Mgr. Klára Hutková and Mgr. Nathalie Lamprecht

Summer Term 2024, Mondays 15:50–17:20

Course number: AAALC036AE

Room: P001

**Contemporary Irish Women Writers: Drama and Fiction**

Content and aims of the course:

The seminar will introduce students to some of the female Irish writers dominating the anglophone literary scene in recent years, bring attention to a variety of issues that they address, as well as outline the ongoing discussion of Irish women’s writing in literary studies. Furthermore, it aims to suggest some trends emerging in contemporary Irish women’s writing, including a preoccupation with space and place, a tendency to reappropriate age old imagery, a focus on character driven writing, and an opening up of themes such as social inequality, gender identity, trauma, and plurality of experience.

The course will start with an introductory session giving a brief summary of Irish women writing’s history and the status of women writers in Ireland now. Selected works of fiction and drama will be discussed in the following ten weeks. Each session will feature a brief introduction to the author and her works, a student presentation on one of the assigned texts, and a discussion aided by prompt questions (posted beforehand by the lecturers and students in a Moodle forum).

Schedule:

Week 1, February 19: Introduction

Week 2, February 26: Marina Carr — *Portia Coughlan* (1996)

Week 3, March 4: Emma Donoghue — *Stir Fry* (1994)

Week 4, March 11: Stacey Gregg — *Shibboleth* (2015)

Week 5, March 18: Anne Enright — *The Green Road* (2015)

**Week 6, March 25**: NO CLASS

**Week 7, April 1**: NO CLASS

Week 8, April 8: Amy Conroy — *I ❤️ Alice ❤️ I* (2010)

Week 9, April 15: Sara Baume — *A Line Made by Walking* (2017)

Week 10, April 22: Deirdre Kinahan — *Rathmines Road* (2018)

Week 11, April 29: Claire Keegan — *Small Things Like These* (2020)

Week 12, May 6: Rosaleen McDonagh — *Walls and Windows* (2021)

Week 13, May 13: Jan Carson — *The Last Resort* (2021)

Credit value: 5 ECTS

Assessment:

1. Regular attendance
2. Active participation in debates (based on the assigned reading), as well as participation in the weekly forum (posting a question related to the assigned reading)
3. A fifteen–minute, in-class presentation on the text provided for the week’s session
4. A final essay of 2,500–3,000 words on a topic chosen by the student and consulted with the lecturers

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| **Grading scheme** | |
| Attendance | 10% (2 absences permitted) |
| Active Participation + Weekly Forum Posts | 10% |
| Presentation | 20% |
| Final Essay (50%) + Proposal (10%) | 60% |

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| **Letter Grade** | **Percent (%)** | **Generally Accepted Meaning** |
| A | 90-100 | Outstanding work |
| B | 80-89 | Good work, distinctly above average |
| C | 70-79 | Acceptable work |
| D | 60-69 | Work that is significantly below average |
| F | 0-59 | Work that does not meet minimum standards for passing the course |

Essays must include full bibliographical references and footnotes for all works cited or paraphrased in accordance with the Notes and Bibliography Chicago style (for basic guidelines, see <https://ualk.ff.cuni.cz/students/essay-guidelines-2/>). Students are advised not to use Internet sources in place of adequately researching texts available in print or in academic digital collections.   
Essays that have no research base or fail to cite sources transparently and appropriately (i.e., are plagiarised) will not be graded and will result in failing the course. Should an essay be unsatisfactory for reasons other than plagiarism, students have the opportunity to submit a rewrite on condition that the rewritten work is submitted with the marked original.

**Students are required to submit an essay proposal by May 20, 2024. Essay submission deadline is June 14**.

All papers should include:

* A title page (with your email address and if you are a visiting student the date by which you must have the credit)
* Numbered pages and double spacing
* Clearly marked paragraphs (either indent or leave a line)
* Properly formatted sources and bibliography.

Select bibliography:

**Drama:**

Burke, Mary. ‘*Tinkers’: Synge and the Cultural History of the Irish Traveller*. Oxford: Oxford University Press, 2009.

