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| **Study Programme** | ENGLISH DEPARTMENT |
| **Course** | **Twentieth-Century Fiction by Irish Women** |
| **Status of the Course** | ELECTIVE |
| **Year** | 3 | Semester | 6 |
| **ECTS Credits** | 3 |
| **Teacher** |  |
| **e-mail** |  |
| **consultation hours** |  |
| **Associate / Assistant** | Vesna Ukić Košta, PhD, Assistant Professor |
| **e-mail** | vukic@unizd.hr |
| **Consultation hours** |  |
| **Place of Teaching** |  |
| **Mode of Teaching**  | Lectures and seminars |
| **Teaching Workload****Lectures + Seminars + Exercises** | 2 (lectures) + 1 (seminar)  |
| **Assessment Criteria & Mode of Examination**  | Attendance and participation in seminar discussions; written mid-terms exams (essays); oral exam  |
| **Start date** |  | **End date** | 8. 6. 2015. |
| **Mid-Term, End-of-Term Examinations** | **Term 1** |  **Term 2** | **Term 3** | **Term 4** |
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| **Final Examinations**  | **Term 1** | **Term 2** | **Term 3** | **Term 4** |
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| **Learning Outcomes** | After they have completed the course students should develop:* - the ability to think critically
* - the ability to work independently
* - the ability to openly discuss ideas and concepts in class
* - the ability to write down an essay linked to the given topic
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| **Enrolment Requirements**  | Students should be enrolled in the 6th semester.  |
| **Course Contents** | In this course we’ll be looking at some of the most important novels by Irish women writers that span the period from the beginning of the Irish Free State (the twenties and thirties) to the turn of the 21st century. Irish women writers were marginalized for much of the 20th century which was clearly reflected in the controversial *Field Day Anthology of Irish Writing* (1991). The course will mostly focus on the ways in which 20th century Irish women fiction writers articulate the repressive Catholic dogma which heavily impacted on the shaping of woman's identity throughout the last century. How the selected authors tackle the ideal of femininity and the female body embodied in the Virgin Mary, how they see the role of woman within the confines of the Irish Catholicism, and to what extent their novels mirror the period in which they were written are the main issues which lie in the focus of the course. We’ll be reading, analyzing and discussing the selected texts (K. O’Brien, E. O’Brien, E. Donoghue, E. Martin) in the context of feminist theory, post-colonial, Irish studies etc.  |
| **Required Reading** | **Althusser**, L. “Ideology and Ideological State Apparatuses (Notes Towards and Investigation).” *Lenin and Philosophy and Other Essays* (2006)**Ingman**, H. *20th Century Fiction by Irish Women: Nation and Gender* (2007) (selected chapters)**Jeffers**, J.M. *The Irish Novel at the End of the Century: Gender, Bodies and Power* (2002) (selected chapters)**Moloney**, C. And H. **Thompson** (eds.). *Irish Women Speak Out; Voices From the Field* (2003) (selected chapters)**Peach**, L. *The Contemporary Irish Novel: Critical Readings* (2004) (selected chapters) |
| **Additional Reading** | **Bauman**, Z*, Identity*, Cambridge, Polity Press, 2004 (selected parts)**Bourke** A., et al (eds.). *The Field Day Anthology of Irish Writing:* *Irish Women’s Writing and Traditions,* Vol IV&V (2002) (selected chapters) **Colletta** L. and M. **O’Connor** (eds.), *Wild Colonial Girl; Essays on Edna O’Brien*, Madison, The University of Wisconisn Press, 2006 (selected chapters)**Fallon**, B. *An Age of Innocence: Irish Culture Between 1930-1960.* (1998) (selected chapters)**Fuller**, L, J. **Littleton** and E. **Maher** (eds.). *Irish and Catholic? Towards an Understanding of Identity* (2006) (selected chapters)**Inglis**, Tom. *Global Ireland. Same Difference*. New York, Oxon: Routledge, 2008. (selected chapters)**Smyth**, G. *The Novel and the Nation* (1997) (selected chapters) |
| **Internet Sources** | All available web-sources |
| **Course Evaluation Procedures** | University evaluation forms |
| **Conditions for Obtaining Signatures** | Attendance (80% ); completion of seminar requirements  |
| **Mark Grading Scale** | 1 ECTS – attendance and active participation in seminar discussions1 ECTS – mid-term and end-term exams, oral presentation1 ECTS – preparation for oral exam |
| **Final Grade Calculation** | 40% - regular attendance; active participation in seminar discussions60% - oral presentation; mid- and end-term tests, oral exam  |
| **Comments** | Handouts with the selected chapters that are analysed in seminar presentations / discussions are available to students at the beginning of the semester. Students are obliged to read three novels from the reading list; when taking the oral exam they have to bring their own reading list with the chosen titles |

