***Syllabus***

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| **Department** | Department of English Studies | | | | | | | | | | | | | | | **Year** | | | | | | | 2024/25 |
| **Course** | Twentieth-Century Irish Women’s Writing | | | | | | | | | | | | | | | **ECTS** | | | | | | | **3** |
| **Study programme** | English studies | | | | | | | | | | | | | | | | | | | | | | |
| **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 |
| **Workload** |  | **L 2** |  | **S 1** | |  | | **E** | | **Internet sources for e-learning** | | | | | | | | | | | | | YES  NO |
| **Location and time of instruction** | Room 131, Wednesdays  13.00 -16.00 | | | | | | | | | **Language(s) in which**  **the course is taught** | | | | | | | | English | | | | | |
| **Course start date** | February 2025 | | | | | | | | | **Course end date** | | | | | | | | May 2025 | | | | | |
| **Enrolment requirements** | Students should be enrolled in the 4th / 6th semester. | | | | | | | | | | | | | | | | | | | | | | |
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| **Course coordinator** | Vesna Ukić Košta, Ph.D., Assistant Professor | | | | | | | | | | | | | | | | | | | | | | |
| **E-mail** | vukic@unizd.hr | | | | | | | | | | | | **Consultation hours** | | | | | | | Wednesdays 9.00 – 10.30 | | | |
| **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; the ability to contextualize and use secondary sources in the written analysis | | | | | | | | | | | | | | | | | | |
| **Learning outcomes at the Programme level** | | | | | recognize and describe relevant ideas and concepts;  connect different approaches, perceptions, and knowledge through an interdisciplinary approach;  apply a critical and self-critical approach in argumentation;  carry out scientific research investigations;  analyse basic approaches and concepts of contemporary cultural and literary theory | | | | | | | | | | | | | | | | | | |
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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 an oral presentation and take the end-term exam (an essay); once they have successfully completed the written exam, they are permitted to take the oral exam | | | | | | | | | | | | | | | | | | | | | | |
| **Exam periods** | Winter | | | | | | | | | Summer | | | | | | | Autumn­ | | | | | | |
| **Exam dates** |  | | | | | | | | | <https://anglistika.unizd.hr/ispitni-rokovi> | | | | | | | <https://anglistika.unizd.hr/ispitni-rokovi> | | | | | | |
| **Course description** | In this course we’ll be looking at fictions (and sometimes poetry) written by the selected Irish women authors 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 publication of *Field Day Anthology of Irish Writing* (1991). The course will mostly focus on the ways in which Irish women have articulated the repressive Catholic dogma which heavily impacted on the shaping of Irish womanhood and woman's identity throughout the last century. How the selected authors tackle the ideal of womanhood, the female body and (a)sexuality embodied in the unattainable Virgin Mary, how they see the role of woman in the Irish family and within the confines of the Irish Catholicism, and to what extent their novels mirror the period in which they were written are the main issue swhich lie in the focus of the course. We’ll be reading, analyzing and discussing the selected texts (Kate O’Brien, Edna O’Brien, Emma Donoghue, Emer Martin, Anne Enright and others) 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 bibliography  2) 20th century Irish women’s writing in the context of a predominantly male-dominated Irish literary canon; issues and literary concerns  3) Kate O’Brien: taboo issues (homosexuality, adultery, venereal diseases, etc.); family and religion as ideological state apparatuses (Althusser) which determine Irish womanhood  4) K. O’Brien: critique of Ireland’s state ideology in the early years of independency; fictional/ideal version of Catholicism  5) 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 themes  8) Film screening: *Brooklyn* (2016); discussion  9) 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; lesbian novels; voicing the Other and challenging “the ‘brainwashed with heterosexuality’ traditional Irish culture” (Jeffers)  11) Emer Martin, new concepts of Irish diaspora in the globalized world at the turn of the 21st century; the decline of the traditional Irish family  12) Emer Martin, 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); Anne Enright  13) New directions in 21st century Irish women’s writing; new voices; issues, topics explored in the context of ‘new’ globalized Ireland  14) Film screening: *Snapper* (1994); discussion  15) End-term paper: essay | | | | | | | | | | | | | | | | | | | | | | |
| **Required reading** | **A selection of novels (students obtain the reading list at the beginning of the semester) and the following titles:**  Ingman, H. *20th Century Fiction by Irish Women: Nation and Gender.*  Ashgate, 2007. (selected chapters)  Jeffers, J.M. *The Irish Novel at the End of the Century: Gender, Bodies and Power.* Palgrave, 2002. (selected chapters)  Moloney, C. And H. Thompson (eds.). *Irish Women Speak Out; Voices From the Field*. Syracuse University Press, 2003. (selected chapters)  Peach, L. *The Contemporary Irish Novel: Critical Readings.* Palgrave Macmillan. 2004. (selected chapters) | | | | | | | | | | | | | | | | | | | | | | |
| **Additional reading** | Bourke A., et al (eds.). *The Field Day Anthology of Irish Writing:Irish Women’s Writing and Traditions,* Vol IV&V, Cork University Press, 2002. (selected chapters)  Connolly, L. and T. O’Toole. *Documenting Irish Feminisms; The Second Wave.* Thje Woodfield Press, 2005. (selected chapters)  Fuller, L, J. Littleton and E. Maher (eds.). *Irish and Catholic? Towards an Understanding of Identity.* The Columba Press, 2006. (selected chapters)  Inglis, Tom. *Global Ireland. Same Difference*. Routledge, 2008. (selected chapters)  Warner, M.. *Alone of All Her Sex: The Myth and Cult of the Virgin Mary*. Vintage, 2000 (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 |
| **Calculation of final grade** | 60% final written and oral exam  30% seminar presentation  10% active participation in seminar discussions | | | | | | | | | | | | | | | | | | | | | | |
| **Grading scale** | bellow 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*/ | | | | | | | | | | | | | | | | | | | | | | |