Clare, David, Fiona McDonagh, and Justine Nakase. *The Golden Thread: Irish Women Playwrights, 1716–2016 (Volume 2: 1992–2016).* Liverpool: Liverpool University Press, 2021.

Donohue, Brenda, Ciara O'Dowd, Tanya Dean, Ciara Murphy, Kathleen Cawley, and Kate Harris. *Gender Counts: An Analysis of Gender in Irish Theatre 2006-2015*. Unknown publisher, 2017. <http://www.wakingthefeminists.org/research-report/>

Fitzpatrick, Lisa, and Mária Kurdi. *“I Love Craft, I Love the Word”: The Theatre of Deirdre Kinahan*. Bern: Peter Lang, 2022. (available online through the library)

Fitzpatrick, Lisa. *Rape on the Contemporary Stage*. New York: Springer, 2018. (available online through the library)

Frawley, Oona, ed. *Women and the Decade of Commemorations.* Bloomington: Indiana University Press, 2021. (available online through the library)

Grene, Nicholas and Chris Morash, eds. *The Oxford Handbook of Modern Irish Theatre*. Oxford: Oxford University Press, 2016. (available online through the library)

Hill, Shonagh. *Women and Embodied Mythmaking in Irish Theatre*. Cambridge: Cambridge University Press, 2019. (available online through the library)

Jordan, Eamonn and Eric Weitz, eds. *The Palgrave Handbook of Contemporary Irish Theatre and Performance*. London: Palgrave Macmillan, 2018. (available online through the library)

Lanters, José. *The "Tinkers" in Irish Literature: Unsettled Subjects and the Construction of Difference*. Dublin: Irish Academic Press, 2011.

O'Brien, Cormac. *Masculinities and Manhood in Contemporary Irish Drama: Acting the Man*. New York: Springer Nature, 2021. (available online through the library)

Sihra, Melissa. *Marina Carr: Pastures of the Unknown*. New York: Springer, 2018. (available online through the library)

**Fiction:**

Baker, Timothy C. *New Forms of Environmental Writing: Gleaning and Fragmentation*.   
 London: Bloomsbury Publishing, 2022.   
Bracken, Claire. *Irish Feminist Futures*. Abingdon: Routledge, 2016.  
Fox, Renée, Mike Cronin, and Brian Ó Conchubhair, eds. *Routledge International Handbook   
 of Irish Studies*. Abington: Routledge, 2021.   
Harte, Liam and Michael Parker, eds. *Contemporary Irish Fiction: Themes, Tropes, Theories*.   
 Basingstoke: Macmillan Press Ltd., 2000.  
Harte, Liam, ed. *The Oxford Handbook of Modern Irish Fiction*. Oxford: Oxford University   
 Press, 2020.  
Ingman, Heather. *Irish Women's Fiction from Edgeworth to Enright*. Dublin: Irish Academic   
 Press, 2013. (available online through the library)  
Ingman, Heather and Clíona Ó Gallchoir, eds. *A History of Modern Irish Women’s Literature*.   
 Cambridge: Cambridge University Press, 2018.  
Magennis, Caroline. *Northern Irish Writing after the Troubles: Intimacies, Affects, Pleasures*.   
 London: Bloomsbury Publishing, 2021.   
Massey, Doreen B. *Space, Place and Gender*. London: Polity, 1994.   
Ross, Ciaran, ed. *Sub-versions: Trans-national Readings of Modern Irish Literature*.   
 Amsterdam: Rodopi, 2010. (available online through the library)  
Smith, James M. *Ireland's Magdalen Laundries and the Nation's Architecture of   
 Containment*. Manchester: Manchester University Press, 2008.  
St. Peter, Christine. *Changing Ireland: Strategies in Contemporary Women’s Fiction*.   
 Basingstoke: Macmillan Press LTD, 2000.   
Tally Jr., Robert T, ed. *The Routledge Handbook of Literature and Space*. Abingdon:   
 Routledge, 2017.