

WOMEN, LITERATURE AND CINEMA IN IRELAND

Mujer, cine y literature en Irlanda

MODULE/Módulo	SUBJECT/Materia	YEAR/Curso	SEMESTER/Semestre	ECTS	TYPE/Carácter
Master's Programme in English Literature and Linguistics	Women, Literature and Cinema in Ireland	2019/2020	1/2	5	Optional
PROFESSOR/ Profesor(es)		CONTACT/ Dirección completa de contacto para tutorías (Dirección postal, teléfono, correo electrónico, etc.)			
<ul style="list-style-type: none"> PILAR VILLAR ARGÁIZ 		Departamento de Filologías Inglesa y Alemana Facultad de Filosofía y Letras Universidad de Granada Campus de la Cartuja s/n 180 , Granada, España			
		Prof. Pilar Villar Argáiz <i>Office n.1</i> Telf.: 958241000 Ext. 20130 email: pvillar@ugr.es			
		OFFICE HOURS/ Horario de tutorías			
		Monday & Wednesday: 10.30-13.30			
MASTER WHERE IT IS OFFERED/ Máster en el que se imparte		OTHER MASTERS WHERE IT COULD BE OFFERED / Otros másteres a los que se podría ofertar			
Máster en Literatura y Lingüística Inglesas Master in English Literature and Linguistics					
PREREQUISITES AND/OR RECOMMENDATIONS Prerrequisitos y/o recomendaciones (si procede)					
BRIEF DESCRIPTION OF COURSE CONTENTS Breve descripción de contenidos (según memoria de verificación del máster)					
<p>THEORETICAL</p> <p>This master course will give students the opportunity to deepen their knowledge of the different aspects of Irish culture, history and society, and it will also encourage the interdisciplinary exchange of ideas and insights within the broad field of Irish Studies. It will also expand the students' knowledge on subjects such as Irish literature, traditionally concealed in the syllabus of Spanish universities under headings such as "Literatura Inglesa" o "Cultura y Civilización Británicas".</p> <p>In particular, the main objective of this master course is to explore the different and contesting</p>					

representations of Irish femininity in a large corpus of cultural texts. We will use the critical premises of theoretical schools such as feminism, postcolonialism and multiculturalism in order to explore how some Irish women have been doubly marginalized and constructed as subordinated ‘Others’ by colonialism and/or patriarchy. The latter part of the course will focus on the cultural representation of immigrant women in Ireland, given the sociological and demographic changes that Ireland has experienced in the last decades.

PRACTICAL

As we intend to analyse both real women and their artistic representations, the cultural manifestations we will look at will cover this complexity. First of all, we will focus on the literary arena, and we will select some key examples of the different genres of poetry, novel, short story and drama, in order to analyse comprehensively works written both by men and women. Secondly, we will pay attention to other forms of cultural manifestations that will give us a clue of how ‘womanhood’ is perceived and/or understood in Ireland. In particular, we will see the extent to which music, the media, the film industry and the advertising perpetuate and/or deconstruct conventional representations of Irish femininity.

GENERAL AND SPECIFIC COMPETENCIES

Competencias generales y específicas del módulo

Basic and general

- CG1. To develop communicative interpersonal and interlinguistic mediation skills
- CG2. To acquire the learning skills that will allow the student to continue her / his studies in a proactive, autonomous way.
- CG3. To search for information (in any sort of format) and turn it into knowledge.
- CG4: Use new technologies as a learning tool and a resource for research. Use it also as a means of communication and dissemination.
- CG5. To understand long and complex texts of any sort (narrative, or literary)
- CG6. To present in a variety of formats (oral presentations, written essays, and any sort of digital format) clear and detailed descriptions of complex subjects, unfolding a specific narrative argument, and reaching relevant conclusions.
- CB6. To acquire and understand the sort of skills and knowledge that will turn their output into original ideas, through class participation, or in the form of essays or any other sort of output.
- CB7. To acquire and apply knowledge and skills to new contexts, and be able to engage in problem-solving strategies within interdisciplinary contexts related to their field of study.
- CB8. To integrate skills and knowledge in a way that empowers them to reach relevant conclusions based upon the general principles of social and ethic responsibility.
- CB9. To communicate their knowledge, ideas and arguments in a meaningful and clear way for both specialized and non-specialized audiences.
- CB10 - To have the learning skills that allow students to keep studying in a way that will be largely autonomous

Transversal

- CT1 - Training in the respect of fundamental rights and equality between men and women, of Human Rights and the principles of universal accessibility, and the values of a culture of peace and democratic values, as established by the Royal Decree 1393/2007, of October 29, Article 3.5.

