UNIVERSITATEA BABEȘ-BOLYAI
BABEȘ-BOLYAI TUDOMÁNYEGYETEM
BABEȘ-BOLYAI UNIVERSITÄT
BABEȘ-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	Philology
1.5 Study cycle (BA/MA)	Master's degree
1.6 Study program/Qualification	Irish Studies/M.A. in Philology

2. Information about the subject

2.1 Course title/Code	LME2219 IRISH WOMEN WRITERS (taught in English)							
2.2 Course tutor	Reader Liliana Pop							
2.3 Seminar tutor	Reader Liliana Pop							
2.4 Year of study	2	2.5 Semester	4	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	36	of which: 3.5 course	24	3.6 seminar/laboratory	12
Time distribution					Hours
Study based on textbook/course manual/recommended reading/personal notes					40
Additional research in the library, by accessing scientific databases, or during field work					38
Preparation for seminars/laboratory classes, essays, portfolios and reports					30
Tutoring					4
Assessment (examinations)					2
Other activities					
3.7 Total hours for individual study	114				
3.8 Total hours per semester	150				
3.9 Number of credits	6				

4. Prerequisites (if necessary)

4.1 Curriculum	BA degree
4.2 Skills	Proficiency in English

5. Conditions (if necessary)

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

6. Acquired specific competences

Professional competences	C1 Appropriate use of fundamental concepts in the study of general linguistics, theory of literature and comparative literature. C2 Efficient written and oral communication in English. C3 Analysis and presentation of literary phenomena in the context of the reference culture. C4 Understanding relationships and influences between literary and critical categories, as well as the relationships among various current methodologies.

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	C5 Understanding the interdependencies between the text and the fictional world. 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. C7 The ability to analyse a literary text using the concepts and methods of modern criticism; the ability to use critical language and concepts, to understand the applicability of interdisciplinary methods for literary criticism.
Transversal competences	CT1 Using the instruments of linguistics and literary studies in accordance to professional ethics. CT2 Teamwork; interpersonal communication, taking on specific roles. CT3 Setting up an individual project for lifelong training; achieving training by accumulating information, participating in team projects and in institutional and personal development programs.

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

7.1 General objective of course	• The course aims to familiarize the students with the peculiarity of the Irish women writers and to unravel their contribution to the formation of Irish Lit. It also aims at an understanding of their fiction and poetry in a European and North-American context.
7.2 Specific objectives	• In art and in geography, Irealnd has always had a gendered representation. Ireland, the capital city of Dublin, as well as the aisling poetry, are all feminine. In this context the course attempts a definition of the women writers' mode or representing Ireland. In the chronology of Anglo-Irish literature, the course investigates these representations through fiction writers, memoirists, folklore-collectors and poets, as well as through the crucial cultural personalities. The conclusion of the course is offered by the way in which the contemporary women writers take over and modify this difficult legacy.

8. Contents

8.1 Lectures	Teaching methods	Remarks
Introductory. Historical, social, linguistic background of 1800. The appearance of the regional novel in English. First appearance of the great themes of Irish literature	lecture, debate	
The appearance of the regional novel. Maria Edgeworth. *Castle Reckrent*	lecture, debate	
The "stage Irishman". The Irish seen through the eyes of the other as a means of satire. Sommerville and Ross, *The Irish R.M.*	lecture, debate	
The Beginning of the Realist Novel. Sommerville and Ross. *The Real Charlotte*	lecture, debate	
Literary assertion of Irish consciousness. Writing as rediscovery of nationhood. Translating into English. Lady Augusta Gregory, the woman of "The Celtic Revival". "Gods and Fighting Men"	lecture, debate	
The Twentieth-Century Catholic Woman. Irishness through Foreign Eyes. Kate O'Brien. (1936), 1998. *Mary Lavelle*	lecture, debate	
The twentieth-century short story. The confined space. Mary Lavin, *Selected Stories*	lecture, debate	

