

## Irish Writing 1960-1990

<b>Section A: Headline Information</b>	
<b>Module title</b>	Irish Writing 1960-1990
<b>Module NFQ level (only if an NFQ level can be demonstrated)</b>	8
<b>Module number/reference</b>	TBC
<b>Module Co-ordinator</b>	Dr Simon Workman
<b>Parent programme(s)</b>	BA (Honours) in English and History
<b>Stage of parent programme</b>	1
<b>Semester (semester1/semester2 if applicable)</b>	2
<b>Module credit units (FET/HET/ECTS)</b>	ECTS
<b>Module credit number of units</b>	5
<b>List the teaching and learning modes</b>	Lectures, tutorials, web facilitated learning
<b>Entry requirements (statement of knowledge, skill and competence)</b>	College Entry Requirements
<b>Pre-requisite module titles</b>	N/A
<b>Co-requisite module titles</b>	N/A
<b>Is this a capstone module? (Yes or No)</b>	No
<b>Specification of the qualifications (academic, pedagogical and professional/occupational) and experience required of staff (staff includes workplace personnel who are responsible for learners such as apprentices, trainees and learners in clinical placements)</b>	Module co-ordinators must have a minimum Level 9 qualification in English.
<b>Maximum number of learners per module</b>	35
<b>Duration of the module</b>	1 Semester
<b>Average (over the duration of the module) of the contact hours per week (see * below)</b>	2.33
<b>Module-specific physical resources and support required per centre (or instance of the module)</b>	Lecture Hall, small group-work Room, IT facilities and library.
<b>Analysis of required learning effort</b>	
<b>*Effort while in contact with staff</b>	

Classroom and demonstrations		Mentoring and small-group tutoring		Other (specify)		Directed e-learning (hours)	Independent learning (hours)	Other hours (specify)	Work-based learning hours of learning effort	Total effort (hours)
Hours	Minimum ratio teacher/learner	Hours	Minimum ratio teacher/learner	Hours	Minimum ratio teacher/learner					
24	1:15	4	1:15				97: Tutorial Prep: 8 hours Group Presentation Prep: 8 hours Essay (Reading, research, planning and writing) 31 hours Self-directed Reading: 50 hours			125 hours
<b>Allocation of marks (within the module)</b>										
				<b>Continuous assessment</b>	<b>Supervised project</b>	<b>Proctored practical examination</b>	<b>Proctored written examination</b>	<b>Total</b>		
<b>Percentage contribution</b>				100%				100%		

### Section B: Module Descriptor

#### Rationale for Inclusion of the Module in the Programme and its Contribution to the Overall IPLOs

From the middle of the twentieth century to the present, Ireland has moved through a number of radical economic, political and cultural transformations which have profoundly impacted the nature of Irish social life. This module will examine how these changes have been interrogated and expressed by a range of Irish writers and will analyse how their work has sought to represent and challenge the new forms of Irish identity and society which came into being in this era.

The module provides a conceptual underpinning for later modules in English and History - such as 'Contemporary Irish Writing', 'Anglo Irish Revival', 'Literature of the Troubles' and - and History modules – such as 'Reimagining Modern Ireland 1850 - 2000', and 'Ireland: Politics and Society 1923-70'.

