



CU/FS 260 REEL IRELAND: EXPLORING CONTEMPORARY IRISH FILM

DESCRIPTION:

After years in the shadow of Hollywood versions of Ireland, a vibrant indigenous Irish film industry is now well established. In this course, we will explore the role of Irish film in representing and shaping Irish culture and identity. Through a curated selection of films, we will analyze how Irish film is reflecting on a society that has undergone profound change in recent decades, as well as providing contemporary perspectives on Ireland's sometimes traumatic past. In particular, we will explore how filmmakers are using universally recognizable film genres to tell local Irish stories. Throughout the course, we will also critically analyze how, in an increasingly diverse society, representations of diversity and gender have evolved in Irish film.

CREDITS: 3 credits

CONTACT HOURS: 45 hours

LANGUAGE OF INSTRUCTION: English

PREREQUISITES: None

ADDITIONAL COST: None

METHOD OF PRESENTATION:

Seminars, film screenings, and class discussions.

REQUIRED WORK AND FORM OF ASSESSMENT:

- Attendance and participation: Students will be expected to actively engage with class discussions and content – 10%.
- Film analysis: Students will complete a short analysis of an assigned film – 10%
- Mid-term evaluation: Students will complete a paper from a choice of topics on contemporary representations of the past – 40% of final grade.
- Final evaluation: Students will complete a final paper from a choice of topics on contemporary Irish film – 40% of final grade

LEARNING OUTCOMES:

By the end of the course, students will be able to:

- Describe the emergence of an indigenous Irish film industry to challenge Hollywood versions of Ireland
- Critique contemporary filmmakers' portrayals of Ireland's challenging history
- Discuss the use of popular film genres such as coming of age dramas to tell Irish stories and to reflect a changing society
- Assess how representations of diversity and gender in Irish film have evolved over time

ATTENDANCE POLICY:

Class attendance is compulsory. Unexcused absences will be subject to a 3% reduction in final grade per missed class.

CONTENT:

Week	Content	Selected Readings
Week 1	• Introduction to contemporary Irish film • Historical background to Irish film ◦ The role of Hollywood in representations of Ireland and the Irish ◦ The emergence of an indigenous Irish film industry	• Barton, R. 2004. Irish independents: the emergence of a critical, independent cinema in the 1970s and 1980s. <i>Irish national cinema</i>. Routledge. Pp 85-103. • Barton, R. 2019. Is there such a thing as an Irish film anymore? Does it matter?. <i>Irish Times</i>, June 29. • Maguire, J. 2020. Why Hollywood gets the Irish so wrong. <i>BBC.com</i>, December 11. • McCarthy, E. 2021. Why Ireland's production sector is soaring. <i>Screendaily</i>, July 10. • O'Brien, H. 2006. The identity of an Irish cinema, the Irish Film Institute website.
Week 2	• Irish history on film – contemporary perspectives ◦ The Great Famine	• Barton, R. 2020. Irish history and trauma. <i>Irish cinema in the twenty-first century</i>. Manchester University Press. Pp 117-135 • Dwyer, F. 2018. Black '47. Irish History Podcast. September 18. • Harzallah, M.S. 2020. Sites of Cinematographic Memory: Black'47 as a Construction of the Irish Past. <i>Brolly</i>, 3(3), pp.73-95. • Mark-FitzGerald, E. 2018. Black'47. <i>History Ireland</i>, 26(3). • Tracy, T. 2020. Arracht. <i>Journal of Irish Studies</i>. Issue 17.

