LEARNING MODULE DESCRIPTION (SYLLABUS)

I. General information

1. Module title: History of Irish Theatre
2. Module code – 15-HTI-TD-11
3. Module type – compulsory
4. Programme title – Theatre and Drama in English
5. Cycle of studies (1st or 2nd cycle of studies or full master's programme) – 1st
6. Year of studies (where relevant) – 1st
7. Terms in which taught (summer/winter term) – winter term
8. Type of classes and the number of contact hours (e.g. lectures: 15 hours; practical classes: 30 hours) – 30 hours of practical classes.
9. Number of ECTS credits – 3 points
10. Name, surname, academic degree/title of the module lecturer/other teaching staff: Dagmara Krzyżaniak, PhD, dagmara@wa.amu.edu.pl
11. Language of classes – English
12. Online learning - yes (partially / fully) / no : No.

II. Detailed information

1. Module aim (aims)

A1	Passing on the knowledge of the most important dramatic works in the history of Irish theatre
A2	Presentation of the most important information on theatre practices in the history of Irish theatre
A3	Presentation of the most important Irish playwrights in the history of Irish theatre.
A4	Developing skills in investigating historical and cultural parallels in the literature and culture of Ireland.
A5	Using literary and theatre terminology in English.
A6	Interpreting dramatic and theatrical works using proper terminology.
A7	Developing skills in the use of secondary sources.

2. Pre-requisites in terms of knowledge, skills and social competences (where relevant):

   The most basic criterion is a sufficiently high level of language skills in English (at least B2 or C1) as well as basic knowledge on theatre and drama (secondary school level).

3. Module learning outcomes in terms of knowledge, skills and social competences and their reference to programme learning outcomes

Learning outcomes symbol*	Upon completion of the course, the student will:	Reference to programme learning outcomes#
15-HTI-TD-11_1	Characterize various trends in the development of Irish theatre and drama.	K_W01, K_W02, K_W03, K_W04, K_W05, K_W06, K_W10

15-HTI-TD-11_2	Describe, connect and investigate key historical and cultural processes that influenced the development of theatre practices and drama in the history of Irish theatre.	K_W01, K_W02, K_W03, K_W04, K_W05, K_W06, K_W10
15-HTI-TD-11_3	Understand the historical and cultural background of the Irish theatre.	K_U08, K_K03, K_W01, K_W02, K_W03, K_W04, K_W05, K_W06, K_W10
15-HTI-TD-11_4	Characterize and evaluate the contributions of the most important playwrights to the development of the Irish theatre.	K_W01, K_W02, K_W03, K_W04, K_W05, K_W06, K_W10
15-HTI-TD-11_5	Describe, connect and investigate key historical and cultural processes that influenced the shaping of the theatre practices in Ireland.	K_U02, K_U04,
15-HTI-TD-11_6	Utilise secondary sources in English.	K_U06, K_K06
15-HTI-TD-11_7	Properly use basic terminology in the field.	K_U09, K_K06

* module code, e.g. KHT_01 (KHT – module code in USOS; stands for Polish "Kataliza Heterogeniczna" /Heterogeneous Catalysis/)
 # programme learning outcomes (e.g. K_W01, K_U01, …); first K stands for programme title symbol in Polish, W for "wiedza" (knowledge) in Polish, U – for "umiejętności" (skills) in Polish, K – for "kompetencje społeczne" (social competences) in Polish
01, 02… - learning outcome number

4. Learning content

Module title		
Learning content symbol*	Learning content description	Reference to module learning outcomes #
TK_1	1. The introduction to the history of theatre and drama: the key terms in theatre studies	15-HTI-TD-11_1, 15-HTI-TD-11_2, 15-HTI-TD-11_3, 15-HTI-TD-11_4
TK_2	2. Introduction to Irish theatre and drama	15-HTI-TD-11_1, 15-HTI-TD-11_2, 15-HTI-TD-11_3, 15-HTI-TD-11_4
TK_3	3. Irish Literary Revival and the Abbey Theatre: William Butler Yeats *The Countess Cathleen* (1892), Lady Gregory *Spreading the News* (1903)	15-HTI-TD-11_1, 15-HTI-TD-11_2, 15-HTI-TD-11_3, 15-HTI-TD-11_4