	<p>This module enables comprehension of key Irish literary texts as operating within, and engaging with, specific cultural conditions and historical moments, thereby developing critical skills in both English and History as well as cultivating interdisciplinary analysis and thinking.</p>
<b>Module Aims and Objectives</b>	<p>This module aims to give learners a clear sense of the key ideas, themes, and questions that have prevailed in Irish literature from mid-twentieth century to the end of the century, and to explore the established trends within Irish criticism regarding the production of modern Irish culture. It will cover themes and issues such as: language and nation; the role of men and women in Irish society and the politics of gender and sexuality; the representation of family and childhood in Ireland; the role of the Catholic Church in Irish life; literary production and censorship. A further aim is to explore how writers working in different genre have engaged with Irish society and how the forms of publication and contemporary response have influenced how writers' work has been produced and understood.</p>
<b>Minimum Module Learning Outcomes</b>	<p>On successful completion of this module, learners should be able to:</p> <ol style="list-style-type: none"> <li>1. Critically evaluate key texts in modern Irish literature in relation to key themes and controversies. (MIPLO 3, 4)</li> <li>2. Demonstrate a knowledge of how texts relate to significant social, economic, political and cultural developments and contexts. (MIPLO 1, 2, 4, 5)</li> <li>3. Plan and formulate arguments regarding the relationship between form, genre, content and meaning within regard to prescribed texts. (MIPLO 3, 7)</li> <li>4. Participate fully in class discussion and debate and competently articulate information and interpretation in structured presentations. (MIPLO 6, 7, 8)</li> </ol>
<b>Information Provided to Learners about the Module</b>	<p>College Prospectus specifies module name, stage and ECTS.</p> <p>College website and programme handbook to contain (in addition to above) short description of module content, module learning outcomes, prerequisite modules, and assessment mechanisms.</p> <p>Module handbook to contain (in addition to above) schedule of classes and topics, detailed assessment information with titles and submission dates, full bibliography and list of learning resources.</p> <p>Diploma Supplement contains module name, code, stage and ECTS.</p>
<b>Module Content, Organisation and Structure</b>	<p>Lectures and seminars will be organized in a broadly chronological fashion. The module will begin with a concise overview of the socio-economic and political transformations that have occurred in Ireland in second half of the twentieth century. The following themes and topics will then be explored sequentially through the lens of keys literary texts:</p> <ul style="list-style-type: none"> <li>• Women, Nation and Gender</li> <li>• Censorship, Sexuality and contemporary response.</li> <li>• Language, politics and Ireland</li> <li>• Naturalism and modernization</li> <li>• Globalisation, immigration and evolving identities.</li> </ul> <p>Each theme/topic will be discussed in a lecture and a seminar. Lectures will provide relevant historical, biographical, cultural, and critical context. Seminars will offer</p>

	<p>greater opportunity to engage in detailed critical analysis of primary texts and will encourage the exploration of a range of interpretative positions of the literature under discussion.</p> <p>Tutorials will also provide the opportunity for close text analysis and for further exploration of pertinent controversies and themes regarding relevant texts:</p> <ul style="list-style-type: none"> <li>• Censorship in Ireland</li> <li>• Edna O'Brien, publication and reception</li> <li>• Eavan Boland, <i>selected poems</i></li> <li>• Brief Friel, <i>Translations</i></li> </ul> <p>A class debate will be scheduled in which learners will be required to present arguments about a text as though they are contemporary to the time of its first publication.</p>
<p><b>Module Teaching and Learning Strategy</b></p>	<p>The maximum number of learners taking this module will be 35; this will allow for a good balance of small and large group discussion as well as occasional one-to-one feedback. Lectures will be conducted using Microsoft Powerpoint and supplemented with digital resources to facilitate learning outside the classroom.</p> <p>Seminars and tutorials will be less formal than lectures and learners will be required to participate in discussion and debate in both. Over the duration of the course, particular focus will be placed on critical evaluation of text and the dynamic between text and context. By the end of the course, learners should be confident in using appropriate language for textual interpretation and understand literary texts as part of a continuum of cultural discourse.</p> <p>For the in-class debate, learners will be divided into groups with each group being tasked with adopting a different position with regards to the text and giving a short presentation of that position. The terms of the debate and the nature of contemporary reaction to the text will be workshopped in tutorials. After the debate learners will then be asked to write a review of the text (from a contemporary perspective) which they will then upload onto a Moodle database.</p>
<p><b>Work-Based Learning and Practice-Placement</b></p>	<p>N/A</p>
<p><b>E-Learning</b></p>	<p>Learners will access class notes, powerpoints, and relevant articles and documents on Moodle, which will act as the digital interface for the course. Essays will be returning digitally using Turnitin feedback system.</p> <p>Moodle database will be used for learners to upload reviews which will can be viewed by other learners in the module.</p> <p>A range of weblinks will also accessible through Moodle, including documentaries, archival footage, and links to other primary sources of relevance to the course. This will facilitate learning outside the classroom and encourage learners to develop their sense of cultural context for the texts being considered.</p>
<p><b>Specifications for Module Staffing Requirements</b></p>	<p>Staff:Learner ratio is typical of the overall programme approach with a maximum of 35 learners</p> <p>Staffing requirements: 1 lecturer</p> <p>The maximum tutor:learner ratio is 20.</p>

