



SYLLABUS

Irish Women Writers

Academic year 2025-2026

1. Information about the study program

1.1. University	Babeș-Bolyai University
1.2. Faculty	Faculty of Letters
1.3. Department	English Language and Literature
1.4. Field of study	Philology
1.5. Study cycle (BA/MA)	MA
1.6. Study programme/Qualification	Irish Studies/MA Degree in Philology
1.7. Enrolment frequency	Full time

2. Information about the subject

2.1. Course title			Irish Women Writers (taught in English)					Course code		LME1219/2219		
2.2. Course tutor					Dr. Liliana Pop							
2.3. Seminar tutor					Dr. Liliana Pop							
2.4. Year of study		1/2	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	1
3.4. Total number of hours in the curriculum	42/36	of which: 3.5 course	28/24	3.6 seminar	14/12
Allotted time for individual study (ID) and self-study activities (SA)					hours
Study based on textbook, course manual, recommended bibliography, personal notes (SA)					44/60
Additional research (in the library, online scientific databases/platforms, or field documentation)					30/30
Preparation for seminars / laboratory classes/ essays/ projects/ homework/ portfolios and reports					20/20
Tutoring					10/10
Assessment (examinations)					4/4
Other activities:					
3.7. Total hours for individual study (ID) and self-study activities (SA)	108/114				
3.8. Total hours per semester	150				
3.9. Number of credits	6				

4. Prerequisites (if necessary)

4.1. curriculum	
-----------------	--

Date of approval
Name and signature of Dean



4.2. skills	
-------------	--

5. Conditions (if necessary)

5.1. for delivering lectures	Overhead projector
5.2. for teaching seminars / practical courses (laboratory classes)	Overhead projector

6. Acquired specific skills

Professional/essential skills	<ul style="list-style-type: none"> 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. 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 skills	<ul style="list-style-type: none"> 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 acquired specific skills)

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, Ireland 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 Course	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. <i>Castle Reckrent</i>	lecture, debate	
The “stage Irishman”. The Irish seen through the eyes of the other as a means of satire. Somerville and Ross, <i>The Irish R.M.</i>	lecture, debate	
The Beginning of the Realist Novel. Somerville and Ross. <i>The Real Charlotte</i>	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. <i>Mary Lavelle</i>	lecture, debate	
The twentieth-century short story. The confined space. Mary Lavin, <i>Selected Stories</i>	lecture, debate	
The Irish modernist fiction. The Anglo-Irish predicament: the disappearance of the big house. The psychological novel Elizabeth Bowen. (1948). 2007. <i>The Heat of the Day</i> .	lecture, debate	
Contemporary Northern Irish poetry. The Troubles. The metaphor for torture Medbh McGuckian. <i>Selected Poems. The Currach Requires No Harbour</i>		
Contemporary Irish poetry. Translations. Eiléan Ní Chuilleanáin. 2008. <i>Selected Poems</i>		

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.

Date of approval
Name and signature of Dean



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. Raftroidi, Patrick. 1972. *L'Irlande et le romantisme*. Lille: Editions Universitaires.
13. Stevens, Julie Anne. 2007. *The Irish Scene in Somerville 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 Seminar / practical course (laboratory class)	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. *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. Raftroidi, Patrick. 1972. *L'Irlande et le romantisme*. Lille: Editions Universitaires.
13. Stevens, Julie Anne. 2007. *The Irish Scene in Somerville 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.

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
------------------	--------------------------	-------------------------	--------------------------------

Date of approval
Name and signature of Dean



10.4 Course	Attendance	Written exam	50%
10.5 Seminar/practical course (laboratory class)	Active participation and seminar attendance	2 essays	50%
10.6 Basic performance standard			
<ul style="list-style-type: none">It is necessary to obtain a minimum grade of 5 (five) in order to pass this subject in both seminar and course exams;Using AI tools for generating ideas or discourse is allowed only with the tutor's permission and with explicit acknowledgment. This applies to both class discussions or assessment tasks and examinations. Unauthorized use of AI amounts to plagiarism. According to UBB regulations, plagiarism of any type triggers expulsion from university studies.			

11. Labels ODD (Sustainable Development Goals)

	General label for Sustainable Development

Date:
14.02.2025

Course tutor's name and signature

Pop Liliana

Seminar tutor's name and signature /

Pop Liliana

Date of approval:
14.02.2025

Head of Department's name and signature,

Popa-Petrar Petronia

Date of approval
Name and signature of Dean



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
<https://lett.ubbcluj.ro>

Date of approval
Name and signature of Dean