



SYLLABUS

Irish Gothic Fiction

Academic year 2025-2026

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)	MA
1.6. Study programme/Qualification	Irish Studies/MA in Philology
1.7. Enrolment frequency	Full time

2. Information about the subject

2.1. Course title			Irish Gothic Fiction (taught in English)					Course code		LME1220		
2.2. Course tutor					Dr. Carmen-Veronica Borbely, Associate Professor							
2.3. Seminar / practical course (laboratory) tutor					Dr. Carmen-Veronica Borbely, Associate Professor							
2.4. Year of study		1	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	1
3.4. Total number of hours in the curriculum	42	of which: 3.5 course	28	3.6 seminar	14
Allotted time for individual study (ID) and self-study activities (SA)					hours
Study based on textbook, course manual, recommended bibliography, personal notes (SA)					72
Additional research (in the library, online scientific databases/platforms, or field documentation)					19
Preparation for seminars / laboratory classes/ essays/ projects/ homework/ portfolios and reports					10
Tutoring					1
Assessment (examinations)					6
Other activities					
3.7. Total hours for individual study (ID) and self-study activities (SA)					108
3.8. Total hours per semester					150
3.9. Number of credits					6

4. Prerequisites (if necessary)

4.1. curriculum	
4.2. skills	

Date of approval
Name and signature of Dean



5. Conditions (if necessary)

5.1. for delivering lectures	Classroom with media equipment
5.2. for teaching seminars / practical courses (laboratory classes)	Classroom with media equipment

6. Acquired specific skills

Professional/ essential skills	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 skills	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 acquired specific skills)

7.1 General objective of 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.
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7.2 Specific objectives	<p>Students will be able to:</p> <ul style="list-style-type: none"> 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 Gothic tropes of otherness, such as wildness, savagery, or barbarism Write an academic research paper complying with all the ethical professional standards
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8. Contents

8.1 Course	Teaching methods	Remarks
General introduction to the Gothic in literature	Interactive lectures, discussions, debates	
Irish gothic: a controversial literary tradition	Interactive lectures, discussions, debates	
Gothic beginnings	Interactive lectures, discussions, debates	
Irish fiction and the (post)Gothic writing; distorted forms of reality: ambiguity, otherness, identity	Interactive lectures, discussions, debates	
The subversive politics of Gothic fiction (1): 'Protestant Gothic'	Interactive lectures, discussions, debates	
The subversive politics of Gothic fiction (2): 'Irish-nationalist-Catholic Gothic'	Interactive lectures, discussions, debates	
Psychological Gothic	Interactive lectures, discussions, debates	
Vampire Gothic	Interactive lectures, discussions, debates	
Re(de)pensishing the Gothic mode: Modernity's gothicism	Interactive lectures, discussions, debates	
Rewriting the fin-de-siecle Gothic	Interactive lectures, discussions, debates	
Contemporary Irish Gothic: John Banville	Interactive lectures, discussions, debates	
Contemporary Irish Gothic: Patrick McCabe	Interactive lectures, discussions, debates	
Contemporary Irish Gothic: Neil Jordan	Interactive lectures, discussions, debates	
Contemporary Irish Gothic: women writers	Interactive lectures, discussions, debates	

Bibliography

Primary bibliography

- Thomas Leland, *Longsword* (1762)
- Regina Maria Roche, *Children of the Abbey* (1796)
- Maria Edgeworth, *Castle Rackrent* (1800)
- Sydney Owenson (Lady Morgan), *The Wild Irish Girl: A National Tale* (1806)
- Charles Robert Maturin, *Melmoth the Wanderer* (1820)
- Joseph Thomas Sheridan Le Fanu, *Uncle Silas* (1865)
- LeFanu, Joseph Sheridan. 'Carmilla.' (*In a Glass Darkly*, 1872)



- Bram Stoker, *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)
- Neil Jordan, *Mistaken* (2011)
- Sara Baume, *Spill Simmer Falter Wither* (2015)
- Caitriona Lally, *Eggshells* (2017)
- Edna O'Brien, *Girl* (2019)

Critical 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 and Nationhood 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, 1991
- Miles, 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
- Punter, David (ed.). *A Companion to the Gothic*. Malden, MA: Blackwell, 2001

8.2 Seminar / practical course (laboratory class)	Teaching methods	Remarks
Contemporary Irish Gothic (1) Deane, Seamus. <i>Reading in the Dark</i> (1996)	Close reading, presentations, discussions, debates	The topics change periodically.
Contemporary Irish Gothic (2) Baume, Sara. <i>Spill Simmer Falter Wither</i> (2015)	Close reading, presentations, discussions, debates	
Contemporary Irish Gothic (3) Lally, Caitriona. <i>Eggshells</i> (2017)	Close reading, presentations, discussions, debates	
Contemporary Irish Gothic (4) McCabe, Patrick. <i>Winterwood</i> (2006)	Close reading, presentations, discussions, debates	
Contemporary Irish Gothic (5) McGrath, Patrick. <i>Spider</i> (1992)	Close reading, presentations, discussions, debates	
Contemporary Irish Gothic (6) McCormack, Mike. <i>Notes from a Coma</i> (2005)	Close reading, presentations, discussions, debates	
Contemporary Irish Gothic (7) Banville, John. <i>The Book of Evidence</i> (1989)	Close reading, presentations, discussions, debates	

Bibliography

- Thomas Leland, *Longsword* (1762)
- Regina Maria Roche, *Children of the Abbey* (1796)
- Maria Edgeworth, *Castle Rackrent* (1800)
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- Charles Robert Maturin, *Melmoth the Wanderer* (1820)



- Joseph Thomas Sheridan Le Fanu, *Uncle Silas* (1865)
- LeFanu, Joseph Sheridan. 'Carmilla.' (*In a Glass Darkly*, 1872)
- Bram Stoker, *Dracula* (1897)
- Elizabeth Bowen, *The Demon Lover and Other Stories* (1945)
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- Neil Jordan, *Mistaken* (2011)
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- Edna O'Brien, *Girl* (2019)

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 Course	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/practical course (laboratory class)	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.
- 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:
22.01.2025

Course tutor's name and signature

Carmen Veronica Borbely



Seminar tutor's name and signature /
Practical course tutor's (Laboratory tutor's)
name and signature,
Carmen Veronica Borbely



Date of approval:
14.02.2025

Head of Department's name and signature,

Popa Petrar Petronia



Date of approval
Name and signature of Dean