

Course Last Updated [02/05/2024]



Irish Literature & Film

Section I: Course Overview

Course Code: FLM314 / ENG314

Subject Area(s): Film Studies, English Literature

Prerequisites: One 200 level course, or two 100 level courses in Film, English Literature, Media Studies or related discipline

Language of Instruction: English

Total Contact Hours: 45

Credits: 3

Course Fees: None

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. 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.

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 Objectives

Upon successful completion of this course, students are able to:

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

- Explore Irish society and Irish culture in terms of their self-images
- Conceptualize how visual representations have been shaped by, and in turn have transformed, the social and political dynamics of Irish society
- Distinguish the main literary/visual styles associated with Romanticism, Realism, and Modernism and how they have been shaped by the Irish context
- Reconcile their own experiences of American culture with materials presented in this course

Section II: Instructor & Course Details

Instructor Details

Name: TBC

Contact Information: TBC

Term: TBC

Course Day and Time: TBC

Office Hours: By Appointment

Grading & Assessment

The instructor assesses students' mastery of course learning objectives by using the forms of assessment below. Each of these assessments is weighted toward the final grade. The Assessment Overview section provides further details for each.

Engagement	20%
Scenic Analysis (2x 10%)	20%
Mid-term Paper	20%
Essay Outline	15%
Final Paper	25%

Assessment Overview

This section provides a brief description of each form of assessment listed above. Forms of assessment may be slightly modified in the term syllabus.

Engagement (20%): Students are expected to be engaged in class, to have read the CEA CAPA Engagement Policy, and to understand the [Class Engagement Rubric](#) that outlines how engagement is graded.

Scenic Analysis (2x 10%): Based on the film and media texts examined in class, students will provide two scenic analyses, breaking down the themes and stylistic components of 5-10minute scenes from their chosen media text. These analyses should be between 300-500 words in length.

A mid-term short essay (20%): (1,500 words) will provide a focus for possible essay topics on a particular work (film, story, drama). Students will receive essay topics in advance, that will relate to specific media texts and their cultural significance in the Irish context. The essay should integrate close textual readings in the form of scenic analysis and relate them to the narrative and contextual themes of the media under discussion.

Essay Outline (15%): Students will submit an essay outline for their Final Paper (see below). This outline should include an introduction of at least 500-words, with a Discussion written in bullet points and a proposed References list

Final paper (25%): (2,000 words) should be written on a topic/theme in consultation with the lecturer. Students will receive examples to help them structure and draft their topic. The chosen topic should integrate formal-textual analysis of between 1-3 media texts, with critical discussion of the themes of the course. The paper should provide a structured and linear argument in response to the chosen topic that integrates citations and references to evidence independent research.

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

Active Learning

Experiential learning is an essential component of education abroad, and participation in field studies is a required part of coursework. In this course, students explore the city in which they are studying using a variety of methods. This provides the opportunity to gain nuance and perspective on the host context and course content, as well as to collect information and resources for assigned papers, projects, and presentations.

- Irish Film Experience

Readings and Resources

The below readings and resources are representative of what will be assigned as required in this course, but may vary slightly in the term syllabus.

All students are given access to the online library of the University of New Haven (UNH), accessible [here](#), and are expected to comply with [UNH Policies](#) regarding library usage.

Wherever possible, required readings are made accessible through the online library or Canvas. Students are responsible for obtaining all required readings.

Each course utilizes Canvas as its LMS. Students are expected to check Canvas regularly for updates and deadlines. Canvas is also the primary platform for contacting your instructor in case of questions or concerns about the course.

Required

Breakfast on Pluto (1999) Dir. Neil Jordan, Pathé Distribution: Paris [DVD]

Friel, B. (2013) *Philadelphia, here I come*, Faber & Faber: London

John McGahern, *Amongst Women* (1989) / 'Korea' (1970), in *Collected Stories*, Faber and Faber: London

Joyce, J. (2024) *THE DEAD (Modern Classics Series)*, Good Press: London

Patrick Mc Cabe, *The Butcher Boy* (1991), Picador; Main Market edition: London

Trevor, W. (1972) *The ballroom of romance and other stories*, Viking Adult: London

Recommended

Celtic Tiger/Post-Celtic Tiger

Barrett, C. (2015) *Young skins: Stories*. Open Road + Grove/Atlantic.