TK_4	4. The theatre of controversy: John Millington Synge *The Playboy of the Western World* (1907)	15-HTI-TD-11_1, 15-HTI-TD-11_2, 15-HTI-TD-11_3, 15-HTI-TD-11_4
TK_5	5. Theatre of the absurd: Samuel Beckett *Happy Days* (1961)	15-HTI-TD-11_4, 15-HTI-TD-11 _5, 15-HTI-TD-11_6, 15-HTI-TD-11_7
TK_6	6. Contemporary Irish theatre p.1: Frank McGuinness *Observe the Sons of Ulster Marching Towards the Somme* (1985)	15-HTI-TD-11_4, 15-HTI-TD-11_5, 15-HTI-TD-11_6, 15-HTI-TD-11_7
TK_7	7. Female gaze: Marina Carr *Portia Coughlan* (1996)	15-HTI-TD-11_4, 15-HTI-TD-11_5, 15-HTI-TD-11_6, 15-HTI-TD-11_7
TK_8	8. The theatre of Northern Ireland: Sebastian Barry *The Steward of Christendom* (1995)	15-HTI-TD-11_4, 15-HTI-TD-11_5, 15-HTI-TD-11_6, 15-HTI-TD-11_7
TK_9	9. Irish *in-yer-face* theatre: Martin McDonagh *The Lonesome West* (1997)	15-HTI-TD-11_4, 15-HTI-TD-11_5, 15-HTI-TD-11_6, 15-HTI-TD-11_7
TK_10	10. Contemporary Irish theatre p.2: Conor McPherson *The Weir* (1997)	15-HTI-TD-11_4, 15-HTI-TD-11_5, 15-HTI-TD-11_6, 15-HTI-TD-11_7
TK_11	11. Contemporary Irish theatre p. 3: Enda Walsh *Disco Pigs* (1996)	15-HTI-TD-11_4, 15-HTI-TD-11_5, 15-HTI-TD-11_6, 15-HTI-TD-11_7
TK_12	12. Contemporary Irish theatre p. 4: Mark O'Rowe *Howie the Rookie* (1999)	15-HTI-TD-11_4, 15-HTI-TD-11_5, 15-HTI-TD-11_6, 15-HTI-TD-11_7
TK_13	13. Theatre, politics and globalisation	15-HTI-TD-11_4, 15-HTI-TD-11_5, 15-HTI-TD-11_6, 15-HTI-TD-11_7
TK_14	14. Final test and revision of the whole material.	15-HTI-TD-11_1 do 15-HTI-TD-11_7
TK_15	15. The strategies of shock and healing in contemporary Irish theatre	15-HTI-TD-11_4, 15-HTI-TD-11_5, 15-HTI-TD-11_6, 15-HTI-TD-11_7

* e.g. TK_01, TK_02, … (TK stands for "treści kształcenia" /learning content/ in Polish)
 # e.g. KHT_01 – module code as in Table in II.3

5. Reading list

Bolger, Dermot. 2001. *Druids, Dudes and Beauty Queens. The Changing Face of Irish Theatre.* Dublin: New Island.

Fitz-Simon, Christopher. 2003. *The Abbey Theatre. Ireland's National Theatre. The First 100 Years.* New York: Thames and Hudson.

Foley, Imelda. 2003. *The Girls in the Big Picture. Gender in Comtemporary Ulster Theatre.* Belfast: The Blackstaff Press.

Furay, Julia and Redmond O'Hanlon. 2003. *Critical Moments. Fintan O'Toole on Modern Irish Theatre.* Dublin: Carysfort Press.

Grene, Nicholas. 1999. *The Politics of Irish Drama. Plays in Context from Boucicault to Friel.* Cambridge: Cambridge University Press.

Jordan, Eamonn. 2009. *Theatre Stuff: Critical Essays on Contemporary Irish Theatre.* Dublin: Carysfort Press.

Lonergan, Patrick. 2010. *Theatre and Globalization. Irish Drama in the Celtic Tiger Era.* New York: Palgrave Macmillan.

