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
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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	Philology
1.5 Study cycle (BA/MA)	Master's
1.6 Study program/Qualification	Irish Studies/M.A. in Philology

2. Information about the subject

2.1 Course title/Code	LME1221 The Ethics of Irish Fiction (taught in English)						
2.2 Course tutor	Dr. Petronia Popa-Petrar						
2.3 Seminar tutor	Dr. Petronia Popa-Petrar						
2.4 Year of study		2.5 Semester		2.6 Type of assessment		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	1	3.3 seminar/laboratory	2
3.4 Total number of hours in the curriculum	45	of which: 3.5 course	14	3.6 seminar/laboratory	28

Time distribution	Hours
Study based on textbook/course manual/recommended reading/personal notes	45
Additional research in the library, by accessing scientific databases, or during field work	30
Preparation for seminars/laboratory classes, essays, portfolios and reports	20
Tutoring	4
Assessment (examinations)	6
Other activities	

3.7 Total hours for individual study	105	
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	•

6. Acquired specific competences

Professional competences	Understanding the ethical dimension of literature and the main directions in the field of research. Inserting literary works within the Irish historical and cultural context, from the perspective of narrative ethics Analysing English-language literary texts in accordance with specific research norms.C6 The ability to analyse and distinguish the specific characteristics the novel as a literary genre, to exemplify in detail the topics tackled and associate them with the text.

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Transversal competences	CT1 Using the instruments of linguistics and literary studies in accordance to professional ethics. CT2 Teamwork; interpersonal communication, taking on specific roles.

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

7.1 General objective of course	Understanding the role of the novel in the emergence of Irish cultural identity, through the prism of the ethical values suggested by its themes and forms.
7.2 Specific objectives	•The ability to recognize the main themes, attitudes and affects belonging to the ethos of the Irish novel of the second half of the 20th century; •the ability to recognize/contextualize/analyzea text through its belonging to the ideological, identity-forming and aesthetic trends defining Irish culture during the paxt decades •understanding literary texts from an interdisciplinary perspective as one of the interfaces mediating among the individual, community and history

8. Contents

8.1 Lectures	Teaching methods	Remarks
The ethical turn in literary studies. The ethics of the novel – definitions and possibilities. Discussing the various approaches: liberal-humanist (Wayne Booth, Martha Nussbaum), rhetorical (James Phelan, Peter Rabinowitz) Levinasian and poststructuralist (Adam Zachary Newton, J. Hillis Miller, Andrew Gibson, Derek Attridge), hermeneutical (Paul Ricoeur) postcolonial and feminist (Judith Butler, Gayatri Spivak).	presentation, debates, dialogues, problematizing, examples	3 weeks
The case of Irish literature – themes and structures.	presentation, debates, dialogues, problematizing, examples	2 weeks
The ethics of authorship – the position of the author and the circumstances of production. The pressure of autobiography, the demand for the social function of literature.	presentation, debates, dialogues, problematizing, examples	2 weeks
The ethics of telling – form, genre, narrator, voice.	presentation, debates, dialogues, problematizing, examples	2 weeks
The “ethics of the told:” themes, events, characters. An ethics without foundations.	presentation, debates, dialogues, problematizing, examples	2 weeks
The “ethics of reading” – reception and the responsibility of the audience; openness and “self-binding” of the reader.	debates, dialogues, problematizing, examples	2 weeks
Assessments and class feedback.	Discussion, debate, problematization.	1 week

Bibliography

Compulsory primary sources

Flann O’Brien, *The Third Policeman*, 1967
Samuel Beckett, *Molloy*, 1951/1955
John McGahern, *The Dark*, 1965.
Patrick McCabe, *The Butcher Boy*, 1992.
Edna O’Brien, *The House of Splendid Isolation*, 1994.
Jennifer Johnston, *This Is Not a Novel*, 2002.
Sebastian Barry, *A Long, Long Way*, 2005.
Colm Tóibín, *The Master*, 2004.
Mike McCormack, *Solar Bones*, 2016.
Anna Burns, *Milkman*, 2018.

