



DBLN LITR/FILM 3314 Irish Literature & Film

CAPA Dublin Program

Course Description

This course will examine dominant images of Ireland in film and literature from Romantic Ireland and the images of the Celtic Revival, to the harsher realities of Irish life and the transformations of Irish society under modernity and globalization. Issues discussed will include emigration and immigration; nostalgia and loss; gender, family and community; Church and State; politics and violence; language and communication, and the country and city. The course will chart the pressures placed on literary/visual styles associated with Romanticism, Realism, and Modernism by the anomalies of Irish experience, framed by the legacies of W.B. Yeats, J.M. Synge, James Joyce, and Samuel Beckett. Beginning with a viewing of the classic film *The Quiet Man*, attempts by subsequent generations of writers and filmmakers to bring images into line with the harsh realities of postcolonial experience will be examined, particularly as they bear on more recent developments of an increasingly globalized and multi-cultural Ireland. Filmmakers discussed will include Neil Jordan, Jim Sheridan, Lenny Abrahamson, Ken Loach, and contemporary writers will range from Brian Friel, John McGahern, William Trevor, Patrick McCabe, and Alice MacDermott to more recent figures such as Donal Ryan, Tana French, Mary Costello, Eimear McBride and Colin Barrett.

Course Aims

The aim of this course is to provide a critical engagement with the lived experience of Irish culture, as it has been represented in major works of both film and fiction. The course will not only address key themes but will also attend to questions of form and style, examining how representations have both been shaped by, and in turn have transformed, Irish society, and enable students to bring their own experiences of American culture to bear on course material.

Learning Outcomes

At the end of the course, students will have the skills and knowledge to:

- a. Discuss, and analyze, Irish society and Irish culture in terms of their self-images
- b. Recognize and understand how visual representations have been shaped by, and in turn have transformed, the social and political dynamics of Irish society
- c. Recognize and describe the main literary/visual styles associated with Romanticism, Realism, and Modernism and the ways in which they have been shaped by the Irish context
- d. Compare and contrast their own experiences of American culture with materials presented in this course

Class Methodology

Each unit, a film related to the unit's topic will be screened, with Introduction and Q/A. This will complement required reading in fiction and related course material. As in the case of class attendance, viewing is essential and course material/assessment and online activity will require familiarization with both screening readings and screenings.

Assessment/Grading Policy

Alpha	UK	US	GPA	
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A	75+	93+	4.0	Achievement that is outstanding relative to the level necessary to meet course requirements.
A-	70-74	90-92	3.7	
B+	66-69	87-89	3.3	Achievement that is significantly above the level necessary to meet course requirements.
B	63-65	83-86	3.0	
B-	60-62	80-82	2.7	
C+	56-59	77-79	2.3	Achievement that meets the course requirements in every respect.
C	53-55	73-76	2.0	
C-	50-52	70-72	1.7	Achievement that is worthy of credit even though it fails to meet fully the course requirements.
D+	46-49	67-69	1.3	
D	40-45	60-66	0.7	
			1.0	
F	<40	<60	0	Represents failure (or no credit) and signifies that the work was either (1) completed but at a level of achievement that is not worthy of credit or (2) was not completed and there was no agreement between the instructor and the student that the student would be awarded an I.

Assignments

A **mid-term short essay (1,500 words)** will provide a focus for possible essay topics on a particular work (film, story, drama), in consultation with lecturer.

Final paper (3,000 words) on a topic/theme in consultation with the lecturer.

Students are required to submit both a hard copy and electronic copy of term papers, via Canvas.

Grade Breakdown and Assessment of Learning Outcomes

Assessment Task	Learning Outcomes	Grade %
Participation	all	10%
Mid-term paper	all	35%
Final paper	all	55%
Overall Grade	all	100%

Course Materials

Students will choose work from the following, for their mid-term/final assessments.