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| **Topics - Lectures** |
| **No.** | **Date** | **Title** | **Literature** |
| 1 |  | Course overview / 20th century Irish women’s writing in the context of a predominantly male-dominated Irish literay canon; issues and literary concerns; theoretical approaches to the selected body of texts | Bourke A. et al. *The Field Day Anthology*, Vol V (selected chapters)Ingman, H. *20th century Fiction by Irish Women* (selected chapters) |
| 2. |  | Kate O’Brien: *The Ante-Room* (1934); *Mary Lavelle* (1936); taboo issues (homosexuality, adultery, venereal diseases, etc.); family and religion as ideological state apparatuses (Althusser) which determine Irish womanhood | Ingman, H. *20th century Fiction by Irish Women* (selected chapters)Althusser, L. “Ideology and Ideological State Apparatuses (Notes Towards and Investigation)” |
| 3. |  | K. O’Brien: *The Land of Spices* (1941); critique of Ireland’s state ideology in the early years of independency; fictional/ideal version of Catholicism | Fuller, L, J. Littleton and E. Maher (eds.). *Irish and Catholic?* (selected chapters)Fallon, B. *An Age of Innocence* (selected chapters) |
| 4. |  | Edna O’Brien: *The Country Girls Trilogy* (Part I); ‘sexually graphic fiction’; banned novels; subverting Irish state/church/family; Joycean exile of the author; pioneering works on the Irish literary scene coinciding with the second wave of feminism; | Colletta L. and M. O’Connor (eds.), *Wild Colonial Girl* (selected chapters)Ingman, H. *20th century Fiction by Irish Women* (selected chapters)Fuller, L, J. Littleton and E. Maher (eds.). *Irish and Catholic?* (selected chapters) |
| 5. |  | E. O’Brien: *The Country Girls Trilogy* (Part II) | Colletta L. and M. O’Connor (eds.), *Wild Colonial Girl* (selected chapters)Ingman, H. *20th century Fiction by Irish Women* (selected chapters) |
| 6. |  | E. O’Brien; The Country Girls Trilogy (Part III); After *The Trilogy*; O’Brien’s influence and works in the last part of the 20th century and the 21st centuries; more politically- oriented themes | Colletta L. and M. O’Connor (eds.), *Wild Colonial Girl* (selected chapters)Peach, L. *The Contemporary Irish Novel* (2004) (selected chapters) |
| 7. |  | Film screening: *Brooklyn* (2016); discussion |  |
| 8. |  | Mid-term paper |  |
| 9. |  | The Nineties; more universal concerns; ‘typical’ Irish concerns less emphasized; more wider and global context; ‘sex and drugs and rock’n’roll’ have replaced the old Irish totems of Land, Nationality and Catholicism (O’Toole 18) | Jeffers, J.M. *The Irish Novel at the End of the Century* (selected parts)Moloney, C. and H. Thompson (eds.) *Irish Women Speak Out* (selected parts)Peach, L. *Contemporary Irish* Novel (selected parts) |
| 10. |  | Coming-of-age / / 'coming-out novel'; voicing of homosexuality and homosexual relationships; Emma Donoghue, *Stir-Fry* (1994) i *Hood* (1995); lesbian novels; voicing the Other and challenging “the ‘brainwashed with heterosexuality’ traditional Irish culture” (Jeffers 11) | Jeffers, J.M. *The Irish Novel at the End of the Century* (selected chapters)Peach, L. *Contemporary Irish Novel* (selected chapters)Smyth, G. *The Novel and the Nation* (selected chapters) |
| 11. |  | Emer Martin, *Breakfast in Babylon* (1995.); new concepts of Irish diaspora in the globalized world at the turn of the 21st century; the decline of the traditional Irish family | Bauman, Z*, Identity*, Cambridge, Polity Press, 2004 (selected parts)Inglis, T. *Global Ireland. Same Difference* (selected chapters)Jeffers, J.M. *The Irish Novel at the End of the Century* (selected chapters) |
| 12. |  | Emer Martin, *More Bread or I'll Appear* (1999); globalization and consumerism in the chaos of the post-modern civilization; fluid identity; the decline of Irish identity (what does it mean to be Irish at the turn of the millenium); | Bauman, Z*, Identity*, Cambridge, Polity Press, 2004 (selected parts)Inglis, T. *Global Ireland. Same Difference* (selected chapters)Jeffers, J.M. *The Irish Novel at the End of the Century* (selected chapters) |
| 13. |  | New directions in 21st century Irish Women’s Writing; new voices; issues, topics explored in the context of ‘new’ globalized Ireland | Inglis, T. *Global Ireland. Same Difference* (selected chapters)Jeffers, J.M. *The Irish Novel at the End of the Century* (selected chapters)Peach, L. *Contemporary Irish Novel* (selected chapters) |
| 14. |  | Film screening: *Snapper* (1994); discussion |  |
| 15. |  | End-term paper |  |

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| **Seminars** |
| **No.** | **Date** | **Title** | **Literature** |
| 1. |  | Seminar sessions: close analyses of the selected texts and seminar discussions |  |
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Teacher: Vesna Ukić Košta, Assistant Professor