Title of the subject: **Contemporary Irish Drama and Fiction**	Credit value: **5**

Description of the subject: the brief, still informative description of the knowledge to be attained

The course aims to introduce students to some of the most significant authors who have appeared on the Irish literature and theatre scene in and since the 1960s, many of whom have garnered national and international recognition through literary awards, including the Booker Prize, the Irish Times Playwright Award, and the Hennessy Awards.

When selecting primary readings for students, the reading list aims to reflect on some of the most important themes and issues that contemporary Irish literature is concerned with, from issues of freedom and independence, Anglo-Irish relations, and the North vs South divide to more abstract questions of history, memory, religion, heritage and tradition, social tensions resulting from and in the contemporary transformation of Irish society, including changes in family structure and a new understanding of gender roles. The course also intends to highlight how such phenomena are represented in literary forms and genres, including generic hybridity, a blurring of boundaries between highbrow and lowbrow, and experimental techniques that are present in drama, theatre and fiction. The other focal point of the course will be the way these works have been received by critics and by the reading and theatre-going public. Addressing, among others, the problem that arises from the under-representation of the work of women artists in the Irish theatre sector, the course will attempt to explore what shape(s) the contemporary Irish literary and theatrical canon takes.

To illustrate the above issues and trends, the works discussed will include novels by John Banville, Anna Burns, Anne Enright, Eimear McBride, Sally Rooney, Colm Tóibín, William Trevor and plays by Tom Murphy, Brian Friel, Marina Carr, Martin McDonagh, Carmel Winters, Anne Le Marquand Hartigan, Dolores Walshe, Patricia Burke Brogan, Jennifer Johnston, and Nicola McCartney, etc.

List of the most important 2–5 pieces of *required* and *recommended* literature (lecture notes, handbooks) with bibliographical details (author, title, edition information (or specific pages), ISBN)

Required literature:
HARTE, Liam and Michael PARKER, *Contemporary Irish Fiction: Themes, Tropes, Theories,* Palgrave Macmillan, 2000, ISBN 9780312231644
MCWILLIAMS, Ellen. *Women and Exile in Contemporary Irish Fiction*. Palgrave Macmillan, 2013, ISBN 978-1-349-33078-2, 978-1-137-31420-8
SIHRA, Melissa (ed.) *Women in Irish Drama. A Century of Authorship and Representation*, Palgrave Macmillan, 2007, ISBN 978-0-230-00647-8
JORDAN Eamonn, WEITZ, Eric (eds), *The Palgrave Handbook of Contemporary Irish Theatre and Performance*, Palgrave Macmillan, 2018, ISBN 978-1-137-58587-5

Recommended literature:
BOLGER, Dermot (ed.), *The Picador Book of Contemporary Irish Fiction*, London: Picador, 1994, ISBN 978-0330372169
CANNON HARRIS, Susan, *Gender and Modern Irish Drama*, Indiana University Press, 2002. ISBN 0-253-34117-5

List of those required professional competences, competence elements *(knowledge, skill*, etc., *Section 8 of the Educational and Output Requirements*) to the development of which the subject characteristically, materially contributes

 a) knowledge
Students are thoroughly aware of the theoretical problems of Irish Studies, and understand the process of their historical evolution.
Students understand the methodologies of interpreting literary, philosophical, political, historical texts, and of studying cultural phenomena (film, the mass media, etc.).
 b) skills

Students can submit various phenomena within Irish studies to historical and comparative analysis, and can critically interpret the formation of different world-views. They can analyse and critically interpret the construction of identity, whether it be Hungarian, European or other English and Irish studies-related identities.
Students can plan and conduct empirical research analyzing their findings scientifically.