Costello, M. (2015) *The China Factory*. Canongate Books.

Doyle, R. (2008) *The deportees*. Random House.

Eugene O'Brien, *Eden* (2005) [Play] Available at: [SEARCH FOR A PLAY - PlayographyIreland \(irishplayography.com\)](http://SEARCH.FOR.A.PLAY-PlayographyIreland(irishplayography.com))

Frawley O. (2014), *Flight*, Tramp Press: London

McBride, E. (2014) *A Girl is a Half-formed Thing*. Faber & Faber.

McKeon, B. (2011) *Solace*. Pan Macmillan.

Rockett, K., Gibbons, L. and Hill, J. (2014) *Cinema and Ireland*. Routledge.

Ryan, D. (2012) *The spinning heart*. Random House.

Modern Memory/Spectral Modernity

Barry, S. (2008) *The Secret Scripture: A Novel*. Penguin.

Enright, A. (2011) *The gathering*. Random House.

French, T. (2012) *Broken Harbour: Dublin Murder Squad: 4. Winner of the LA Times Book Prize for Best*

Mystery/Thriller and the Irish Book Award for Crime Fiction Book of the Year. Hachette UK.

McPherson, C. (2013) *The Weir*. Random House

Irish-America

Brennan, M. (2016) *Springs of affection*.

Costello, M. (2014) *Academy Street*. Canongate Books.

Donoghue, E. (2023) *Room*. Bloomsbury Publishing.

Toibin, C. (2009) *Brooklyn: A Novel*. Simon and Schuster.

McCann, C. (2010) *Let the Great World Spin*. Center Point Pub.

McDermott, A. (1999) *Charming Billy*. Bloomsbury Publishing.

Romanticism/Realism

Dan Barry, 'Does the 'Real' Ireland Still Exist?' *The New York Times*, Available at: <https://www.nytimes.com/2008/05/18/travel/18ireland.html>

Course Calendar

Session 1	
Topics	Introduction: From Romanticism to Realism <ul style="list-style-type: none">- What is the 'Real'? Essence versus Actuality- Truth as therapy: does Truth always Set You Free?- Ireland, Modernity and World Literature- Romanticism: idealism versus realism

Activity	Screening: Philadelphia, Here I Come (Brian Friel/John Quested, 1975)
Readings & Assignments	Friel, B (1964). <i>Philadelphia, Here I Come</i> . London: Faber & Faber. Clare, D (2013). 'Brian Friel's Invocation of Edmund Burke in Philadelphia, Here I Come!' in <i>Studies in Burke and his Time</i> . 25: 42-54.

Session 2	
Topics	Romantic Ireland - Country and the City - The Politics of Pastoral - Mother Ireland: Nostalgia and Loss
Activity	Screening: <i>The Quiet Man</i> (Dir. John Ford, 1952)
Readings & Assignments	Gibbons, L. (2009) 'From Innisfree to Monument Valley: Irishness and Ritual in John Ford's Westerns' in <i>The Quiet Man...and Beyond</i> . Dublin: The Liffey Press. Gibbons, L. () 'Nostalgia and National Romance' in <i>The Quiet Man</i> pp 58-61. Eamonn Slater, 'The Postcolonial Landscape Aesthetic of the Quiet Man' NIRSA/NUIM John Hill, 'The Quiet Man: Ford, Mythology and Ireland' in <i>The Quiet Man...and Beyond</i> (2009) Gibbons, 'Conclusion' in <i>The Quiet Man...and Beyond</i> (2009)

Session 3	
Topics	Realism / Disenchantment - Post-Famine Ireland: Religion and Rural Values - Emigration: Causes and Consequences - Rural disenchantment: post-pastoral Ireland
Activity	Screening: <i>The Ballroom of Romance</i> (Pat O'Connor, 1982)
Readings & Assignments	William Trevor, <i>The Ballroom of Romance</i> (1972) Barbara O'Connor, 'Gender, Class and Television Viewing: Audience Responses to the Ballroom of Romance,' in <i>Media Audiences in Ireland</i>