Week	Content	Selected Readings
Week 3	- Irish history on film – contemporary perspectives - The Revolutionary Period (including representations of women)	- Barton, R. 2004. Another country. <i>Irish national cinema</i>. Routledge. Pp 130-147. - Drisceoil, D.O. 2009. Framing the Irish Revolution: Ken Loach's <i>The Wind That Shakes the Barley</i>. <i>Radical History Review</i>. (104) pp.5-15. - Foster, R, 2006. The red and the green. <i>The Dublin Review</i>, Autumn edition. - Moloney, C. 2021. Michael Collins Remains an Irish Cornerstone 25 Years Later. <i>Paste Magazine</i>, October 5. - Sarasa, M. C., and M. Calvete. 2011. Re-presentations of histories and stories: A look into Michael Collins and <i>The Wind That Shakes the Barley</i>. <i>Proceedings of the Fourth Symposium on Irish Studies in South America: Perceptions of Contemporary Ireland</i>. - Villar-Argáiz, P. 2007. Latter-day Mother Irelands: the role of women in Michael Collins and <i>The Wind That Shakes the Barley</i>. <i>Journal of Irish Studies</i>. Issue 2.
Week 4:	- Irish social history on film – contemporary perspectives - Stories about social tensions, abuse and emigration	- Barton, R., 2016. Jimmy's Hall, Irish Cinema and the Telling of History. <i>Review of Irish Studies in Europe</i>, 1, pp.93-106. - Brereton, P., 2016. Brooklyn (John Crowley 2015). <i>Journal of Irish Studies</i>. Issue 11. - Brock, M.L., 2015. Philomena and Ireland's Mother-and-baby Homes. <i>The Leaving of Ireland</i>, pp.47-67. - Murphy, P. 2009. The Irish Phone Home: Reflections of Ireland in Jim Sheridan's <i>In America</i>. <i>Journal of Irish Studies</i>. Issue 4. - Vides, A.P., 2016. Magdalene Otherness and Ethical Turns in Stephen Frears's <i>Philomena</i>. <i>Nordic Irish Studies</i>, pp.11-26.

Week	Content	Selected Readings
Week 5:	- Irish film genre - Coming of age stories	- Menendez-Otero, C. 2015. Cowboys and kings: The coming of age film in 1990s Irish cinema. <i>CINEJ Cinema Journal</i>, 5(1), pp.5-33. - O'Brien, H., 2017. Turn and Face the Strange: Sing Street (John Carney 2016). <i>Journal of Irish Studies</i>. Issue 12. - McLoone, M. 2000. The Cinema of the Celtic Tiger: Themes and Issues. <i>Irish film: the emergence of a contemporary cinema</i>. Bloomsbury Publishing. Pp 163-183. - Ulin, J.V., 2022. The Riddle of the Models of John Carney's Sing Street. <i>Screening Contemporary Irish Fiction and Drama</i> (pp. 43-64). Cham: Springer International Publishing.
Week 6:	- Irish film genres - Coming of age stories – evolving representations	- Devine, P. 2017. The Young Offenders. <i>Journal of Irish Studies</i>. Issue 12. - Finnegan, B. 2017. Truth Becomes Him: Handsome Devil. <i>Gay Community News</i>. Issue 326. - Flynn, P. 2007. 32A. <i>Journal of Irish Studies</i>. Issue 4. - Flynn R and Tracy T. 2018. Michael Inside. <i>Journal of Irish Studies</i>. Issue 12. - Flynn, P. 2023. The Quiet Girl. <i>Journal of Irish Studies</i>. Issue 18. - Ging, D. 2012. What Richard Did. <i>Journal of Irish Studies</i>. Issue 8. - Ide, W. 2021. Who We Love. <i>Screendaily</i>. July 24. - Molumby, D. 2015. Out of Here and What Richard Did: listlessness & inarticulacy in the young Irish population. <i>Journal of Irish Studies</i>. Issue 10. - Palmer, R.B. 2022. What Richard Did: Sort of Adapting Irish History. <i>Screening Contemporary Irish Fiction and Drama</i> (pp. 155-179). Cham: Springer International Publishing.

