UNIVERSITATEA BABEȘ-BOLYAI
BABEȘ-BOLYAI TUDOMÁNYEGYETEM
BABEȘ-BOLYAI UNIVERSITÄT
BABEȘ-BOLYAI UNIVERSITY
TRADITIO ET EXCELLENTIA

Facultatea de Litere
Str. Horea nr. 31
400202, Cluj-Napoca
Tel: 0264 5322388

COURSE SYLLABUS

1. Information about the study program

1.1 University	Babeș-Bolyai University
1.2 Faculty	The Faculty of Letters
1.3 Department	English language and literature
1.4 Field of study	Philology
1.5 Study cycle (BA/MA)	Master's
1.6 Study program/Qualification	M.A. in Philology/ Irish Studies

2. Information about the subject

2.1 Course title/Code	LME1125 Irish literature in film (in English)							
2.2 Course tutor	Associate professor Rareș Moldovan							
2.3 Seminar tutor	Associate professor Rareș Moldovan							
2.4 Year of study	I	2.5 Semester	1	2.6 Type of assessment	E	2.7 Course status	Contents	DS
							Mandatory	DO

3. Total estimated time (teaching hours per semester)

3.1 Number of hours per week	3	of which: 3.2 course	2	3.3 seminar/laboratory	1
3.4 Total number of hours in the curriculum	42	of which: 3.5 course	28	3.6 seminar/laboratory	14
Time distribution					112 hrs
Study based on textbook/course manual/recommended reading/personal notes					30
Additional research in the library, by accessing scientific databases, or during field work					30
Preparation for seminars/laboratory classes, essays, portfolios and reports					30
Tutoring					18
Assessment (examinations)					4
Other activities					
3.7 Total hours for individual study	112				
3.8 Total hours per semester	154				
3.9 Number of credits	6				

4. Prerequisites (if necessary)

4.1 Curriculum	-
4.2 Skills	Advanced knowledge of English

5. Conditions (if necessary)

5.1. For delivering lectures	• Classroom with media equipment, internet access/ Microsoft Teams, Zoom (for online teaching, if necessary)
5.2. For teaching seminars/laboratory classes	• Classroom with media equipment, internet access/ Microsoft Teams, Zoom (for online teaching, if necessary)

6. Acquired specific competences

Professional competences	C2. Efficient written and oral communication in English. C. Analysis and presentation of literary phenomena in the context of the reference culture.
Transversal competences	TC1 Using the instruments of linguistics and literary studies in accordance to professional ethics. TC2 Teamwork; interpersonal communication, taking on specific roles. TC3 Setting up an individual project for lifelong training; achieving training by accumulating information, participating in team projects and in institutional and personal development programs.

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7. Course objectives (derived from the specific competences acquired)

7.1 General objective of course	• The course is designed as an overview of Irish film, diachronically and thematically, complemented by a series of analyses of relevant films.
7.2 Specific objectives	• Familiarize students with the history and specificity of Irish cinema; • Students will be able to discuss and interpret films/sequences in relation to various aspects of their cinematic language and to their cultural contexts; • Students will be able to write a research paper in the field in accordance with the requirements of the program and of professional ethics.

8. Contents

8.1 Lectures	Teaching methods	Remarks
An introduction to Irish cinema	Lecture, participatory lecture, exposition, demonstration, exemplification, debate, heuristic dialogue	
A brief survey of Irish film in its history		
Irish cinema: distinct stages		
Predilect themes in Irish film		
The idyllic and the expressionistic in Irish film		
Re-imaginings of family and community		
Urban tales in contemporary Irish film		
The field (1990, Jim Sheridan)		
Korea (1995, Cathal Black)		
The butcher boy (1997, Neil Jordan)		
Hunger (2008, Steve McQueen)		
Room (2015, Leonard Abrahamson)		
Bibliography		
8.2 Seminars	Teaching methods	Remarks
Breakfast on Pluto (2005, Neil Jordan)	Presentations by students, discussion, watching parts of films and interpreting them in groups	
The van (1996, Stephen Frears)		
Disco pigs (1996, piesa de Enda Walsh, 1, film de Kirsten Sheridan200)		
interMission (2003, John Crowley)		
A film with me in it (2008, Ian Fitzgibbon)		
Calvary (2014, John Michael McDonagh)		

Bibliography

Man of Aran (1934, Robert Flaherty)
The quiet man (1952, John Ford)
The field (1990, Jim Sheridan)
Korea (1995, Cathal Black)
The butcher boy (1997, Neil Jordan)
Breakfast on Pluto (2005, Neil Jordan)
The van (1996, Stephen Frears)
Disco pigs (1996, piesa de Enda Walsh, 1, film de Kirsten Sheridan200)
interMission (2003, John Crowley)
Adam and Paul (2004, Leonard Abrahamson)
A film with me in it (2008, Ian Fitzgibbon)
Hunger (2008, Steve McQueen)
Calvary (2014, John Michael McDonagh)
Room (2015, Leonard Abrahamson)

Martin McLoone, *Irish film, the emergence of a contemporary cinema*, British Film Institute, 2000
Lance Pettit, *Screening Ireland, film and television representation*, Manchester U.P., 2000
Diog O'Connell, *New Irish storytellers, narrative strategies in film*, Intellect, 2010

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Ruth Barton, *Irish national cinema*, Routledge, 2004
Fidelma Farley, *This other Eden, Ireland into film*, Cork U.P., 2001
Roderick Flynn, Patrick Brereton, *Historical dictionary of Irish cinema*, The Scarecrow Press, 2007

9. Validating course contents based on the expectations of epistemic communities, professional associations and of potential employers related to the field of study.

- The content of the course is relevant, in accordance with the academic curricula at graduate levels, in Romania and abroad. Its interdisciplinary openness provides a wider spectrum of information and knowledge in connected cultural areas.

10. Assessment (examination)

Type of activity	10.1 Assessment criteria	10.2 Assessment methods	10.3 Weight in the final grade
10.4 Lecture	• Accuracy of knowledge, proficiency of written expression, coherence and originality of interpretation	Exam	75%
10.5 Seminar	• Accuracy and proficiency of oral expression, coherence and originality of presentation and interpretation	Class participation, seminar presentation, midterm	25%
10.6 Basic performance standard			
1. General knowledge of the literary and cinematic issues discussed on the course; 2. Good knowledge of the literary works studied; 3. Level of English proficiency: B2 (CEF), upper-intermediate and above; 4. Correct use of concepts and terms; 5. Plagiarism of any kind automatically results in failing the course and will be managed as stipulated in the University regulations.			

Date 15.04.2022	Course tutor's signature	Seminar tutor's signature
Date of department endorsement 17.04.2022	Head of department's signature	
Date of Dean's endorsement	Signature of the vice-Dean in charge	Faculty stamp