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| **Course** | Twentieth Century Irish Women’s Writing | **Year** | 2019/2020 |
| **Study programme** | Undergraduate Study of the English Language and Literature | **ECTS** | 3 |
| **Department** | English department |
| **Level of study programme** | ☐Undergraduate | ☐Graduate | ☐Integrated | ☐Postgraduate |
| **Type of study programme** | ☐Single major☐Double major  | ☐University | ☐Professional | ☐Specialized |
| **Year of study** | ☐ 1. | ☐ 2. | ☐ 3. | ☐ 4. | ☐ 5. |
| **Semester** | ☐Winter☐Summer | ☒ I. | ☐ II. | ☐ III. | ☐ IV. | ☐ V. |
| ☐ VI. | ☐ VII. | ☐ VIII. | ☐ IX. | ☐ X. |
| **Status of the course** | ☐Compulsory | ☐Elective | ☐Elective course offered to students from other departments | **Teaching Competencies** | ☐ YES ☐ NO |
| **gg Workload** |  | **L**2 |  | **S**1 |  | **E** | **Internet sources for e-learning** | ☐ YES ☐ NO |
| **Location and time of instruction** | Room 131(Wednesdays, 8.00 – 11.00) | **Language(s) in which the course is taught** | English |
| **Course start date** |  | **Course end date** |  |
| **Enrolment requirements** | Students should be enrolled in the 4th or the 6th semester.  |
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| **Course coordinator** | Vesna Ukić Košta, Ph.D., Assistant Professor |
| **E-mail** | vukic@unizd.hr | **Consultation hours** | Wednesdays, 11.30-13.00 |
| **Course instructor** | - |
| **E-mail** | - | **Consultation hours** | - |
| **Assistant/Associate** | - |
| **E-mail** | - | **Consultation hours** | - |
| **Assistant/Associate** | - |
| **E-mail** | - | **Consultation hours** | - |
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| **Mode of teaching** | ☐Lectures | ☐Seminars and workshops | ☐Exercises | ☐E-learning | ☐Field work |
| ☐Individual assignments | ☐Multimedia and network | ☐Laboratory | ☐ Mentoring | ☐Other |
| **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 present and discuss ideas and concepts in class
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| **Learning outcomes at the Programme level** | * To analyse and use key concepts and approaches relevant to contemporary literary theory; to use interdisciplinary theories when reading literary texts; to apply critical approach while making an argument; to conduct scientific methods in their research
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| **Assessment criteria**  | ☐Class attendance | ☐Preparation for class | ☐Homework | ☐Continuous evaluation | ☐Research |
| ☐Practical work | ☐Experimental work | ☐Presentation | ☐Project | ☐ Seminar |
| ☐ Test(s) | ☐Written exam | ☐Oral exam | ☐Other: |
| **Conditions for permission to take the exam** | Students are obligated to give a seminar presentation (individual or pair work) and take the end-term exam (an essay); after having completed these course requirements they are allowed to take the oral exam |
| **Exam periods** | ☐Winter | ☐Summer | ☐Autumn­ |
| **Exam dates** |  |  |  |
| **Course description** | In this course we’ll be looking at some of the most important fictional works 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 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 and Irish studies etc.  |
| **Course content** | 1) Course overview / theoretical approaches to the selected body of texts; primary and secondary bibliography2) 20th century Irish women’s writing in the context of a predominantly male-dominated Irish literary canon; issues and literary concerns3) 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 womanhood4) K. O’Brien: *The Land of Spices* (1941); critique of Ireland’s state ideology in the early years of independency; fictional/ideal version of Catholicism5) 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;6) E. O’Brien: *The Country Girls Trilogy* (Part II and III)7) E. O’Brien; After *The Trilogy*; O’Brien’s influence and works in the last part of the 20th century and the 21st centuries; politically-oriented themes8) Film screening: *Brooklyn* (2016); discussion9) The nineties; more universal concerns; ‘typical’ Irish issues less emphasized; more wider and global context; ‘sex and drugs and rock’n’roll’ replacing the old Irish totems of Land, Nationality and Catholicism (O’Toole)10) Coming-of-age / 'coming-out novel'; voicing of homosexuality and homosexual relationships; Emma Donoghue, *Stir-Fry* (1994) and *Hood* (1995); lesbian novels; voicing the Other and challenging “the ‘brainwashed with heterosexuality’ traditional Irish culture” (Jeffers)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 family12) 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);13) New directions in 21st century Irish Women’s Writing; new voices; issues, topics explored in the context of ‘new’ globalized Ireland14) Film screening: *Snapper* (1994); discussion15) End-term paper: essay |
| **Required reading** | **Althusser**, L. “Ideology and Ideological State Apparatuses (Notes Towards and Investigation).” *Lenin and Philosophy and Other Essays* (2006)**Donoghue,** Emma, selected texts**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)**Martin**, Emer, selected texts**Moloney**, C. And H. Thompson (eds.). *Irish Women Speak Out; Voices From the Field* (2003) (selected chapters)**O’Brien**, Edna, selected texts**O’Brien**, Kate, selected texts**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 |
| **Assessment criteria of learning outcomes** | Final exam only |  |
| ☐Final written exam | ☐Final oral exam | ☐Final written and oral exam | ☐Practical work and final exam |
| ☐Only test/homework  | ☐Test/homework and final exam | ☐Seminar paper | ☐Seminar paper and final exam | ☐Practical work | ☐other forms: seminar presentations |
| **Calculation of final grade** | 50% final written and oral exam30%: seminar presentation20%: regular attendance and active participation in seminar discussions |
| **Grading scale** | below 60 | % Failure (1) |
| 60 | % Satisfactory (2) |
| 70 | % Good (3) |
| 80 | % Very good (4) |
| 90 | % Excellent (5) |
| **Course evaluation procedures** | ☒Student evaluations conducted by the University☐Student evaluations conducted by the Department☐Internal evaluation of teaching☐Department meetings discussing quality of teaching and results of student evaluations☐Other |
| **Note /Other** | In accordance with Art. 6 of the *Code of Ethics* of the Committee for Ethics in Science and Higher Education, “the student is expected to fulfil his/her obligations honestly and ethically, to pursue academic excellence, to be civilized, respectful and free from prejudice.”According to Art. 14 of the University of Zadar's *Code of Ethics*, students are expected to “fulfil their responsibilities responsibly and conscientiously. […] Students are obligated to safeguard the reputation and dignity of all members of the university community and the University of Zadar as a whole, to promote moral and academic values and principles. […]Any act constituting a violation of academic honesty is ethically prohibited. This includes, but is not limited to:- various forms of fraud such as the use or possession of books, notes, data, electronic gadgets or other aids during examinations, except when permitted;-various forms of forgery such as the use or possession of unauthorised materials during the exam; impersonation and attendance at exams on behalf of other students; fraudulent study documents; forgery of signatures and grades; falsifying exam results.”All forms of unethical behaviour will result in a negative grade in the course without the possibility of compensation or repair. In case of serious violations the *Rulebook on Disciplinary Responsibility of Students at the University of Zadar* will be applied.In electronic communications only messages coming from known addresses with a first and a last name, and which are written in the Croatian standard and appropriate academic style, will be responded to.This course uses the Merlin system for e-learning, so students are required to have an AAI account. /*delete if necessary*/ |