<p><b>Module Summative and Formative Assessment Strategy</b></p>	<p><b><u>Summative:</u></b>  <b>Essay (60%) (MIMLO 1, 2, 3)</b>  Learners will be asked to write a 1,500-2000 word essay. Titles will be written so as to encourage learner engagement with more than one text on the course. (60%)</p> <p><b>Group Presentation as part of in-class debate (20%) (MIMLO 2, 4)</b>  Learners will be placed in small groups and asked to adopt a particular position to a text and asked to imagine that they are contemporary to its first publication.</p> <p><b>Written Review (20%) (MIMLO 1, 2)</b>  Learners will be asked to write a short review (500 words) of a text as though from the time of its first publication</p> <p><b><u>Formative</u></b>  Learners will be asked to submit an essay plan before writing their essay, after which they will receive feedback on how to improve their essay. <b>(MIMLO 3)</b></p> <p>In tutorials, Learners will be placed in groups and be asked to prepare and workshop ideas for the class debate and the subsequent review. <b>(MIMLO 4)</b></p>
<p><b>Sample Assessment Materials</b></p>	<p><b><u>Sample Essay Questions</u></b></p> <p>1.) Consider the following statement: ‘While twentieth-century Irish writing often appears to offer a radical critique of Irish social and cultural conditions, it is predominantly a literature of complaint’. Do you agree or disagree? Support your answer by reference to texts on this course</p> <p>2.) ‘Irish women, ... for a large part of the twentieth century, were imprisoned in stereotypes of womanhood not of their own making’. (Heather Ingman) Evaluate this statement with reference to any one or more text(s) on the course. You may wish to consider how texts have sought to explore aspects of female experience and/or sexuality which challenge the ‘stereotypes’ Ingman refers to.</p> <p><b><u>Group Presentation:</u></b>  Marks awarded as follows:</p> <ul style="list-style-type: none"> <li>• Evidence of teamwork (20%)</li> <li>• Appropriateness of material (20%)</li> <li>• Level of research evident (20%)</li> <li>• Standard of presentation (20%)</li> <li>• Individual contribution (20%)</li> </ul> <p><b><u>Sample Written Review</u></b>  Marks awarded as follows:</p> <ul style="list-style-type: none"> <li>• Appropriateness of lexicon and voice (20%)</li> <li>• Accuracy and sophistication of analysis (40%)</li> <li>• Knowledge of text and awareness of relevant socio-cultural context (40%)</li> </ul>
<p><b>Reading Lists and Other Information Resources</b></p>	<p><b><u>Essential Reading:</u></b>  Edna O'Brien, <i>The Country Girls</i> (1960)</p> <p>Brian Friel, <i>Translations</i> (1980)</p>

	<p>Eavan Boland, poems from <i>In her Own Image</i> (1980) and <i>Night Feed</i> (1982)</p> <p>Pat McCabe, <i>The Butcher Boy</i> (1992)</p> <p>Martin McDonagh, <i>The Beauty Queen of Leenane</i> (1996)</p> <p>Kevin Barry, <i>Dark Lies the Island</i> (2012)</p> <p><b>Other Reading:</b></p> <p>Brown, Terence, <i>Ireland: A Social and Cultural History, 1922-2002</i> (London: Harper Perennial, 2004)</p> <p>Brown, Terence, <i>Literature of Ireland: Culture and Criticism</i> (Cambridge: Cambridge University Press, 2010)</p> <p>Cleary, Joe, and Claire Connolly. <i>The Cambridge Companion to Modern Irish Culture</i> (Cambridge, UK: Cambridge University Press, 2005)</p> <p>Cleary, Joe, <i>Outrageous Fortune: Capital and Culture in Twentieth-Century Ireland</i> (Dublin: Field Day, 2007)</p> <p>Cronin, Michael, <i>Impure thoughts: sexuality, Catholicism and literature in twentieth-century Ireland</i> (Manchester: Manchester University Press, 2012)</p> <p>Graham, Colin, <i>Deconstructing Ireland: Identity, Theory, Culture</i> (Edinburgh: Edinburgh University Press, 2001)</p> <p>Kiberd, Declan, <i>Inventing Ireland</i> (London: Jonathan Cape, 1995)</p> <p>McCarthy, Conor, <i>Modernization, Crisis and Culture in Ireland, 1969-1992</i> (Dublin: Four Courts, 2000)</p> <p>Peach, Linden, <i>The Contemporary Irish Novel: Critical Readings</i> (Basingstoke: Palgrave Macmillan, 2003)</p> <p>Smyth, Gerry, <i>The Novel and the Nation: Studies in the New Irish Fiction</i>. (Contemporary Irish studies, London: Pluto Press, 1997)</p> <p><b>Essential Viewing:</b></p> <p>Relevant video clips from RTE Archives <a href="http://www.rte.ie/archives/">http://www.rte.ie/archives/</a></p>
<p><b>Module Physical Resource Requirements</b></p>	<p>Medium/Small sized room for lectures/seminars and tutorials. Relevant IT equipment (Projector, computer, speakers etc.) and WIFI.</p>