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The Irish modernist fiction. The Anglo-Irish predicament: the disappearance of the big house. The psychological novel Elizabeth Bowen. (1948). 2007. *The Heat of the Day.*	lecture, debate	
Contemporary Northern Irish poetry. The Troubles. The metaphor for torture Medbh McGuckian. *Selected Poems. The Currach Requires No Harbour*	lecture, debate	
Contemporary Irish poetry. Translations. Eiléan Ní Chuilleanáin. 2008. *Selected Poems*	lecture, debate	

Bibliography

1. *The Collected Poems of William Butler Yeats*. 2006. New York: The Macmillan Company, Biblioteca irlandeză a 1.
Boyle Haberstroh, Patricia. 1996. Women Creating Women. Contemporary Irish Women Poets. University of Syracuse Press.
2. *The Cambridge Companion to the Irish Novel*, John Wilson Foster (ed.). Vancouver: University of British Columbia
3. Bradley, Anthony and Mayann Gialanella Valiulis (eds). 1997. *Gender and Sexuality in Modern Ireland*. Amherst: University of Massachusetts Press.
4. Cronin, John. 1980. *The Anglo-Irish Novel*, vol.I (Ch. 1, 7), II. Belfast: Appletree Press.
5. Deane, Seamus. *The Field Day Anthology of Irish Writing*. Vol I-III.
6. Hurst, Michael. 1969. *Maria Edgeworth and the Public Scene*. London: Macmillan
7. Kiberd, Declan. 1996. *Inventing Ireland. The Literature of the Modern Nation*. London: Vintage.
8. Longley, Edna. 1994. *The Living Stream. Literature and Revisionism in Ireland.* Newcastle-upon-Tyne: Bloodaxe Books.
9. MacKellop, James. 1998 (2004). *Oxford Dictionary of Celtic Mythology*. Oxford University Press.
10. Patten, Eve. 2006. "Contemporary Irish Fiction, 1984 to the Present", in *The Cambridge Companion to the Irish Novel*, John Wilson Foster (ed.). Vancouver: University of British Columbia. (Chapter 14)
11. Patten, Eve. 2006. "Modern Irish Autobiographical Fiction"
12. Rafroidi, Patrick. 1972. *L'Irlande et le romantisme*. Lille: Editions Universitaires.
13. Stevens, Julie Anne. 2007. *The Irish Scene in Sommerville and Ross*. Dublin: Irish Academic Press
14. Walshe, Eibhear (ed.) 2009. *Elizabeth Bowen*. Irish Academic Press, Dublin, Portland.
15. Welch, Robert. (1996), 2000. *Concise Companion to Irish Literature*.Oxford University Press.

8.2 Seminars	Teaching methods	Remarks
The seminar themes will be conducted on the same themes and poems as the ones presented at the course	Discussions, Brainstorming, Text Analysis, Hermeneutics	

Bibliography

1. Boyle Haberstroh, Patricia. 1996. *Women Creating Women. Contemporary Irish Women Poets*. University of Syracuse Press.
2. *The Cambridge Companion to the Irish Novel*, John Wilson Foster (ed.). Vancouver: University of British Columbia
3. Bradley, Anthony and Mayann Gialanella Valiulis (eds). 1997. *Gender and Sexuality in Modern Ireland*. Amherst: University of Massachusetts Press.
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13. Stevens, Julie Anne. 2007. *The Irish Scene in Sommerville and Ross*. Dublin: Irish Academic Press
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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.

- This subject is in concordance with similar course syllabi from European universities.

10. Assessment (examination)

Type of activity	10.1 Assessment criteria	10.2 Assessment methods	10.3 Weight in the final grade
10.4 Lecture	• Attendance	Written Exam	50%
10.5 Seminar	• Active participation and seminar attendance	Two Essays	50%
10.6 Basic performance standard			
It is necessary to obtain a minimum grade of 5 (five) in order to pass this subject in both seminar and course exams; The grades being granted are between 1 (one) and 10 (ten);			
Organizational details, exceptional situation management: • Microsoft Teams, Zoom			

Date 31.03.2021	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