Week	Content	Selected Readings
Week 7:	- Irish film genres - Romantic comedies – evolving representations	- Collin, L. 2020. Shooting Actors who Have Intellectual Disabilities: A Reflexive Analysis on the Making of the Feature Film Sanctuary. In <i>Disability and Dissensus: Strategies of Disability Representation and Inclusion in Contemporary Culture</i> (pp. 217-235). Brill. - Kaçmaz Erk, G. 2017. Dublin in Cinematic Memory. In <i>ICONARCH International Congress of Architecture and Planning; 2017: ICONARCH III-Memory of Place in Architecture and Planning</i>. Konya Technical University Faculty of Architecture and Design. - Miller, N., 2010. After the race: accelerator and the cinematic imagination of urban Ireland. <i>Éire-Ireland</i>, 45(1), pp.12-38. - O’Connell, D. 2010. Irish Romantic Comedy. <i>New Irish Storytellers</i>. Bristol. Intellect. Pp 65-88
Week 8:	- Diversity in Irish film - Evolving representations	- Asava, Z. 2013. No Blacks, No Dogs, No Irish: Being Black and Irish in Neil Jordan’s The Crying Game (1992) and Breakfast on Pluto (2005). <i>The Black Irish Onscreen</i>. Pp.41-64. - Fadem, M.E.R. 2016. Drawing the Border, Queering the Nation: Nation Trouble in Breakfast on Pluto and The Crying Game. <i>Gender Forum</i> (No. 59, p. N_A). Prof. Dr. Beate Neumeier. - Iglesias-Díaz, E.G. 2022. Trans-gendering the Irish Na (rra) tion: Neil Jordan’s Breakfast on Pluto. <i>Journal of Irish Studies</i>. Issue 17. - Macleod, A. 2018. Mapping Ireland’s Queer Films. <i>Irish Queer Cinema</i>. Edinburgh University Press. Pp 18-27. - Macleod, A. 2018. Compartmentalised Cosmopolitans and Rigid Fluidity. <i>Irish Queer Cinema</i>. Edinburgh University Press. Pp 67-90. - McIntyre, A.P. 2023. Exposing Direct Provision: Aisha. <i>Journal of Irish Studies</i>. Issue 18. - Payne, R.M. 1994. The Crying Game: Crossed Lines. <i>Jump Cut</i>, 39, pp.7-14. - Villa, S. 2010. The Irish Queer vs. the IRA Macho: The Subversive Tranny in Neil Jordan’s Breakfast on Pluto. <i>Bright Lights Film Journal</i>, 68.

Week	Content	Selected Readings
Week 9:	- Gender in Irish film - Evolving representations of women	- Ging, D. 2019. Gender, Sexuality, and Irish Film. <i>A Companion to British and Irish Cinema</i>. Pp. 386-406. - Liddy, Susan. 2020. Setting the scene: Women in the Irish film industry. <i>Women in Irish Film: Stories and Storytellers</i>. Pp 1-22. - O'Connell, D. 2010. A Modern Love Story – Nora. <i>New Irish Storytellers</i>. Pp 113-138 - Pettitt, L. 2020. Pat Murphy: Portrait of an artist as a filmmaker. <i>Women in the Irish Film Industry: Stories and Storytellers</i>. Pp. 203-218.
Week 10:	- Gender in Irish film - Evolving representations of women	- Barton, R. 2020. Ireland of the horrors. <i>Irish cinema in the twenty-first century</i>. Pp. 67-90 - Byers, E. 2020. The Mother Who Eats Her Own: The Politics of Motherhood in Irish Horror. <i>The Politics of Horror</i>. Pp.249-266. - Clarke, D. 2020. Herself: Delayed portrayal of housing crisis loses none of its relevance. <i>The Irish Times</i>, 10 Sept. - Fennell, J. 2021. Sea Fever. <i>Journal of Irish Studies</i>. Issue 16. - Flynn, D. 2022. Herself. <i>Journal of Irish Studies</i>. Issue 17. - Maxwell, Luke, 2022. Róise & Frank. <i>Dublin Inquirer</i>. September 14. - O'Brien, M. 2022. Deadly Cuts. <i>Journal of Irish Studies</i>. Issue 17. - Murphy, D. 2020. The Hole in the Ground. <i>Journal of Irish Studies</i>. Issue 15.