Specific

- CE3 – To design and carry out research projects, and translate their results into critical essays following the formal conventions of the MLA system, with a clear, rigorous and well structured epistemological framework, with an introduction, analysis development and final conclusions.
- CE6 – To develop interest and intellectual curiosity to analyze and understand texts, critical

theories, and different epistemological approaches to specific case studies in the field of English literature.

CE7 - To know the different interdisciplinary approaches to the study of literatures in English language, with special emphasis on gender studies, identity politics, political discourse, or postcolonial studies and translation.

OBJECTIVES

Objetivos (expresados como resultados esperables de la enseñanza)

Taking all these priority thematic lines into account, the specific aims of the course are:

1. To study the concept “womanhood” as perceived and understood in some key examples of Irish poetry, fiction and drama, written both by men and women in the 20th and 21st centuries. We will focus both on canonical and marginal authors, in order to study their perpetuation or subversion of conventional myths and their reinterpretation of canonical literature. The corpus of authors we will use in this literary study will be the following:
 - Poetry: Eavan Boland, Paula Meehan, Dorothy Molloy, Colette Bryce, Mary O’Donnell, Mary O’Malley; Eiléan Ní Chuillenáin, Pat Boran, Gerry Murphy; Leanne Quinn, Michael O’Loughlin, etc.
 - Fiction: James Joyce; Roddy Doyle; Mary O’Donnell; Frank McCourt
 - Drama: Oscar Wilde, W.B. Yeats, Brian Friel, Marina Carr
2. To analyse changing representations of womanhood during the second half of the twentieth century, as observed within a range of popular music lyrics and the images associated with them. Principal objects of analysis will be the work of Irish musicians such as the Clancy Brothers and Tommy Makem, Christy Moore, Van Morrison, U2, Enya, Sinéad O’Connor and the musical *Once*. This year we count on the participation of traditional Irish music band *Gan Ainnm!!!!*
3. To analyse representations of womanhood (both conventional and subversive) and other forms of marginalised identities (i.e. immigrants and ethnic identities) in Irish films: *Michael Collins*, *The Wind that Shakes the Barley*, *The Commitments*, *Angela’s Ashes*, *Once*, *The Magdalene Sisters*, *New Boy*, etc.

DETAILED DESCRIPTION OF THE CONTENTS

Temario detallado de la asignatura

1. IMAGINARY, IMAGINED AND REAL WOMEN IN IRISH CULTURE: TOWARDS A DECONSTRUCTION OF IRISH FEMININITY
 - 1.1. The Celtic Heritage: Sovereignty goddesses; Sheela-na-gigs; Celtic heroines
 - 1.2. British (imperialist) representations: Hibernia, Britannia, and John Bull
 - 1.3. The National Muse: Mother Ireland, Dark Rosaleen, Cathleen Ni Houlihan.
 - 1.3.1. The “aisling” tradition
 - 1.3.2. The Irish Literary Revival: the Abbey Theatre, Mangan, Pearse, etc.
 - 1.3.3. Eamon de Valera and the 1937 Constitution
 - 1.3.4. The Ireland of the 1930s: Brian Friel’s *Dancing at Lughnasa*
 - 1.4. Conventional and contesting representations of womanhood in traditional Irish music and pop music (Christy Moore; Sinéad O’Connor; The Corrs, musical *Once*)
2. TWENTIETH-CENTURY WOMEN WRITERS: A SUBVERSIVE FEMININITY
 - 2.1. A new national muse: ‘(M)Other Irelands’ in Edna O’Brien, Eavan Boland, etc.
 - 2.2. New perspectives on maternity: Paula Meehan, Eavan Boland, Nuala Ní Dhomhnaill, etc.
 - 2.3. New perspectives on sexuality. The Female Body in the Foreground: Eavan Boland, Susan

Connolly, Nuala Archer, Liz O'Donoghue, etc.

