CU/FS 260 IRISH CULTURE THROUGH FILM
IES Abroad Dublin

DESCRIPTION: This course examines the role of film in the construction of Irish cultural identity and notions of Irishness. We will discuss key themes and cinematic representations of Ireland and the Irish and the development of cinematic genres in Irish filmmaking over time. We will explore the evolution of Ireland on film – from early representations of Ireland and the Irish by U.S. and British filmmakers to the emergence of an indigenous Irish film industry in the 1970s and 1980s to contemporary Irish film.

CREDITS: 3 credits

CONTACT HOURS: 45 hours

LANGUAGE OF INSTRUCTION: English

METHOD OF PRESENTATION:
- Seminars
- Film Screenings
- Class Discussions
- Student Film Reviews/Analyses
- Course-related trip to the Irish Film Institute

REQUIRED WORK AND FORM OF ASSESSMENT:
- Participation - 10%
- Mid-term evaluation - 30%
- Final evaluation - 30%
- Written assignments - 30%

Participation
10% of students’ final grade will be awarded for class participation and active engagement with class readings and discussions.

Mid-term Evaluation
Students will complete a 2000 to 2500 word paper on foreign filmmakers’ cinematic representations of Ireland – 30% of final grade. This take home assignment will be due in Week 6.

Final Evaluation
Students will complete a final 2000 to 2500 word paper on contemporary Irish filmmakers’ cinematic representations of Ireland – 30% of final grade. This take home assignment will be due in Week 12.

Written Assignments
Students will complete two written films reviews/analyses of 500 to 800 words (15% of final grade per review – due in Weeks 4 and 10), which they will also present to class – 30% of final grade.

In their film analyses students should include the following:

- A brief biography of the director (including connection, if any, with Ireland)
- The genre of the film - Who do you think is the target audience for this film? (In terms of demographics)
- What do you think are the key themes and issues in the film? Irish? Universal? Both?
- How do you think Ireland and the Irishness is represented in the film – if at all?
- Do you think the film reinforce or challenge stereotypes about Ireland and Irishness?
- How does the film compare and/or contrast with other films you have viewed?
- Was the film received differently by international versus Irish film critics and audiences?
LEARNING OUTCOMES:
By the end of the course students will be able to:

• Critique U.S. and British filmmakers cinematic representations of Ireland and the Irish
• Compare the “first wave” of indigenous Irish filmmaking representations in the 1970s and 1980s with previous representations
• Analyze the shifting nature of cinematic genres, themes and representations of Ireland in the “second wave” of indigenous Irish filmmaking 1990s
• Evaluate recent Irish filmmakers’ attempts to rework and challenge traditional cinematic representations

ATTENDANCE POLICY:

• IES Abroad courses are designed to take advantage of the unique contribution of the instructor, and the lecture/discussion format is regarded as the primary mode of instruction. Class attendance, including course-related excursions, is mandatory.
• Excused Absence: Students can be excused from class in the case of a documented medical issue, family emergency or appointment at INIS.
• Unexcused Absence: All other absences from class are unexcused e.g. travel/travel delays, family and friends visiting. Each unexcused absence will result in a 5% deduction from final grade.
• Pattern of Absence: If a student shows a pattern of absences, they may be subject to an Administrative Review including, but not limited to, a letter sent to their school, a probationary period, and/or exclusion from the program.
• Missed Class Content: In the case of an absence, it is the responsibility of the student to source and review all content covered in that class (e.g. through Moodle, from class peers etc.)
• Missed Assessment: Absence on the date of scheduled assessments does not entitle the students to a rescheduling of these assessments.
• Punctuality: Students are expected to be on time for all classes, a pattern of late attendance will negatively affect participation grade.
• Excused Absence Request: Students must submit a completed Excused Absence Request on Moodle at least one hour before the start of class. All supporting documentation for this request e.g. Doctor’s note / appointment receipt from INIS, should be submitted to the Student Affairs Coordinator in a timely manner.
• All Excused Absence Requests will be assessed by the Student Affairs Coordinator who will liaise with the student and advise faculty accordingly. The IES Student Privacy Policy will be adhered to in this process.

