



## SYLLABUS

### *Irish Drama*

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	English / Philology
1.5. Study cycle (BA/MA)	Master's
1.6. Study programme/Qualification	Irish Studies/Master in Philology
1.7. Enrolment frequency	Full time

#### 2. Information about the subject

2.1. Course title			LME1222 Irish Drama (taught in English)					Course code		LME1222/2222		
2.2. Course tutor						Dr. Erika Mihálycsa						
2.3. Seminar / practical course (laboratory) tutor												
2.4. Year of study		1	2.5. Semester		2	2.6. Type of assessment		E	2.7. Course status		<a href="#">Contents</a>	<a href="#">DS</a>
											<a href="#">Mandatory</a>	<a href="#">DO</a>

#### 3. Total estimated time (teaching hours per semester)

3.1. Number of hours per week	2	of which: 3.2 course	0	3.3 seminar	2
3.4. Total number of hours in the curriculum	28	of which: 3.5 course	0	3.6 seminar	28
<b>Allotted time for individual study (ID) and self-study activities (SA)</b>					<b>hours</b>
Study based on textbook, course manual, recommended bibliography, personal notes (SA)					30
Additional research (in the library, online scientific databases/platforms, or field documentation)					25
Preparation for seminars / laboratory classes/ essays/ projects/ homework/ portfolios and reports					20
Tutoring					20
Assessment (examinations)					2
Other activities:					
<b>3.7. Total hours for individual study (ID) and self-study activities (SA)</b>					<b>97</b>
<b>3.8. Total hours per semester</b>					<b>125</b>
<b>3.9. Number of credits</b>					<b>5</b>

#### 4. Prerequisites (if necessary)

4.1. curriculum	BA degree
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4.2. skills	Proficiency in English
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### 5. Conditions (if necessary)

5.1. for delivering lectures	Projector in room, computer with audio system, internet access
5.2. for teaching seminars / practical courses (laboratory classes)	Projector in room, computer with audio system, internet access

### 6. Acquired specific skills

Professional/essential skills	<ul style="list-style-type: none"> <li>C1 Appropriate use of fundamental concepts in the study of general linguistics, theory of literature and comparative literature.</li> <li>C2 Efficient written and oral communication in English.</li> <li>C3 Analysis and presentation of literary phenomena in the context of the reference culture.</li> <li>C4 Understanding relationships and influences between literary and critical categories, as well as the relationships among various current methodologies.</li> <li>C5 Understanding the interdependencies between the text and the fictional world.</li> <li>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.</li> <li>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.</li> </ul>
Transversal skills	<ul style="list-style-type: none"> <li>CT1 Using the instruments of linguistics and literary studies in accordance to professional ethics. CT2 Teamwork; interpersonal communication, taking on specific roles.</li> <li>CT3 Setting up an individual project for lifelong training; achieving training by accumulating information, participating in team projects and in institutional and personal development programs.</li> </ul>

### 7. Course objectives (derived from the acquired specific skills)

7.1 General objective of course	<ul style="list-style-type: none"> <li>A course dedicated to Irish drama, providing a chronological and thematic introduction to the field</li> </ul>
7.2 Specific objectives	<ul style="list-style-type: none"> <li>Familiarizing students with diverse aspects of Irish theatre, past and present, aspects of Irish culture and history as reflected in dramatic works</li> <li>Students will be able to write a research paper in the field in line with the requirements of the program and of professional ethics</li> </ul>

### 8. Contents

8.1 Course	Teaching methods	Remarks
Revisiting stage Irishry – outsider positions, emancipatory theatre: Oscar Wilde ( <i>The Importance of Being Earnest</i> ) and G.B. Shaw ( <i>John Bull's Other Island</i> ), 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	