3. BETWEEN TRADITION AND MODERNITY: 'IRISH' FEMININITY IN THE 21ST CENTURY
 - 3.1. A 'new' unrecognizable Ireland: Eavan Boland, Paula Meehan, Vona Groarke, Caitríona O'Reilly, etc.
 - 3.2. Is feminism still necessary?: Domestic Violence and rape in Dorothy Molloy, Sinéad Morrissey, Leanne O'Sullivan, Eavan Boland
 - 3.3. The interplay of gender, race and multiculturalism: Paula Meehan, Colette Bryce, Leontia Flynn, Mary O'Donoghue, Mary O'Donnell, Michael O'Loughlin, Roddy Doyle
 - 3.4. The immigrant in contemporary Irish literature: *Literary Visions of Multicultural Ireland*
4. 'MOTHER IRELAND' IN FILM
 Conventional and contesting representations of womanhood and history in *Michael Collins* (1996) & *The Wind that Shakes the Barley* (2006)
 The immigrant in Irish films: the musical film *Once* and discussion of other films recently released.
5. HISTORY EXOTICISM AND ROMANCE: The 'Orientalist' reception of Irish Literature in the 'West'. Eavan Boland's *The Lost Land*, Frank McCourt's *Angela's Ashes*, Nuala O'Faolain's memoirs; Harlequin romance best-sellers; The Great Famine and Romance
6. DETAILED ANALYSIS OF CASES IN POINT: DEPENDING ON THE WRITERS INVITED FOR THE INTERNATIONAL SEMINAR OF IRISH STUDIES (INVITED WRITERS FOR 2020: DONAL RYAN AND EMILIE PINE)

RECOMMENDED BIBLIOGRAPHY

Bibliografía:

DICCIONARIOS

Hurtley, Jacqueline et al. *Diccionario cultural e histórico de Irlanda*
 Barcelona: Ariel, 1996.

HISTORY

Berresford Ellis, Peter. *Celtic women: women in celtic society and literature*. London: Constable, 1995.

Carroll, Clare and Patricia King (eds). *Ireland and postcolonial theory*.
 Notre Dame, Ind.: University of Notre Dame Press, 2003.

Clarkson Leslie A. and E. Margaret Crawford (eds). *Famine and disease in Ireland*.
 London: Brookfield, Vt.: Pickering & Chatto, 2005.

Feeney, Brian. *Sinn Féin: un siglo de historia irlandesa* / traducción de Ignacio Alonso Blanco. Barcelona: Edhasa, 2005.

Luddy, Maria. *Women in Ireland, 1800-1918: a documentary history*.
 Cork: Cork University Press, 1995.

O'Beirne Ranelagh, John. *Historia de Irlanda* / traducción de Rafael Herrera Bonet
 Madrid: Cambridge University Press, 1998.

O'Faolain, Sean. *The Irish*.

Ryan, Louise Ryan and Margar (eds). *Irish women and nationalism: soldiers, new women and wicked hags*.
 Dublin ; Portland, OR: Irish Academic Press, 2004.

THE TROUBLES

Alonso Pascual, Rogelio. *Matar por Irlanda: el IRA y la lucha armada*. Madrid: Alianza, 2003.

Adams, Gerry. *Hacia la libertad de Irlanda*. Tafalla, Navarra: Txalaparta, 1997.

Fitzduff, Mari. Más allá de la violencia: procesos de resolución de conflicto en Irlanda del Norte. Bilbao: Bakeaz, 1998

Hill, John, (W. John). *Cinema and Northern Ireland: film, culture and politics*. London: BFI, 2006.

Irlanda del Norte: Historia del conflicto. Madrid: Silex, 1999,

IRISH WOMEN'S WRITING

Barros del Río, María Amor. *Metáforas de su tierra: breve historia de las mujeres irlandesas*. Oviedo: Septem, 2004.

The Field day anthology of Irish literature. New York: New York University Press, 2002. (Vol. 4-5 *Irish women's writing and traditions*)

Fulmer, Jacqueline. *Folk Women and Indirection in Morrison, Ní Dhuibhne, Hurston, and Lavin*. University of California – Berkeley, 2007.