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Secondary sources:
Adriana Cavarero, *Relating Narratives. Storytelling and Selfhood*, Routledge, 2000.
Judith Butler, *Precarious Life. The Powers of Mourning and Violence*, Verso, 2006.
Joe Cleary, Claire Connolly, *The Cambridge Companion to Modern Irish Culture*, Cambridge University Press, 2005.
Eric Falci and Paige Reynolds, eds., *Irish Literature in Transition, 1980-2020*, Cambridge University Press, 2020.
Andrew Gibson, *Postmodernity, Ethics and the Novel*, Routledge, 1999
Dorothy J. Hale, *The Novel and the New Ethics*, Stanford University Press, Stanford, California, 2020.
Liam Harte, *Reading the Contemporary Irish Novel 1987-2007*, Wiley-Blackwell, 2014.
David Herman, ed., *The Cambridge Companion to Narrative*, Cambridge University Press, 2007.
Margaret Kelleher, Philip O'Leary, eds., *The Cambridge History of Irish Literature*. Volume 2, Cambridge University Press, Cambridge, 2008.
Richard Kearney, *On Stories*, Routledge, 2002.
Declan Kiberd, *Inventing Ireland. The Literature of the Modern Nation*, Jonathan Cape, 1995.
Declan Kiberd, *After Ireland: Writing the Nation from Beckett to the Present*, Harvard University Press, 2018 .
Stefanie Lehner, *Subaltern Ethics in Contemporary Scottish and Irish Literature: Tracing Counter-Histories*, Palgrave Macmillan, 2011
Jakob Lothe and Jeremy Hawthorn, eds., *Narrative Ethics*, Rodopi, 2013.
H. Meretoja, C. Davis, eds., *Storytelling and Ethics: Literature, Visual Arts and the Power of Narrative*, Routledge: 2017.
Hanna Meretoja, *The Ethics of Storytelling. Narrative Hermeneutics, History and the Possible*. Oxford University Press, 2018.
Adam Zachary Newton, *Narrative Ethics*, Harvard University Press, 1997
Eve Patten, ed., *Irish Literature in Transition*, 1940-1980, Cambridge University Press, 2020.
Brian W. Shaffer, *A Companion to the British and Irish Novel 1945 – 2000*, Wiley-Blackwell, 2005
John Wilson Foster, ed., *The Cambridge Companion to the Irish Novel*, Cambridge University Press, 2007

8.2 Seminars	Teaching methods	Remarks
Introductory seminar – terminology explained.	presentation, debates, dialogues, problematizing, examples	
Flann O'Brien, *The Third Policeman*	presentation, debates, dialogues, problematizing, examples	2 weeks
Samuel Beckett, *Molloy*	presentation, debates, dialogues, problematizing, examples	2 weeks
John McGahern – *The Dark*.	presentation, debates, dialogues, problematizing, examples	
Jennifer Johnston, *This Is Not a Novel*.	presentation, debates, dialogues, problematizing, examples	
Patrick McCabe, *The Butcher Boy*	presentation, debates, dialogues, problematizing, examples	
Edna O'Brien, *The House of Splendid Isolation*	presentation, debates, dialogues, problematizing, examples	
Sebastian Barry, *A Long, Long Way*	presentation, debates, dialogues, problematizing, examples	
Colm Tóibín, *The Master*	debates, dialogues, problematizing, examples	
Mike McCormack, *Solar Bones*	presentation, debates, dialogues, problematizing, examples	
Anna Burns, *Milkman*	presentation, debates, dialogues, problematizing, examples	

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Assessments and class feedback.	Discussion, debate, problematization.	

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

The content, methods and texts were selected in accordance to recent research in the field and the syllabi of various Romanian and Western universities. I specifically targeted the thematic and formal relevance of texts for the students' personal development through intercultural communication skills and raising interest in the role of literature against the background of European culture.

10. Assessment (examination)

Type of activity	10.1 Assessment criteria	10.2 Assessment methods	10.3 Weight in the final grade
10.4 Lecture 10.5 Seminar	The capacity to analyze texts using theoretical concepts and in relation to the historical and cultural context.	Participation in the debates/seminar presentation	30%

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	Academic writing skills, using logical and relevant arguments and using secondary sources correctly.	Academic essay	40%
	Acurracy of information and creativity in using it in practice.	Examination (defending the academic paper)	30%

10.6 Basic performance standard
Knowledge of Scottish cultural identity and literary conventions, the capacity of using this knowledge in the intepretation of texts and of drawing general conclusions on Scottish culture.

Date 23.03.2021	Course tutor's signature	Seminar 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