



SYLLABUS

IRISH LITERATURE AND FILM

Academic year 2025-2026

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	Irish Studies/M.A. in Philology
1.7 Enrolment type	Full time

2. Information about the subject

2.1 Course title		Irish literature and film (taught in English)		Course code		LME1125/2125		
2.2 Course tutor		Associate professor Rareș Moldovan						
2.3 Seminar tutor		Associate professor Rareș Moldovan						
2.4 Year of study	I/II	2.5 Semester	1/3	2.6 Type of assessment	E	2.7 Course status	Contents	DSIN
							Mandatory	DOb

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
Allotted time for individual study (ID) and self-study activities (SA)					108 hrs
Study based on textbook/course manual/recommended reading/personal notes					34
Additional research in the library, by accessing scientific databases, or during field work					34
Preparation for seminars/laboratory classes, essays, portfolios and reports					34
Tutoring					4
Assessment (examinations)					2
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	-
4.2 Skills	Advanced knowledge of English

5. Conditions (if necessary)

5.1. For delivering lectures	<ul style="list-style-type: none"> Classroom with media equipment, internet access/ Microsoft Teams, Zoom (for online teaching, if necessary)
5.2. For teaching seminars/laboratory classes	<ul style="list-style-type: none"> Classroom with media equipment, internet access/ Microsoft Teams, Zoom (for online teaching, if necessary)

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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.

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

7.1 General objective of course	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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		
An introduction to Irish cinema	Teaching methods Lecture, participatory lecture, exposition, demonstration, exemplification, debate, heuristic dialogue	Remarks
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		
<i>The field</i> (1990, Jim Sheridan)		
<i>Korea</i> (1995, Cathal Black)		
<i>The butcher boy</i> (1997, Neil Jordan)		
<i>Hunger</i> (2008, Steve McQueen)		
<i>Room</i> (2015, Leonard Abrahamson)		
Bibliography		
8.2 Seminars		
<i>Breakfast on Pluto</i> (2005, Neil Jordan)	Teaching methods Presentations by students, discussion, watching parts of films and interpreting them in groups	Remarks
<i>The van</i> (1996, Stephen Frears)		
<i>Disco pigs</i> (1996, piesa de Enda Walsh, 1, film de Kirsten Sheridan200)		
<i>interMission</i> (2003, John Crowley)		
<i>A film with me in it</i> (2008, Ian Fitzgibbon)		
<i>Calvary</i> (2014, John Michael McDonagh)		
<i>The banshees of Inisherin</i> (2022, Martin McDonagh)		
<i>The quiet girl</i> (2022, Colm Bairéad)		
Bibliography		
<i>Man of Aran</i> (1934, Robert Flaherty)		
<i>The quiet man</i> (1952, John Ford)		
<i>The field</i> (1990, Jim Sheridan)		
<i>Korea</i> (1995, Cathal Black)		



The butcher boy (1997, Neil Jordan)
Breakfast on Pluto (2005, Neil Jordan)
The van (1996, Stephen Frears)
Disco pigs (1996, play by Enda Walsh, 1, film by Kirsten Sheridan, 2001)
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)
The banshees of Inisherin (2022, Martin McDonagh)
The quiet girl (2022, Colm Bairéad)

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
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	<ul style="list-style-type: none"> Accuracy of knowledge, proficiency of written expression, coherence and originality of interpretation 	Exam	75%
10.5 Seminar	<ul style="list-style-type: none"> Accuracy and proficiency of oral expression, coherence and originality of presentation and interpretation 	Class participation, seminar presentation, midterm	25%

10.6 Basic performance standard

- General knowledge of the literary and cinematic issues discussed on the course;
- Good knowledge of the literary works studied;
- Level of English proficiency: B2 (CEF), upper-intermediate and above;
- Correct use of concepts and terms;
- Plagiarism of any kind (including the use of AI in essays/papers) automatically results in failing the course and will be managed as stipulated in the University regulations.
- Using AI tools for generating ideas or discourse is allowed only with the tutor's permission and with explicit acknowledgment. This applies to both class discussions or assessment tasks and examinations. Unauthorized use of AI amounts to plagiarism. According to UBB regulations, plagiarism of any type triggers expulsion from university studies.

11. SDG Labels (Sustainable Development Goals)



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	General label for Sustainable Development
	

Date:
11.02.2025

Course tutor's name and signature
Rareș Moldovan

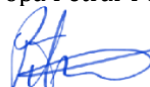


Seminar tutor's name and signature,
Rareș Moldovan



Date of approval:
14.02.2025

Head of Department's name and signature,
Popa Petrar Petronia



Date of Dean's endorsement
Dean name and signature