

Subject card

Subject name and code	Theatre, cinema and animation of Ireland. Introduction, PG_00176997						
Field of study	Film and Audio-Visual Culture Studies						
Date of commencement of studies	October 2025		Academic year of realisation of subject		2025/2026		
Education level	Master's studies		Subject group		Obligatory subject group in the field of study Optional subject group		
Mode of study	full-time studies		Mode of delivery		at the university		
Year of study	1		Language of instruction		Polish		
Semester of study	2		ECTS credits		3.0		
Learning profile	practical		Assessment form		credit		
Conducting unit	Division of Film and Media -> Institute of Culture Studies -> Faculty of Languages -> Rector						
Name and surname of lecturer (lecturers)	Subject supervisor		dr Marta Maciejewska				
	Teachers						
Lesson types	Lesson type	Lecture	Tutorial	Laboratory	Project	Seminar	SUM
	Number of study hours	30.0	0.0	0.0	0.0	0.0	30
	E-learning hours included: 0.0						
Learning activity and number of study hours	Learning activity	Participation in didactic classes included in study plan		Participation in consultation hours		Self-study	SUM
	Number of study hours	30		2.0		43.0	75
Subject objectives	Students gain knowledge of selected issues in the development of Irish theatre, cinema and animation, with particular reference to the evolution of style, subject matter and social and political context in the case of theatre, this will include selected issues from the origins of theatre to the present day, and in the case of cinema and animation from the prehistory of cinema to the present day. The subject teaches the ability to analyse and interpret theatrical (including drama) and cinematic works, to relate them interdisciplinarily and to see their value to the formation of Irish culture.						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[WOFKAMU2_W05] He/she has an in-depth knowledge of the historical context of cinema and new media, especially the relationship between the past and the present.	Has an in-depth knowledge of the historical context of Irish cinema and theatre, particularly the relationship between past and present.	[SW1] oral statement/ conversation/discussion [SW2] presentation/project/paper/ report
	[WOFKAMU2_K08] He/she is aware of the responsibility for preserving the cultural heritage (especially film) of the region, country and Europe.	Has an awareness of responsibility for the preservation of Ireland's cultural heritage (especially film and theatre).	[SK1] oral statement/conversation/ discussion [SK2] presentation/project/paper/ report
	[WOFKAMU2_U07] He/she has in-depth skills in film analysis and interpretation, which he/she uses in speech and writing.	Has in-depth skills in analysing and interpreting film and theatrical works, which he or she uses in speaking and writing.	[SU1] oral statement/conversation/ discussion [SU2] presentation/project/paper/ report
	[WOFKAMU2_W07] He/she has an in-depth knowledge of methods of analysis and interpretation of cultural texts.	He or she has an in-depth knowledge of methods of analysing and interpreting cultural texts and applies these skills when researching Irish cinema and theatre.	[SW1] oral statement/ conversation/discussion [SW2] presentation/project/paper/ report
	[WOFKAMU2_U06] He/she can write scientific and essayistic written works in Polish or a foreign language using professional terminology and knowledge of a specific field of study.	Is able to write academic and essayistic written work in Polish using professional terminology and knowledge of Irish theatre and cinema.	[SU2] presentation/project/paper/ report
Subject contents	history and trends of Irish cinema in the 20th century cinema by authors in Ireland: Jim Sheridan, Neil Jordan, Lenny Abrahamson, Pat Murphy cinematic portraits of Ireland and the Irish cinema vis-à-vis the Northern Ireland conflict Irish-language cinema film animation in Ireland - history, poetics, themes activities of Cartoon Saloon animation studio Irish-produced TV series on VOD history and trends in Irish theatre playwrights/playwrights: William Butler Yeats, Lady Augusta Gregory, John Millington Synge, Sean O'Casey, Brian Friel, Paula Meehan, Marina Carr imagined geography - Irish theatre Celtic sources of Anglo-Irish drama		
Prerequisites and co-requisites	Subject selection		
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	preparing a group project	51.0%	70.0%
	active participation in the conversation	51.0%	30.0%

Recommended reading	Basic literature	R. Barton, <i>Irish Cinema in the Twenty-First Century</i>, Manchester University Press, Manchester, 2019. R. Barton, <i>Irish National Cinema</i>, Routledge: Taylor & Francis Group, London, 2004. C. Morash, <i>A History of Irish Theatre, 1601-2000</i>, Cambridge UP, Cambridge, 2001. C. Morash, S. Richards, <i>Mapping Irish Theatre: Theories of Space and Place</i>, Cambridge UP, Cambridge, 2013.
	Supplementary literature	D. OConnell, <i>Kino Irlandii w XXI wieku</i>, tłum. K. Kosińska, Kwartalnik Filmowy" 2018, nr 101-102. M. McLoone, <i>Ireland</i>, [in:] <i>The Cinema of Small Nations</i>, ed. M. Hjort, D. Petrie, Edinburgh University Press, Edinburgh, 2007. M. Trotter, <i>Modern Irish Theatre</i>, Polity Press, 2008. W.J. McCormack, <i>The Blackwell Companion to Modern Irish Culture</i>, Blackwell, 2001. R. Welch, <i>The Abbey Theatre 1899-1999: Form and Pressure</i>, Oxford UP, Oxford, 1999.
	eResources addresses	
Example issues/ example questions/ tasks being completed	Celtic folklore in Cartoon Saloon's "Irish Folklore Trilogy. Irish-language cinema in the 20th and 21st centuries. The films of Jim Sheridan. The playwriting oeuvre of William Butler Yeats. The work of female playwrights Paula Meehan and Marina Carr.	
Work placement	Not applicable	

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