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

Facultatea de Litere
Str. Horea nr. 31
400202, Cluj-Napoca
Tel: 0264 5322388
Fax: 0264 432303

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	English / Philology
1.5 Study cycle (BA/MA)	Master's
1.6 Study program/Qualification	Irish Studies/Master's degree

2. Information about the subject

2.1 Course title/Code		LME1222 Irish Drama (taught in English)						
2.2 Course tutor		Dr. Erika Mihálycsa						
2.3 Seminar tutor		Dr. Erika Mihálycsa						
2.4 Year of study	1	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					Hours
Study based on textbook/course manual/recommended reading/personal notes					30
Additional research in the library, by accessing scientific databases, or during field work					26
Preparation for seminars/laboratory classes, essays, portfolios and reports					30
Tutoring					18
Assessment (examinations)					4
Other activities					
3.7 Total hours for individual study	108				
3.8 Total hours per semester	150				
3.9 Number of credits	6				

4. Prerequisites (if necessary)

4.1 Curriculum	BA degree
4.2 Skills	Proficiency in English

5. Conditions (if necessary)

5.1. For delivering lectures	• Projector in room, computer with audio system, internet access
5.2. For teaching seminars/laboratory classes	• Projector in room, computer with audio system, internet access

6. Acquired specific competences

Facultatea de Litere
Str. Horea nr. 31
400202, Cluj-Napoca
Tel: 0264 5322388
Fax: 0264 432303

Professional competences	C1 Appropriate use of fundamental concepts in the study of general linguistics, theory of literature and comparative literature. C2 Efficient written and oral communication in English. C3 Analysis and presentation of literary phenomena in the context of the reference culture. C4 Understanding relationships and influences between literary and critical categories, as well as the relationships among various current methodologies. C5 Understanding the interdependencies between the text and the fictional world. C6 The ability to analyse and distinguish the specific characteristics the novel as a literary genre, to exemplify in detail the topics tackled and associate them with the text. C7 The ability to analyse a literary text using the concepts and methods of modern criticism; the ability to use critical language and concepts, to understand the applicability of interdisciplinary methods for literary criticism.
Transversal competences	CT1 Using the instruments of linguistics and literary studies in accordance to professional ethics. CT2 Teamwork; interpersonal communication, taking on specific roles. CT3 Setting up an individual project for lifelong training; achieving training by accumulatinginformation, participating in team projects and in institutional and personal development programs.

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

7.1 General objective of course	• A course dedicated to Irish drama, providing a chronological and thematic introduction to the field
7.2 Specific objectives	Familiarizing students with diverse aspects of Irish theatre, past and present, aspects of Irish culture and history as reflected in dramatic works • Students will be able to write a research paper in the field in line with the requirements of the program and of professional ethics

8. Contents

8.1 Lectures	Teaching methods	Remarks
Revisiting stage Irishry – outsider positions, emancipatory theatre: Oscar Wilde (*The Importance of Being Earnest*) and G.B. Shaw (*John Bull's Other Island*), the comedy of ideas, the critique of stage realism and the well-made play; the theatre as a venue of social education and post-Ibsenian debate	Participatory lecture, debate, demonstration, exemplification, problematization, pair work and team work	
Theatre, society and politics in the Free State: Sean O'Casey's social realist theatre (*Juno and the Paycock*; *The Plough and the Stars*)	Participatory lecture, debate, demonstration, exemplification, problematization, pair work and team work	
Post-Independence Ireland: disillusion, stasis, and the critique of nationalist mythologemes. Brendan Behan's experimental theatre (*The Quare Fellow*; *The Hostage*)	Participatory lecture, debate, demonstration, exemplification, problematization, pair work and team work	
Problematizing Irish history: modernist and postmodernist experiment, deconstructing grand narratives, revisiting tradition. Tom Murphy, *Bailegangaire*; Stewart Parker, *Northern Star*	Participatory lecture, debate, demonstration, exemplification, problematization, pair work and team work	
Northern Ireland, the Troubles, and political theatre. Brian Friel and the Field Day Theatre Company: *Translations*; *Philadelphia, Here I Come!*	Participatory lecture, debate, demonstration, exemplification, problematization, pair work and team work	

Facultatea de Litere
Str. Horea nr. 31
400202, Cluj-Napoca
Tel: 0264 5322388
Fax: 0264 432303

Revisiting the Irish family: re-gendering traditional narratives. Marina Carr, *By the Bog of Cats.* Postmodern problematizing of Irish history: Sebastian Barry, *The Stewart of Christendom*	Participatory lecture, debate, demonstration, exemplification, problematization, pair work and team work	
Debunking / revamping of stage Irishry: camp, Irish gothic, in-yer-face theatre, and Martin McDonagh's Inishmaan Trilogy (*The Cripple of Inishmaan*)	Participatory lecture, debate, demonstration, exemplification, problematization, pair work and team work	