González Arias, Luz Mar. *Cuerpo, mito y teoría feminista: re-visiones de Eva en autoras irlandesas contemporáneas*. Oviedo: KRK, 1997.

------. *Otra Irlanda: la estética postnacionalista de poetas y artistas irlandesas contemporáneas*. Oviedo: Universidad de Oviedo, Servicio de Publicaciones, D.L. 2000.

O Gallchoir, Cliona. *Maria Edgeworth: women, enlightenment and nation*. Dublin, Ireland: University College Dublin Press, 2005.

Palacios Manuela and Laura Lojo (eds.). *Writing Bonds: Irish and Galician contemporary women poets*. Oxford: Peter Lang, 2009.

Dihra, Melissa (ed). *Women in Irish drama: a century of authorship and representation*. Foreword by Marina Carr. Basingstoke: Palgrave Macmillan, 2007.

Villar Argáiz, Pilar. *New territory for the Irish woman in Eavan Boland's poetry: a feminist and postcolonial approach*. Granada: Universidad de Granada, 2005

------. *Eavan Boland's evolution as an Irish woman poet: an outsider within an outsider's culture*. Lewiston, N.Y.: Edwin Mellen Press, 2007.

------. *The Poetry of Eavan Boland: A Postcolonial Reading*. Bethesda (California), EEUU; Dublín (Irlanda): Academica Press, 2008.

LITERATURE

Amador Moreno, Carolina. *An analysis of Hiberno-English in the early novels of Patrick MacGill: bilingualism and language shift from Irish to English in County Donegal*. Lewiston: Edwin Mellen Press, 2006.

Cleary, Joe and Claire Connolly. *The Cambridge companion to modern Irish culture* Cambridge: Cambridge University Press, 2005.

Carrera, M^a José et al. (eds). *The Irish Knot: Essays on Imaginary-Real Ireland*. Valladolid: Universidad de Valladolid, 2008.

Cullingford, Elizabeth Butler. *Ireland's others: ethnicity and gender in Irish literature and popular culture*. Notre Dame, IN.: University of Notre Dame Press: Field Day, 2001.

Deane, Seamus. *Celtic revivals: essays in modern Irish literature: 1880-1980*.

Donoghue, Denis. *We Irish: essays on Irish literature and society*. Hassocks, Sussex: Harvester Press, 1986.

The Faber book of contemporary Irish poetry. London: Faber and Faber, 1989.

The Faber book of Irish verse. London: Faber and Faber, 1986.

Fernández Sánchez, José Francisco and M^a Elena Jaime de Pablos. *Irish Landscapes*. Almería: Universidad de Almería 2003.

Harte, Liam. *The Literature of the Irish in Britain: autobiography and memoir, 1725-2001*. Basingstoke [England]: Palgrave Macmillan, 2009.

Harvey, Clodagh Brennan. *Contemporary Irish traditional narrative: the English language tradition*. Berkeley: University of California, 1992

Herrero Martin, Rosana. *The doing of telling on the Irish stage: a study of language performativity in modern and contemporary Irish theatre*. Frankfurt am Main: Peter Lang, 2008.

Hidalgo Tenorio, Encarnación. *El Movimiento Dramático Irlandés: Análisis socio-semiótico del proceso de emisión de un macro-acto de habla fallido*. Granada: Servicio de Publicaciones de la Universidad de Granada, 1997.

Hogan, Robert (editor-in-chief). *Dictionary of Irish literature*. London: Aldwych, 1996.