Session 4	
Topics	The Diaspora and Irish America - 'How the Irish became White': emigration and exile - Race, Ethnicity and Irish America - Exile, Emigres and Modernity - Gender and Modernity
Activity	Screening: <i>Brooklyn</i> (John Crowley, 2014)
Readings & Assignments	Tom Deignan, 'Forty Shades of Brooklyn' <i>Irish America</i> Dilek Inan, 'Colm Toibín's <i>Brooklyn</i> : Caught Between Home and Exile' <i>Philologist</i>

Session 5	
Topics	Spectral Modernity: James Joyce/John Huston 'The Dead' - Photographic Memory and Place - Joyce's Ghosts - Haunting and history
Activity	Screening: <i>The Dead</i> (James Joyce/John Huston, 1987)
Readings & Assignments	Gibbons, "'Ghostly Light": Spectres of Modernity in James Joyce's and John Huston's <i>The Dead</i> ' in <i>A Companion to James Joyce</i>

	<p>Gibbons, 'Visualising the Voice in James Joyce's and John Huston's "The Dead"' in <i>Joyce's Ghosts</i></p> <p>John Kelleher, 'Irish History and Mythology in James Joyce's <i>The Dead</i>' <i>The Review of Politics</i></p> <p>Marjorie Elizabeth Howes, 'Tradition, Gender, and Migration in "The Dead," or: How Many People Has Gretta Conroy Killed?' <i>The Yale Journal of Criticism</i></p> <p>Melissa Free, 'Who is G.C.? Misprizing Gabriel Conroy in Joyce's "The Dead"' <i>Joyce Studies Annual</i></p>
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Session 6	
Topics	<p>The Myth of the West: Aran Islands</p> <ul style="list-style-type: none"> - Slow vs, Digital Time: Wood Wide vs, World Wide Web - Myth of the West: Ireland vs. America - Aran, Connemara: Tim Robinson
Activity	Lecture & Discussion
Readings & Assignments	<p>Eamon Wall, 'Tim Robinson's Maps of Arans' <i>Terrain</i></p> <p>Brian Dillon, 'An Interview with Tim Robinson' <i>Field Day Review</i></p> <p>Seamus Deane, 'Tim Robinson, Stones of Aran: Pilgrimage' <i>London Review of Books</i></p>

Session 7	
Topics	<p>Out of Ireland: W.B. Yeats; Into The West</p> <ul style="list-style-type: none"> - Celtic Myth and Idealism - Abbey Theatre and Cultural Nationalism - Mourning, Melancholia and History
Activity	Screening: <i>Into the West</i> (Dir. Mike Newell/Script Jim Sheridan, 1994)
Readings & Assignments	<p>Mid-term Essay due</p> <p>Jesus Angel Gonzalez, 'Transnational Post-Westerns in Irish Cinema' <i>Journal of Transnational American Studies</i></p> <p>Amy O'Connor, '11 reasons why Into The West is beloved by Irish 90s kids' <i>Daily Edge</i></p>

Session 8	
Topics	<p>Representing History: Film and Memory</p> <ul style="list-style-type: none"> - Film as National Allegory - History, Myth and Memory - Critical Heroism
Activity	Screening: <i>The Wind that Shakes the Barley</i> (Ken Loach, 2006)
Readings & Assignments	<p>Paul Laverty, <i>The Wind that Shakes the Barley: A Screenplay</i> (2006)</p> <p>Donal Ó Drisceoil 'Framing the Irish Revolution: Ken Loach's The Wind That Shakes the Barley,' <i>Radical History Review</i></p> <p>Various Reviews of <i>The Wind that Shakes the Barley</i> (<i>New York Times</i>, <i>Green Cine Daily</i>, <i>Letters</i>, <i>Observer</i>, <i>London Times</i>, <i>George Monbiot</i>)</p>

Session 9	
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Topics	John McGahern: the Prose of Everyday Life - Civil War and Memory - Style and Self expression - Varieties of Knowing
Activity	Screening: <i>Amongst Women, Part 1</i> (Dir: Tom Cairns, 1999)
Readings & Assignments	Paul Butler, 'Seeing Leitrim' <i>Journal of Franco-Irish Studies</i> Eamonn Hughes, 'All That Surrounds Our Life': Time, Sex, and Death in "That They May Face the Rising Sun" <i>Irish University Review</i> Collin Burrow, 'No Way Out: John McGahern' <i>London Review of Books</i> John McGahern, 'Korea' in <i>The Collected Stories</i> (1992) Colm Tóibín 'Snail Slow: Letters to John McGahern' <i>London Review of Books</i> Niamh Campbell 'Sacred Weather: Atmospheric Essentialism in the Fiction of John McGahern' <i>Thesis. Kings College London</i>