Theatre, society and politics in the Free State: Sean O'Casey's social realist theatre ( <i>Juno and the Paycock</i> ; <i>The Plough and the Stars</i> )	Participatory lecture, debate, demonstration, exemplification, problematization	
Post-Independence Ireland: disillusion, stasis, and the critique of nationalist mythologies. Brendan Behan's experimental theatre ( <i>The Quare Fellow</i> ; <i>The Hostage</i> )	Participatory lecture, debate, demonstration, exemplification, problematization	
Problematizing Irish history: modernist and postmodernist experiment, deconstructing grand narratives, revisiting tradition. Tom Murphy, <i>Bailegangaire</i> ; Stewart Parker, <i>Northern Star</i>	Participatory lecture, debate, demonstration, exemplification, problematization	
Northern Ireland, the Troubles, and political theatre. Brian Friel and the Field Day Theatre Company: <i>Translations</i> ; <i>Philadelphia, Here I Come!</i>	Participatory lecture, debate, demonstration, exemplification, problematization	
Revisiting the Irish family: re-gendering traditional narratives. Marina Carr, <i>By the Bog of Cats</i> . Postmodern problematizing of Irish history: Sebastian Barry, <i>The Stewart of Christendom</i>	Participatory lecture, debate, demonstration, exemplification, problematization	
Debunking / revamping of stage Irishry: camp, Irish gothic, in-yer-face theatre, and Martin McDonagh's <i>Inishmaan</i> Trilogy ( <i>The Cripple of Inishmaan</i> )	Participatory lecture, debate, demonstration, exemplification, problematization	
<p><b>Bibliography</b></p> <p>Oscar Wilde. <i>The Importance of Being Earnest</i>. In: <i>The Importance of Being Earnest and Other Plays</i>. Oxford University Press, 2008.</p> <p>G.B. Shaw, <i>Selected Plays</i>, Gramercy, 1996</p> <p>G. B. Shaw, <i>John Bull's Other Island</i>, Read Classics, 2010</p> <p>W.B. Yeats, Lady Gregory, <i>Collaborative One Act Plays</i>, Cornell UP, 2007.</p> <p>Sean O'Casey, <i>Three Dublin Plays: The Shadow of a Gunman; Juno and the Paycock; The Plough and the Stars</i> (NY: Farrar, Straus &amp; Giroux, 2000).</p> <p>Brendan Behan. <i>The Hostage</i>. London – New York: Methuen, 1959 (repr.).</p> <p>Stewart Parker. <i>Northern Star</i>. In: <i>Plays</i>, vol. 2. Berg Publ., 1989.</p> <p>Brian Friel. <i>Translations</i>. London: Faber &amp; Faber, 1981. Martin</p> <p>McDonagh. <i>The Cripple of Inishmaan</i>. Methuen: 2015.</p> <p>Marina Carr. <i>By the Bog of Cats</i>. London: Faber &amp; Faber, 2004.</p> <p>Marie Jones. <i>Stones in His Pockets</i>. Nick Hern: 2000.</p> <p>John Fairleigh (ed.), <i>The Tiger in Winter. Six Contemporary Irish Plays</i>. NY: Methuen, 2006.</p> <p>John Fairleigh (ed.), <i>Far from the Land: New Irish Plays</i>, Random House, 1998.</p> <p><b>Secondary sources:</b></p> <p>Kelleher, Margaret and Philip O'Leary (eds.). <i>The Cambridge History of Irish Literature</i>, vol. I-II. <i>Modernism</i>. Cambridge University Press, 2006.</p> <p>Kiberd, Declan. <i>Inventing Ireland. The Literature of the Modern Nation</i>. London: Vintage, 1996.</p> <p>Kiberd, Declan. <i>Irish Classics</i>. London: Granta Books, 2000.</p>		



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.

8.2 Seminar / practical course (laboratory class)	Teaching methods	Remarks
G.B. Shaw, <i>John Bull's Other Island</i> ; Sean O'Casey, <i>Juno and the Paycock</i>	Debate, student presentations, teamwork	
Brendan Behan, <i>The Hostage</i> ; Brian Friel, <i>Translations</i> ; Stewart Parker, <i>Northern Star</i>	Debate, student presentations, teamwork	
Tom Murphy, <i>Bailegangaire</i> ; Marina Carr, <i>By the Bog of Cats</i>	Debate, student presentations, teamwork	
Martin McDonagh, <i>The Cripple of Inishmaan</i> . Contemporary Irish theatre – from postdramatic theatre to documentary theatre. Mark Doherty, Gerald Murphy	Debate, student presentations, teamwork	
Bibliography See above.		

#### 9. Validating course contents based on the expectations of epistemic communities, professional associations and of potential 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 Course	General knowledge of the subject and its connection to other disciplines  The required reading and the capacity to contextualize, analyse and interpret	End-term essay	70%

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	The degree of assimilation and use of specialized language and the proficiency in English	Seminar presentations	30%
10.5 Seminar/practical course (laboratory class)	Familiarity with the plays and authors studied		
10.6 Basic performance standard			
<ul style="list-style-type: none"> <li>knowledge of the main concepts, recognizing, defining and using them correctly;</li> <li>reading the main works analyzed;</li> <li>overall vision of the field;</li> </ul> <p>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.</p>			

#### 11. Labels ODD (Sustainable Development Goals)

	General label for Sustainable Development

Date:  
5.02.2025

Course tutor's name and signature

Erika Mihálycsa

Seminar tutor's name and signature /  
Practical course tutor's (Laboratory tutor's)  
name and signature,  
Erika Mihálycsa

Date of approval:  
10.02.2025

Head of Department's name and signature,

Dr. Petronia Popa Petrar

Date of approval  
Name and signature of Dean



UNIVERSITATEA BABES-BOLYAI  
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