James Joyce, 'The Dead'
 William Trevor 'The Ballroom of Romance' (1969)
 Brian Friel, Philadelphia, Here I Come (1964)
 John McGahern, Amongst Women (1989) / 'Korea' (1970), in Collected Stories.
 Patrick Mc Cabe, The Butcher Boy (1991) Breakfast on Pluto (1999)

Celtic Tiger/Post-Celtic Tiger

Donal Ryan, The Spinning Heart (2012) The Thing About December (2013)
 Eimear McBride, A Girl is Half-Formed Thing (2013)
 Colin Barrett, Young Skins (2014)
 Mary Costello, The China Factory (2011)
 Belinda McKeon Solace (2011)
 Oona Frawley, Flight (2014)
 Roddy Doyle, Deportees (2011)
 Eugene O'Brien, Eden (2005)

Modern Memory/Spectral Modernity

Tana French, Broken Harbour (2012)
 Conor Macpherson, The Weir (1997) / Shining City (2009)

Ann Enright, *The Gathering* (2007)
Sebastian Barry, *Secret Scripture* (2008)

Irish-America

Mary Costello, *Academy Street* (2014)
Colm Toibin, *Brooklyn*
Alice McDermott, *Charming Billy* (1997)
Colum McCann, *Let the Whole World Spin* (2006)
Maeve Brennan, *Springs of Affection* (1999)
Emma Donoghue, *Room* (2011)

Course Schedule

UNIT ONE

Introduction: From Romanticism to Realism

- What is the 'Real'? Essence *versus* Actuality
- Truth as therapy: does Truth always Set You Free?
- Romanticism: idealism *versus* realism

Screening: *Yu Ming is Ainm Dom* (Daniel O'Hara, 2003)

UNIT TWO

Romantic Ireland

- Country and the City
- The Politics of Pastoral
- Mother Ireland: Nostalgia and Loss

Screening: *The Quiet Man* (Dir. John Ford, 1952)*

UNIT THREE

Realism/Disenchantment

- Post-Famine Ireland: Religion and Rural Values
- Emigration: Causes and Consequences
- Rural disenchantment: post-pastoral Ireland.

Screening: *The Ballroom of Romance* (Pat O'Connor, 1982)

UNIT FOUR

Emigration and Therapeutic Narratives

- Modernity and its Discontents
- Dutiful Mothers/ Desiring Daughters
- Trauma and the therapeutic cure

Screening: *This is My Father* (Paul Quinn, 1998)
Philomena (Stephen Frears, 2013)

UNIT FIVE

The Diaspora and Irish America

- 'How the Irish became White': emigration and exile
- Race, Ethnicity and Irish America
- Trauma, Exile and Modernity

Screenings: *In America* (Jim Sheridan, 2004)
Brooklyn (John Crowley, 2014)

UNIT SIX

Spectral Modernity (1)

- Psychoanalytic Projections
- Joyce's Ghosts
- Celtic Tiger Hauntings

Screening: *The Dead* (James Joyce/John Huston, 1987)

UNIT SEVEN

Representing History

- Film as National Allegory
- History, Myth and Memory

Screening: *The Wind that Shakes the Barley* (Ken Loach, 2006)

UNIT EIGHT

Representing History (continued)

- Michael Collins and "the Lost Leader"

Screening: *Michael Collins* (Neil Jordan, 1996)

UNIT NINE

Representing the Troubles

- Propaganda and Truth
- Topographies of Terror
- Gender and Violence

Screenings: *Hunger* (Steve McQueen 2010)
66 Days (Brenda J. Byrne, 2016)

UNIT TEN

Modernization and its Discontents

- Country and City
- Religion and Secularism
- Post-national Ireland?

Screening: *The Rocky Road to Dublin* (Peter Lennon, 1967)

UNIT ELEVEN

Fractures in the family

- Modernization and the Media
- 'Object-Relations', Love and Attachment
- Violence and Loss

Screenings: *The Butcher Boy* (Neil Jordan, 1998)
Calvary (John Martin McDonagh, 2013)

UNIT TWELVE

Spectral Modernity (2)

- Gender, Mourning and Melancholia
- Maternal Imaginaries/Attachments
- Dorothy Macardle/ Leonara Carrington

Screenings: *The Uninvited* (Dorothy Macardle/Lewis Allen, 1944)
Room (Lenny Abrahamson, 2015)

UNIT THIRTEEN

Celtic Tiger (1): Multicultural Ireland

- Ireland and Globalization
- Music, Language and Communication
- Immigration and Multiculturalism

Screenings: *Once* (John Carney, 2007)
Nothing Personal (Urzala Antoniak, 2010)

UNIT FOURTEEN

Celtic Tiger (2): Dream and Nightmare

- Dream and Commodity Culture
- Displacement and Loss
- Re-imagining Gender

Screenings: *What Richard Did* (Lenny Abrahamson, 2012)
Queen of Ireland (Conor Horgan, 2015)

Attendance, Participation & Student Responsibilities

Attendance: CAPA has a mandatory attendance policy. Attendance is taken at the beginning of every class. Unless otherwise expressed by your instructor, the first time a student has an unexcused absence for a class, their grade will not be impacted. The second time a student has an unexcused absence in that class, it will result in a 3 percent reduction of the final grade (for example: an A- [92] will become an B+ [89]). The student will be placed on academic probation at this time. Three unexcused absences per class will result in failure of the course. A pattern of three absences in more than one course will result in dismissal from the program.