Session 10	
Topics	Multicultural Ireland: Once (2007) - Ireland & Globalisation - Love and Knowledge - Music, Language and Communication - Immigration and Multiculturalism
Activity	Screening: <i>Once</i> (John Carney, 2007)
Readings & Assignments	<i>Clash Music</i> , 'Director John Carney talks about hit film <i>Once</i> ' Gibbons, 'Vernacular Visions: Ireland and Accented Cinema' in <i>A Companion to British and Irish Cinema</i> Pat Brereton, 'Once (2006)' <i>Estudios Irlandeses</i> Jim Carroll, 'Once upon a time in Dublin' <i>Irish Times</i> Karen Langley, 'Thanks for the Company: Ireland's Emotional History on Screen and Script' <i>Thesis.</i>

Session 11	
Topics	Gender, Location and Modernity - Local and Universal - Family Imaginaries/Attachments - John McGahern: 'The Stranger Within'
Activity	Screening: <i>Amongst Women, Pt 2</i> (John McGahern/Tom Cairns, 1999)
Readings & Assignments	John McGahern, 'Korea' in <i>The Collected Stories</i> (1992) Eamon Maher, 'John McGahern: his Time and his Places' <i>Canadian Journal of Irish Studies</i> Ann Gallagher, 'The Dignity of the Person and the Sacredness of Life as Portrayed by John McGahern' <i>REA: A Journal of Religion, Education and the Arts</i> Fergal Casey, 'Competing Philosophies in John McGahern's "That They May Face the Rising Sun"' <i>Irish University Review</i> Richard Robinson, 'An Umbrella, a Pair of Boots, and a 'Spacious Nothing': McGahern and Beckett' <i>Irish University Review</i>

Session 12	
Topics	Attachment and 'Object Relations': The Butcher Boy

	<ul style="list-style-type: none"> - Fractures in the family - Modernization and the Media - 'Object-Relations', Love and Attachment - Nostalgia and Loss
Activity	Screening: <i>The Butcher Boy</i> (Neil Jordan, 1998)
Readings & Assignments	Final Paper Due Gibbons, 'Attack of the Killer Clones: Attachment and Trauma in Patrick McCabe's Films and Fiction' in <i>Patrick McCabe's Ireland</i>

Session 13	
Topics	Sally Rooney/Seamus Heaney: Seeing Things <ul style="list-style-type: none"> - Art and the Ordinary - Language, place and history - Poetry and the 'Troubles' - Transcending without letting go - Distance and attachment/detachment - Communication across words - Location and inner life
Activity	Screening: <i>Seamus Heaney: Out of the Marvelous</i> (2009)
Readings & Assignments	Eleanor Stanford, "'Normal People' Takes Sex Seriously' <i>The New York Times</i> Adam Mars-Jones 'The First Time: Sally Rooney' <i>London Review of Books</i> Anna Russell 'How "Normal People" Makes Us Fall in Love' <i>The New Yorker</i> Lauren Collins 'Sally Rooney Gets in Your Head' <i>The New Yorker</i> Eva Kenny, 'Normal Girls' <i>Dublin Review of Books</i> Madeleine Schwartz, 'How should a Millennial Be?' <i>The New York Review of Books</i> Emily Temple, 'Let's All Stop Pigeonholing Sally Rooney as a "Millennial Writer"' <i>Literary Hub</i>

Section III: Academic Policies and Standards

Academic Policies

Students are expected to review and understand all CEA CAPA student policies, including our [Academic Policies](#) and [Engagement Policy](#). CEA CAPA reserves the right to change, update, revise, or amend existing policies and/or procedures at any time. Additional requirements that may be associated with a specific course or program are addressed in the term syllabus.

Student Learning & Development Objectives

CEA CAPA has identified [Student Learning and Development Objectives \(SLDOs\)](#) for all programs in all locations: content in context, navigating differences, power and equity, critical thinking and intellectual curiosity, career and professional development, and sustainability and migration. These are meta-level learning objectives that transcend coursework and are infused across all elements of program delivery, beyond specifics of course offerings, addressing student learning holistically and framing it a larger learning context.