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<th>Session</th>
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| Week 1  | Introduction to Irish film | • Barton, Ruth, Chapter 1 “Irish cinema – national cinema?”, pp 3-12 in Irish National Cinema.  
• McLoone, Martin, Chapter 1 “Nationalism, Popular Culture and the Cinema in Ireland”, pp 10-32 in Irish Film |
| Week 2  | A History of Filmmaking in Ireland | • Rockett, Kevin; Gibbons, Luke; and Hill, John, Chapter 1 “The Silent Period”, pp 3-50 in Cinema and Ireland  
• Barton, Ruth, Chapter 3 “Contested images”, pp 34-64 in Irish National Cinema. |
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<td>• Barton, Ruth, Chapter 4 “Negotiating modernisation”, pp 3-12 in <em>Irish National Cinema</em>.</td>
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<td>• McLoone, Martin, Chapter 2 “Traditions of Representations: Romanticism and Landscape”, pp 33-59 in <em>Irish Film</em>.</td>
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<td>• Dibeltulo, Silvia, Chapter 7 “Old and New Irish Ethnics: Exploring Ethnic and Gender Representation in <em>P.S. I Love You</em>”, pp 82-92 in <em>Ireland and Cinema</em>.</td>
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<td>• Out of class film viewing: Robert Flaherty, <em>Man of Aran</em>, 1934</td>
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<th>Week 4</th>
<th>Political violence in foreign filmmakers’ representation of Ireland</th>
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<td>• Rockett, Kevin; Gibbons, Luke; and Hill, John, Chapter 6 “Images of Violence”, pp 147-193 in <em>Cinema and Ireland</em>.</td>
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<td>• McLoone, Martin, Chapter 3 “Traditions of Representations: Political Violence and the Myth of Atavism”, pp 60-84 in <em>Irish Film</em>.</td>
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<td>• Out of class film viewing: Carol Reed, <em>Odd Man Out</em>, 1947</td>
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<th>Week 5</th>
<th>Film Review 1 and class discussion on reviews</th>
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<td>• Students present their film reviews in class using key scenes – film reviews submitted the previous week</td>
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<th>The First Wave of Irish Film Makers</th>
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<td>In class film screening and discussion: Bob Quinn, <em>Poitín</em>, 1978</td>
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<td>• Barton, Ruth, Chapter 5 “Irish independents”, pp 85-103 in <em>Irish National Cinema</em>.</td>
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<td>• Out of class film viewing: Jim Sheridan, <em>My Left Foot</em>, 1989</td>
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<td>• Barton, Ruth, Chapter 1 “<em>My Left Foot</em>: The Collision with Modernity”, pp 15-38 in <em>Jim Sheridan: Framing the Nation</em>.</td>
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<td>• Barton, Ruth, Chapter 2 “<em>The Field</em>: Revising History”, pp 39-62 in <em>Jim Sheridan: Framing the Nation</em>.</td>
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<td>Week 8</td>
<td><strong>Irish Auteurs: Neil Jordan</strong></td>
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| Barton, Ruth, Chapter 3 “In the Name of the Father: A Political Cinema?” , pp 63-98 in Jim Sheridan: Framing the Nation.  
Paula Murphy, “The Irish Phone Home: Reflections of Ireland in Jim Sheridan's In America,” in Estudios Irlandeses, Number 4, 2009, pp. 58-68  |

| Week 9 | **The Second Wave of Irish Film Makers**  
In class film screening and discussion: David Keating, Last of the High Kings, 1996 |
|--------|------------------------------------------|
| Barton, Ruth, Chapter 6 “The second Film Board years”, pp 104-112 in Irish National Cinema.  
Barton, Ruth, Chapter 9 “From history to heritage”, pp 148-156 in Irish National Cinema.  
McLoone, Martin, Chapter 8 “The Cinema of the ‘Celtic Tiger’: Themes and Issues”, pp 163-183 in Irish Film  
McLoone, Martin, Chapter 9 “Cultural Identity: the American Friend and the |

Out of class film viewing: Paul Quinn, This is My Father, 1998  
Barton, Ruth, Chapter 6 “The second Film Board years”, pp 104-112 in Irish National Cinema.  
Barton, Ruth, Chapter 9 “From history to heritage”, pp 148-156 in Irish National Cinema.  
McLoone, Martin, Chapter 8 “The Cinema of the ‘Celtic Tiger’: Themes and Issues”, pp 163-183 in Irish Film  
McLoone, Martin, Chapter 9 “Cultural Identity: the American Friend and the |
| Week 10 | Contemporary Irish Film | • Out of class film viewing: Pat Murphy, *Nora*, 2000  
• O’Connell, Diog, Chapter 7 “Narrative Diversity and Range in New Irish Cinema”, pp 163-184 in *New Irish Storytellers*.  
• Ging, Debbie, Chapter 9 “Cool Hibernia; ‘New Men’, Metrosexuals, Celtic Soul and Queer Fellas”, pp 182-207 in *Men and Masculinities in Irish Cinema*. |
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<td>Film Review 2 and class discussion on reviews</td>
<td>• Students present their film reviews in class using key scenes – film reviews submitted the previous week</td>
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| Week 12 | Course Conclusion: Screening Ireland  
In class film screening and discussion: John Carney, *Once*, 2007  

**COURSE-RELATED TRIPS:**
- Irish Film Institute - During the semester, we will have a course-related trip to the Irish Film Institute (IFI), Ireland’s national cultural institution for film, to find out about the IFI’s roll in preserving and promoting Ireland’s film heritage. The time and date of this course-related trip will depend on scheduling and the availability of staff at the IFI.

**REQUIRED READINGS:**
RECOMMENDED READINGS:


REQUIRED FILMOGRAPHY:
The following films will be screened in full during the semester - *out of class screenings will take place on film night at the IES Abroad Dublin Center – schedule to be announced:*

- John Ford, *The Quiet Man*, 1952
- *Carol Reed, *Odd Man Out*, 1947
- Bob Quinn, *Poitin*, 1978
- *Paul Quinn, *This is My Father*, 1998
- *Pat Murphy, *Nora*, 2000

FILM REVIEWS:
Students will review films from a variety of genres and from foreign and Irish film directors – sample films to review include the following:

- *Darby O’Gill and the Little People*
- *Waking Ned*
- *The Commitments*
- *The Snapper*
- *The Wind That Shakes the Barley*
- *Into the West*
- *Waking Ned*
- *Circle of Friends*
- *Dancing at Lughnasa*
- *Hunger*
- *Bloody Sunday*
- *Cowboys and Angles*
- *32A*
- *About Adam*
- *When Brendan Met Trudy*
- *Intermission*
- *Adam and Paul*
- *The Guard*
- *In Bruges*
- *Calvary*
- *Brooklyn*

ADDITIONAL INTERNET WEBSITES :

- [http://filmireland.net/](http://filmireland.net/)
- [http://www.ifi.ie/](http://www.ifi.ie/)
- [http://www.irishfilmboard.ie/](http://www.irishfilmboard.ie/)
- [http://filmbase.ie/](http://filmbase.ie/)