, challenges to normative conceptions of (national) identity posed by monstrous/monstrified arrivants (vampirism, cannibalism, zombification), the progressive interiorisation registered by Gothic tropes of otherness, such as wildness, savagery, or barbarism. The course will be conducted through an interactive, combined strategy, mixing lecture and discussion, with individual or collaborative student reports on the main fictional texts assigned. All required reading (primary texts) should be completed before class, with the possibility of covering supplementary (theoretical) reading material.
7.2 Specific objectives / Learning outcomes	Students will be able to: – Understand and reflect critically on aspects such as: focusing on such issues as: the paradigmatic Gothic apparatus and its Irish inflections, alternative histories to dominant narratives of progress and exclusion, challenges to normative conceptions of (national) identity posed by monstrous avatars (vampirism, cannibalism, zombification), the progressive interiorisation registered by

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	Gothic tropes of otherness, such as wildness, savagery, or barbarism – Write an academic research paper complying with all the ethical professional standards

8. Contents

8.1 Lectures	Teaching methods	Observations
1. General introduction to the Gothic in literature	enhanced lecture, debate , discussion	
2. Irish gothic: a controversial literary tradition	enhanced lecture, debate , discussion	
3. Gothic beginnings	enhanced lecture, debate , discussion	
4. Irish fiction and the (post)Gohtic writing; distorted forms of reality: ambiguity, otherness, identity	enhanced lecture, debate , discussion	
5. The subversive politics of Gothic fiction (1): 'Protestant Gothic'	enhanced lecture, debate , discussion	
6. The subversive politics of Gothic fiction (2): 'Irish-nationalist-Catholic Gothic'	enhanced lecture, debate , discussion	
7. Psychological Gothic	enhanced lecture, debate , discussion	
8. Vampire Gothic	enhanced lecture, debate , discussion	
9. Re(de)plenishing the Gothic mode: Modernity's gothicism	enhanced lecture, debate , discussion	
10. Rewriting the fin-de-siecle Gothic	enhanced lecture, debate , discussion	
11. Contemporary Irish Gothic: John Banville	enhanced lecture, debate , discussion	
12. Contemporary Irish Gothic: Patrick McCabe	enhanced lecture, debate , discussion	
13. Contemporary Irish Gothic: Neil Jordan	enhanced lecture, debate , discussion	

Bibliography

Backus, Margot Gayle.*The Gothic Family Romance: Heterosexuality, Child Sacrifice, and the Anglo-Irish Colonial Order*. Durham: Duke University Press, 1999
Deane, Seamus. *Strange Country: Modernity andNationhood in Irish Writing Since 1790*. Oxford: Clarendon Press, 1997
Hansen, Jim.*Terror and Irish modernism: the Gothic tradition from Burke to Beckett*. Albany, NY: State University of New York Press, 2009
Killeen, Jarlath. *History of the Gothic: Gothic literature 1825-1914*. University of Wales Press, 2010
Killeen, Jarlath.*The Emergence of Irish Gothic Fiction. History, Origins, Theory*. Edinburgh University Press, 2014
McCormack, W. J.'Irish Gothic and After.' In *The Field Day Anthology of Irish Writing*, ed. Seamus Deane, Derry: Field Day, 1991Miles, Robert.Gothic Writing 1750-1820: A Genealogy. London: Routledge, 1993
Morin, Christina & Niall Gillespie (eds.). *Irish Gothics Genres, Forms, Modes, and Traditions, 1760–1890*.Palgrave Macmillan, 2014

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Punter, David (ed.).*A Companion to the Gothic*. Malden, MA: Blackwell, 2001		
8.2 Seminars	Teaching methods	Observations
• Regina Maria Roche. *Children of the Abbey* (1796) •	Student presentations, dialogue, analysis	
• Maria Edgeworth. *Castle Rackrent* (1800)	Student presentations, dialogue, analysis	
• Charles Robert Maturin, *Melmoth the Wanderer* (1820)	Student presentations, dialogue, analysis	
• Sydney Owenson (Lady Morgan). *The Wild Irish Girl: A National Tale* (1806)	Student presentations, dialogue, analysis	
• Joseph Thomas Sheridan Le Fanu, *Uncle Silas* (1865)	Student presentations, dialogue, analysis	
• LeFanu, Joseph Sheridan. 'Carmilla.' (*In a Glass Darkly*, 1872) • Stoker, Bram. *Dracula* (1897)	Student presentations, dialogue, analysis	
• Elizabeth Bowen. *The Demon Lover and Other Stories* (1945)	Student presentations, dialogue, analysis	
• John Banville, *Birchwood* (1973) •	Student presentations, dialogue, analysis	
• John Banville, *The Book of Evidence* (1989)	Student presentations, dialogue, analysis	
• Seamus Deane. *Reading in the Dark* (1996)	Student presentations, dialogue, analysis	
• Patrick McCabe. *Winterwood* (2006)	Student presentations, dialogue, analysis	
• Edna O'Brien, *Girl* (2019)	Student presentations, dialogue, analysis	
• Neil Jordan, *Mistaken* (2011)	Student presentations, dialogue, analysis	
	Student presentations, dialogue, analysis	
	Student presentations, dialogue, analysis	

Bibliography

Baume, Sara. *Spill Simmer Falter Wither* (2015)
Lally, Caitriona. *Eggshells* (2017)
Regina Maria Roche. *Children of the Abbey* (1796)
Maria Edgeworth. *Castle Rackrent* (1800)
Charles Robert Maturin, *Melmoth the Wanderer* (1820)
Sydney Owenson (Lady Morgan). *The Wild Irish Girl: A National Tale* (1806)
Joseph Thomas Sheridan Le Fanu, *Uncle Silas* (1865)
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Stoker, Bram. *Dracula* (1897) Elizabeth Bowen. *The Demon Lover and Other Stories* (1945) John Banville, *Birchwood* (1973) John Banville, *The Book of Evidence* (1989) Seamus Deane. *Reading in the Dark* (1996) Patrick McCabe. *Winterwood* (2006) Edna O'Brien, *Girl* (2019) Neil Jordan, *Mistaken* (2011)

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 grounded in international scholarship on Irish Gothic fiction. The tutor has given conferences and published research on this topic. The course/seminar content is congruous with that taught in other universities abroad

10. Assessment (examination)

Type of activity	10.1 Assessment criteria	10.2 Assessment methods	10.3 Weight in the final grade
10.4 Lecture	Copying or fraud: 1 Failure to demonstrate reading of the primary texts: 4 Simplistic analysis of the literary works: 5/6 Placement of the works in their cultural context and in-depth analysis: 7/8 • Use of critical/theoretical bibliography: 9-10	Mid-term essay; end-of-term presentation	70%
10.5 Seminar	• The capacity to contextualise and critically analyse the works included in the syllabus	Formative assessment (seminar activity)	30%
10.6 Basic performance standard			
• Good comprehension of the importance of the topics presented during the lectures and during the seminars; a clear understanding of the concepts; the ability to perform the stylistic analysis of a text, to write academic essays, to provide accurate analyses on the basis of the theoretical information delivered in class and detailed in the bibliography; the honest acknowledgement of all sources. • Level of English proficiency: B2 and above. Correct use of terminology.			
Organizational details, exceptional situation management: • Fraud shall be punished in keeping with the regulations in force			

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Date 04.04.2022	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