- Jaime de Pablos, Elena. *La visión de la mujer irlandesa de finales del siglo XIX y principios del XX en la narrativa de George Moore: una perspectiva feminista*; [director] Robert Ian Maccandless. Granada: [s.n.], 1999.
- Kelleher, Margaret and Philip O'Leary (eds.). *The Cambridge history of Irish literature*. New York: Cambridge University Press, 2006
- Kendall, Tim (ed). *The Oxford handbook of British and Irish war poetry*. Oxford: Oxford University Press, 2007.
- Lions, Paddy and Alison O'Malley (eds.). *No country for old men: fresh perspectives on Irish literature*. Bern: Peter Lang, 2009.
- Loneragan, Patrick. *Theatre and globalization: Irish drama in the Celtic tiger era*.
- Mathews, P. J. *Revival: the Abbey Theatre, Sinn Féin, the Gaelic League and the Co-operative movement*. Cork: Cork University Press in association with Field Day, 2003.
- Mac Carthy, Ann. *A search for literary identity in Irish literature*. Alicante: Universidad de Alicante, Departamento de Filología Inglesa, 1997.
- Martin, Augustine. *Bearing witness: essays on Anglo-Irish literature*; edited by Anthony Roche. Dublin: University College Dublin Press, 1996.
- The Oxford companion to Irish literature*. Oxford: Oxford University Press, 1996.
- Pierce, David. *Irish writing in the twentieth century: a reader*. Cork: Cork University Press, 2000.
- Pilkington, Lionel, ed. *Theatre and the state in twentieth-century Ireland: cultivating the people*. New York [etc]: Routledge, 2001,
- Rafroidi, Patrick. *Irish literature in English: the Romantic period (1789-1850)* Atlantic Highlands, N.J.: Humanities Press, 1980.
- Regan, Stephen (ed). *Irish writing: an anthology of Irish literature in English 1789-1939*. Oxford: Oxford University Press, 2004.
- Sewell, Frank. *Modern Irish poetry: a new Alhambra*. Oxford: Oxford University Press, 2000.
- Todd, Loreto. *The language of Irish literature*. Basingstoke: MacMillan Education, 1989.
- Tymoczko, Maria. *Translation in a postcolonial context: Early Irish literature in English translation*. Manchester: St. Jerome Publishing, 1999
- Vance, Norman. *Irish literature: a social history: tradition, identity and difference* Oxford: Blackwell, 1990.
- Wally, Johannes. *Selected twentieth century Anglo-Irish autobiographies: theory and patterns of self-representation*. Frankfurt am Main: Peter Lang, 2004
- Welch, Robert. *The abbey theatre 1899-1999: form & pressure*. New York: Oxford University Press, 1999.

MISCELLANEA

- Conference on Irish Studies (1º. 1992. Lérída). *Voices of Ireland = Veus d'Irlanda: Proceedings of the First Conference on Irish Studies*.
- McCormack W. J. and Patrick Gill (eds.). *The Blackwell companion to Modern Irish Culture*. Oxford [etc]: Blackwell, 2001.
- Ó Croidheáin, Caoimhghin. *Language from below: the Irish language, ideology and power in 20th-century Ireland*. Oxford: Peter Lang, 2006.

RECOMMENDED LINKS

Enlaces recomendados

RECURSOS ELECTRÓNICOS. (ELECTRONIC JOURNALS)

Estudios Irlandeses: Spanish Journal of Irish Studies Open access: <http://estudiosirlandeses.org/>

Biblioteca electrónica → Bases de datos

Éire-Ireland: A Journal of Irish Studies

Irish journal of gothic and horror studies

Irish University Review

Irish Studies Review
New Hibernia Review
Irish Political Studies
The Irish Book Review

EDUCATIONAL METHODS

Metodología docente

The programme consists of

- Lectures by myself and invited keynote writers and academics. Among the keynote speakers for the 2019/2020 seminar are Eamon Maher, and Irish artists Donal Ryan and Emilie Pine.
- Theoretical-methodological seminars which discuss the state of a given field or methodological/theoretical approach on the basis of selected texts (feminist, postcolonial and multicultural theories in particular). These theories will be applied to the discussion and (re)interpretation of particular literary texts, films and other cultural texts.
- Student papers: presentation of participants' research projects followed by discussion.
- Tutorials: individual discussions of participants' research

EVALUATION

Evaluación (instrumentos de evaluación, criterios de evaluación y porcentaje sobre la calificación final, etc.)

Evaluation instruments

1. Attendance and active participation in class
2. Tasks
3. Oral Presentation
4. Final Essay

Evaluation Criteria:

Literature:

1. Familiarization with literature (primary and secondary sources. Knowledge of the subject area and critical use of sources
2. Analysis. Argumentative depth. Adequate use of evidence/citation
3. Active participation in class.

Continuous Evaluation

1. Attendance and active participation in class: 10%
2. Tasks: 15%
3. Oral Presentation: 15%
4. Final Essay: 60%

INFORMACIÓN ADICIONAL