Bibliography

8.2 Seminars	Teaching methods	Remarks
G.B. Shaw, *John Bull's Other Island*	Debate, student presentations, team work	
Sean O'Casey, *The Plough and the Stars*	Debate, student presentations, team work	
Brendan Behan, *The Hostage*	Debate, student presentations, team work	
Stewart Parker, *Northern Star*	Debate, student presentations, team work	
Brian Friel, *Translations*	Debate, student presentations, team work	
Marina Carr, *By the Bog of Cats*	Debate, student presentations, team work	
Martin McDonagh, *The Cripple of Inishmaan.* Contemporary Irish theatre – from postdramatic theatre to documentary theatre. Mark Doherty, Gerald Murphy	Debate, student presentations, team work	

Bibliography

Oscar Wilde. *The Importance of Being Earnest*. In: *The Importance of Being Earnest and Other Plays*. Oxford University Press, 2008.
G.B. Shaw, *Selected Plays*, Gramercy, 1996
G. B. Shaw, *John Bull's Other Island*, ReadaClassics, 2010
W.B. Yeats, Lady Gregory, *Collaborative One Act Plays*, Cornell UP, 2007.
Sean O'Casey, Three Dublin Plays: The Shadow of a Gunman; Juno and the Paycock; The Plough and the Stars (NY: Farrar, Straus & Giroux, 2000).
Brendan Behan. *The Hostage*. London – New York: Methuen, 1959 (repr.).
Stewart Parker. *Northern Star*. In: *Plays*, vol. 2. Berg Publ., 1989.
Brian Friel. *Translations*. London: Faber & Faber, 1981.
Martin McDonagh. *The Cripple of Inishmaan*. Methuen: 2015.
Marina Carr. *By the Bog of Cats*. London: Faber & Faber, 2004.
Marie Jones. *Stones in His Pockets*. Nick Hern: 2000.
John Fairleigh (ed.), *The Tiger in Winter. Six Contemporary Irish Plays*. NY: Methuen, 2006.
John Fairleigh (ed.), *Far from the Land: New Irish Plays*, Random House, 1998.

Secondary sources:

Kelleher, Margaret and Philip O'Leary (eds.). *The Cambridge History of Irish Literature*, vol. I-II. *Modernism*. Cambridge University Press, 2006.
Kiberd, Declan. *Inventing Ireland*. *The Literature of the Modern Nation*. London: Vintage, 1996.
Kiberd, Declan. *Irish Classics*. London: Granta Books, 2000.
Deane, Seamus. *Strange Country: Modernity and Nationhood in Irish Writing since 1790*. Oxford: Clarendon Press, 1997.
Peter Raby (ed.), *The Cambridge Companion to Oscar Wilde*, Cambridge University Press, 1997.
Christopher Innes (ed.), *The Cambridge Companion to George Bernard Shaw*, Cambridge University Press, 1998.
Shaun Richards (ed.), *The Cambridge Companion to Twentieth-Century Irish Drama*, Cambridge University Press, 2004.
Anthony Roche (ed.), *The Cambridge Companion to Brian Friel*, Cambridge University Press, 2006.

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

Facultatea de Litere
Str. Horea nr. 31
400202, Cluj-Napoca
Tel: 0264 5322388
Fax: 0264 432303

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

- This subject is in concordance with similar course syllabi from European universities.

10. Assessment (examination)

Type of activity	10.1 Assessment criteria	10.2 Assessment methods	10.3 Weight in the final grade
10.4 Lecture	General knowledge of the subject and its connection to other disciplines The degree of assimilation and use of specialized language and the proficiency in English The required reading and the capacity to contextualize, analyse and interpret	End-term essay	70%
10.5 Seminar	• Familiarity with the plays and authors studied	Seminar presentations	30%
10.6 Basic performance standard			
1. knowledge of the main concepts, recognizing, defining and using them correctly; 2. reading the main works analyzed; 3. overall vision of the field; 4. idea of the interdisciplinary methods used.			
Organizational details, exceptional situation management: • Examination is not subject to minimum attendance or practical work. • Fraud in the exam will automatically stop the marking process and the grade will be 1 (one).			

Date 20.03.2022	Course tutor's signature	Seminar tutor's signature
Date of department endorsement 14.04.2022	Head of department's signature	
Date of Dean's endorsement	Signature of the vice-Dean in charge	Faculty stamp