



# Irish Literature & Film

## Course Details

**Course Designator & Number: DBLN 3015**

**Number of Credits: 3**

**Language of Instruction: English**

**Contact Hours: 45**

**Instructor: Luke Gibbons**

## 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 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 globalised 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 Objectives

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. By the

end of the semester, students will be in a position to discuss Irish society in terms of its self-images but bring their own experiences of American culture to bear on the course

## Methodology

Each week, a film related to the week'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.

A mid-term short essay will provide a focus for possible essay topics (1,500 words) on a particular work (film, story, drama), in consultation with lecturer. End of Term paper (3,000 words), on topic/theme in consultation with, lecturer.

Students are required to submit both hard copy and electronic copy (by attachment) of term papers.

## Required Reading / 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)

# Grading

## Grading Rubric

Letter Grade	Score or Percentage	Description
A	93–100	Achievement that is outstanding relative to the level necessary to meet course requirements.
A-	90–92	Achievement that is significantly above the level necessary to meet course requirements.
B+	87–89	
B	83–86	
B-	80–82	Achievement that meets the course requirements in every respect.
C+	77–79	
C	73–76	
C-	70–72	Achievement that is worthy of credit even though it fails to fully meet the course requirements.
D+	67–69	
D	60–66	
F	0–59	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.

## Summary of How Grades Are Weighted

<b>Assignments</b>	<b>Percentage of Grade</b>
Attendance and engagement	10%
Mid-term paper	35%
Final paper	55%
Overall grade	100%

# Course Content

## Unit 1

### 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 2

### Romantic Ireland

- Country and the City
- The Politics of Pastoral
- Mother Ireland: Nostalgia and Loss
- **Screening:** *The Quiet Man* (Dir. John Ford, 1952)\*

## Unit 3

### 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 4

### Modernization/Displacement

- Parental Figures: Tradition and Authority
- Father/Son relationship: Inheritance and Displacement
- Language and Communication breakdown
- **Screening:** *Philadelphia, Here I Come* (1972)

## Unit 5

### 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 6

### 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 7

### Spectral Modernity (1)

- Psychoanalytic Projections
- Joyce's Ghosts
- Celtic Tiger Hauntings
- **Screening:** *The Dead* (James Joyce/John Huston, 1987)

## Unit 8

### Representing History

- Film as National Allegory
- History, Myth and Memory
- **Screening:** *The Wind that Shakes the Barley* (Ken Loach, 2006)

## Unit 9

### Representing History (continued)

- Michael Collins and "the Lost Leader"
- **Screening:** *Michael Collins* (Neil Jordan, 1996)

## Unit 10

### Representing the Troubles

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

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

## Unit 11

### Modernization and its Discontents

- Country and City
- Religion and Secularism
- Post-national Ireland?
- **Screening:** *The Rocky Road to Dublin* (Peter Lennon, 1967)

## Unit 12

### 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 4

### Spectral Modernity (2)

- Gender, Mourning and Melancholia
- Maternal Imaginaries/Attachments
- Dorothy Macardle/ Leonara Carrington PAGE 7
- **Screenings:** *The Uninvited* (Dorothy Macardle/Lewis Allen, 1944) *Room* (Lenny Abrahamson, 2015)

## Unit 14

### 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 15

### 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)

## Policies

### Attendance Policy

Students are expected to be on time and attend all classes while abroad. Many instructors assess both attendance and participation when assigning a final course grade. Attendance alone does not guarantee a positive participation grade; the student should be prepared for class and engage in class discussion. See the on-site syllabus for specific class requirements.

### University of Minnesota Policies & Procedures

Academic integrity is essential to a positive teaching and learning environment. All students enrolled in University courses are expected to complete coursework responsibilities with fairness and honesty. Failure to do so by seeking unfair advantage over others or misrepresenting someone else's work as your own can result in disciplinary action. The University Student Conduct Code defines scholastic dishonesty as follows:

#### Scholastic Dishonesty

Scholastic dishonesty means plagiarizing; cheating on assignments or examinations; engaging in unauthorized collaboration on academic work; taking, acquiring, or using test materials without faculty permission; submitting false or incomplete records of academic achievement; acting alone or in cooperation with another to falsify records or to obtain dishonestly grades, honors, awards, or professional endorsement; altering forging, or misusing a University academic record; or fabricating or falsifying data, research procedures, or data analysis.

Within this course, a student responsible for scholastic dishonesty can be assigned a penalty up to and including an "F" or "N" for the course. If you have any questions regarding the expectations for a specific assignment or exam, ask.

#### Student Conduct

The University of Minnesota has specific policies concerning student conduct. This information can be found [on the Learning Abroad Center website](#).