Excused Absences: Absences are only excused for medical reasons, for a family emergency or for a religious holiday. To request an excused absence, students must contact the Academic Director ahead of time and provide evidence (e.g. a doctor's note) of the reason for their absence, otherwise the absence will not be excused. Even if the student knows the absence will not be excused, the student should still contact CAPA to inform CAPA they will not be in class.

In addition to contacting the Academic Director, it is the responsibility of the student to contact their instructor and make up any missed assignments.

Class Participation: Students are expected to participate actively and critically in class discussions, and the participation portion of the class will be graded accordingly. Students must read assignments BEFORE the class, and come in on time. Participation is a vital part of your grade: students are expected to participate orally in seminars and in online forums and discussions in a critical and evaluative manner; to interact with the faculty and fellow students with respect and tolerance; and to actively engage in discussion. Derogatory or inflammatory comments about the cultures, perspectives or attitudes of others in the class will not be tolerated.

Any student who feels they may need an accommodation based on the impact of a physical, psychological, medical, or learning disability should contact the instructor and/or the director of academic affairs privately to discuss your specific needs.

Academic Integrity: A high level of responsibility and academic honesty is expected. Because the value of an academic course depends upon the absolute integrity of the work done by the student, it is imperative that a student demonstrates a high standard of individual honor in his or her scholastic work and class behavior. Plagiarism, self-plagiarism and cheating can result in dismissal from the program.

Self-plagiarism, copying an assignment entirely or partially to submit to a different class in an attempt to receive credit twice for one piece of work is unacceptable and considered cheating by duplication. Students risk receiving an "O" for any assignments in which they have duplicated their own work.

All substantial writing assignments (typically anything worth 20% or more of the final course grade) will be run through the plagiarism checking software Turnitin when submitted via CANVAS. See CAPA's Academic Standards and Policies for more information and resources on plagiarism.

Sexual Misconduct, Required Reporting, and Title IX: CAPA The Global Education Network is committed to encouraging a safe and healthy environment at our seven CAPA centers. This commitment includes the understanding of, and applicable adherence to, the guidelines outlined in Title IX of the Education Amendments of 1972. Title IX necessitates that US universities provide equity in all educational programs and activities without sex discrimination.

CAPA understands the implications of Title IX compliance for our institutional partners and thus endeavors to support this compliance as a vital aspect of partnership. The safety and security of all students during a program is a matter of crucial importance to CAPA. To facilitate this, CAPA encourages students to openly disclose any and all information that is Title IX relevant so that CAPA staff can provide support and connect students with appropriate resources. Because students may not understand the implications of Title IX abroad, CAPA will work to advise students about the resources available through Title IX and explain the importance of compliance in Title IX reporting. CAPA will work to build student confidence in CAPA's status as a mandated reporter by outlining the advantage of disclosure for the student, reassuring them that any information disclosed will not be used in an inappropriate manner, and stressing that individuals will only be informed on a need-to-know basis.

Use of electronic equipment in class: All devices such as laptops, i-pods, i-pads, netbooks, notebooks and tablets, smartphones, cell phones, etc. are **NOT** allowed unless you have express permission from the faculty or you have been instructed to do so. If you require an accommodation to use any type of electronic equipment, inform the Director of Academic Affairs at the beginning of Term.

Use of Electronic Translators: In Language courses students are NOT allowed to use electronic translators for writing texts in the target language: those submitting compositions and texts of whatever kind translated in such a fashion will receive a final F grade for the course.

Late Submission: Late submission of papers, projects, journal entries, pieces of homework and portfolios is only permitted with prior approval. A request for an extension must be made to the relevant faculty member no later than two days prior to the due date. Late submission without prior approval will result in a 3 percent per day deduction of the final grade. In either case, work cannot be submitted after feedback has been provided to the rest of the class on the relevant assessment or one week after the due date whichever comes first, after which point a grade of “0” will be given for the assessment.

Behaviour during Examinations: During examinations, you must do your own work. Unless specifically instructed by the lecturer or instructor, talking during an exam is not permitted, nor may you compare papers, copy from others, or collaborate in any way. Any failure to abide by examination rules will result in failure of the exam, and may lead to failure of the course and disciplinary action.