Maguire, Tom. 2006. *Making Theatre in Northern Ireland. Through and Beyond the Troubles.* Exeter: University of Exeter Press.

Morash, Christopher. 2002. *A History of Irish Theatre 1601-2000.* Cambridge: Cambridge University Press.

Pilkington, Lionel. 2001. *Theatre and the State in Twentieth-Century Ireland.* London: Routledge.

Richtarik, Marilyn J. 2001. *Acting Between the Lines. The Field Day Theatre Company and Irish Cultural Politics 1980-1984.* Washington D.C. : The Catholic University of America Press.

Trotter, Mary. 2008. *Modern Irish Theatre.* Cambridge: Polity Press.

Watt, Stephen, Eileen Morgan, Shakir Mustafa (eds.) 2000. *A Century of Irish Drama. Widening the Stage.* Bloomington: Indiana University Press.

Weitz, Eric (ed.) 2004. *The Power of Laughter. Comedy and Contemporary Irish Theatre.* Dublin: Carysfort Press.

6. Information on the use of blended-learning (if relevant)

Most of the class materials as well as some exercises are uploaded onto the Moodle Platform.

7. Information on where to find course materials

Materials for the class can be found on Moodle.

III. Additional information
1. Reference of learning outcomes and learning content to teaching and learning methods and assessment methods

Teaching and learning methods	✔
Lecture with multimedia presenting parts of the material.	✔
Conversational lecture	✔
Problem lecture	✔
Discussion	✔

Work on the text	✔
Case study analysis	✔
Problem-based learning	✔
Didactic/ stimulation game	✔
Exercises (e.g.: calculating, artistic, practical)	✔
Exercise-based method	
Laboratory method	
Research method	
Workshop method	✔
Project method	✔
Presentation and observation	
Sound and video demonstrations	✔
Activation methods (brainstorming, SWOT analysis, decision-tree method, snowball method, mind-maps)	
Group-work	✔
Other – performance with a discussion	✔

It is advisable to include assessment tasks (questions).

2. Student workload (ECTS credits)

Evaluation methods	EK Symbols for the module/course					
Written exam						
Oral exam						
Open-book exam						
Final written test	15-HTI-TD-11_1	15-HTI-TD-11_2	15-HTI-TD-11_3	15-HTI-TD-11_4		
Oral test						
Test						
Project						
Essay						
Report						
Multimedia presentation						

Practical exam (observation of performance)						
Portfolio						
Other – performance with a presentation/discussion	15-HTI-TD-11_4	15-HTI-TD-11_5	15-HTI-TD-11_6	15-HTI-TD-11_7		
…						

Module title: Elizabethan and Jacobean drama and theatre	
Activity types	Mean number of hours* spent on each activity type
Contact hours with the teacher as specified in the programme	30 h
Independent study 1	20 h
Independent study 2 (preparation for the test)	5 h
Independent study 3 (preparation of the performance and presentation)	5 h
Independent study 4 (reading of literature)	30 h
Total hours	90 h
Total ECTS credits for the module	3 points

Class hours – 1 hour means 45 minutes

#*Independent study – examples of activity types: (1) preparation for classes, (2) data analysis, (3) library-based work, (4)writing a class report, (5) exam preparation, etc.*

3. Assessment criteria

very good (bardzo dobry, bdb; 5,0): excellent knowledge in the field of history of Irish theatre as well as excellent skills of interpreting literary material.
good plus (dobry plus, +db; 4,5): very good knowledge in the field of history of Irish theatre as well as very good skills of interpreting literary material.
good (dobry, db; 4,0): good knowledge in the field of history of Irish theatre as well as good skills of interpreting literary material.
satisfactory plus (dostateczny plus, +dst; 3,5): satisfactory knowledge in the field of history of Irish theatre as well as satisfactory skills of interpreting literary material with some mistakes.
satisfactory (dostateczny, dst; 3,0): satisfactory knowledge in the field of history of Irish theatre as well as satisfactory skills of interpreting literary material with many mistakes.
unsatisfactory (niedostateczny, ndst; 2,0): unsatisfactory knowledge in the field of history of Irish theatre as well as unsatisfactory skills of interpreting literary material with many mistakes.