Week	Content	Selected Readings
Week 11:	- Gender in Irish film - Evolving representations of men and masculinity	- Barton, R. 2014. From Symbol to Symptom— Changing Representations of Fatherhood in Recent Irish Cinema. <i>Masculinity and Irish Popular Culture: Tiger's Tales</i>. Pp. 183-194 - Dean, J. 2009. In Bruges. <i>Journal of Irish Studies</i>. Issue 4. - Ging, D., 2013. New Lads or 'Protest Masculinities'? Underclass, Criminal and Socially Marginalised Men in the Films of the 1990s and 2000s. <i>Men and Masculinities in Irish Cinema</i>. Pp. 154-181 - Gillespie, M.P. 2008. The Odyssey of Adam and Paul: A Twenty-First-Century Irish Film. <i>New Hibernia Review</i>, 12(1), pp.41-53. - O'Connell, M. 2023. The Banshees of Inisherin and the put-on Irishness of Martin McDonagh. <i>Slate Magazine</i>. January 26. - Tracy, T. 2023. Men Behaving Madly: The Banshees of Inisherin. <i>Journal of Irish Studies</i>. Issue 18.
Week 12:	- Gender in Irish film - Evolving representations of men and masculinity	- Barton, R. 2020. Images of the City. <i>Irish cinema in the twenty-first century</i>. Pp 196-223 - Barton, R. 2020. Rural and small-town Ireland on screen. <i>Irish cinema in the twenty-first century</i>. Pp 167-195 - Ging, D. 2013. Cool Hibernia; 'New Men', Metrosexuals, Celtic Soul and Queer Fellas. <i>Men and Masculinities in Irish Cinema</i>. Pp 182-207 - O'Connell, D. 2010. Narrative Diversity and Range in New Irish Cinema. <i>New Irish Storytellers</i>. Pp 163-184 - Tracy, T. 2007. Once. <i>Journal of Irish Studies</i>. Issue 2.

COURSE-RELATED TRIPS:

- Trip to the Irish Film Institute.

REQUIRED READINGS FROM:

- Asava, Z. 2021. The Black Irish Onscreen: representing Black and mixed-race identities on Irish film and television. Peter Lang AG.
- Barton, R. 2020. Irish Cinema in the Twenty-First Century. Manchester. Manchester University Press.
- Barton, R. 2004. Irish National Cinema. London. Routledge.
- Conner, M.C et al. 2022. Screening Contemporary Irish Fiction and Drama. Springer Nature.
- Ging, D. 2013. Men and Masculinities in Irish Cinema. London. Palgrave Macmillan.
- Hill, J. 2019. A Companion to British and Irish Cinema. John Wiley & Sons.

- Holohan, C. and Tracy, T. 2015. Masculinity and Irish Popular Culture: Tiger's Tales. Springer.
- Journal of Irish Studies - Electronic Journal of the Spanish Association for Irish Studies. Various editions
- Liddy, S. 2020. Women in Irish Film: Stories and Storytellers. Cork University Press.
- Macleod, A. 2018. Irish Queer Cinema. Edinburgh University Press.
- McLoone, M. 2000, Irish Film. London. British Film Institute.
- Monaghan, B. 2015. Ireland and Cinema. London. Palgrave Macmillan.
- O'Connell, D. 2010. New Irish Storytellers. Bristol. Intellect.
- Rockett, E. and Rockett, K. 2003. Neil Jordan: Exploring Boundaries. Dublin. Liffey Press.
- Various other prescribed readings from a diversity of online film, Irish studies and other journals

RECOMMENDED READINGS:

- Barton, R. and O'Brien, H. 2004. Keeping It Real. London. Wallflower Press.
- Flynn, R. and Tracy, T. 2019. Historical dictionary of Irish cinema. Rowman & Littlefield.
- Hill, John. 2006. Cinema and Northern Ireland. London. Palgrave Macmillan.
- Rockett, K. and Hill J. 2004. Film History and National Cinema. Dublin. Four Courts Press.