

University of Calgary
Department of Communication and Culture

Ireland: Film, Art, Culture
FILM 301.17 Lecture 01
Topic in National Cinema: Irish Cinema
Spring 2014
Group Travel Study 7-28 May 2014

Pre-Departure Sessions: 5 & 19 March, 2, 16, & 30 April from 5:00-7:00

Instructor: Dr. A. Mary Murphy
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Course Description

The course examines Irish films and film history in the context of national history and culture. Ireland's film experience was not unlike Canada's: a location for mainstream Hollywood films and a local industry focused on shorts and documentaries. Nevertheless, since the origins of cinema, Irish filmmakers have been producing an indigenous filmography focused on Irish matters—nationalism, the Troubles, post-colonialism, the diaspora, the myth cycles, the mother. Since the establishment of the Irish Film Board in 1980, Irish filmmakers have been telling Irish stories in greater numbers and to worldwide audiences.

Course Objectives

The course has two objectives: students will challenge stereotypical representations of Ireland and the Irish by seeing them disrupted in Irish representations; and, students will consider various subjects, such as how the Irish make use of and construct their history, how they discuss violence or drink, how they incorporate an idiosyncratic kind of humour.

Textbooks and Readings

There is no required text; however, some reading is expected. Reputable sources include peer reviewed print and electronic publications and do not include Wikipedia. They include *Rolling Stone*, *Sight & Sound*, and Roger Ebert, but they do not include relatives and roommates. Annotated reading and screening lists of either one book-length discussion of Irish cinema OR ten article-length discussions of topics in Irish cinema OR a combination of five articles and ten reputable reviews will be submitted via Desire2Learn on **27 May**.

Assignments and Evaluation

ProfTalk: 20%

This one-on-one conversation will be scheduled for a specific date and location in the field. It is an opportunity to demonstrate a grasp of readings and screenings, to explain and analyze these materials and to situate them in the context of this specific course. Content that does not make

data relevant to a point will be penalized. The subject matter for this conversation is cumulative: full screening and reading lists will be called upon through observations and questions.

Screening Notes: 30% (2@15%)

1000-1250 words each; submitted on **13 May** and **25 May**; observations and analysis of screenings; installments must not be dominated by plot summary, and may give attention to film arts: story, directing, acting, editing, cinematography, sound, writing, genre, mise-en-scène, where these are relevant. Students will screen **a minimum of thirteen** titles, selected from a list provided, discussing six or seven in each installment. Installments will be anchored in an overarching topic or subject. Thus, some preliminary research will be required. These assignments, indicating installment number, will be deposited via Desire2Learn.

Participation: 10%

We will develop our participation policy during pre-departure sessions, but in general, participation requires attendance on field trips, promptness, attentiveness, and contribution to discussions in useful ways, such as thoughtful and respectful questions and observations. Complete the provided template and submit it via Desire2Learn **27 May**.

Annotated Reading and Screening Lists: 40%

Annotations for each screening should be approximately 200 words (a total of 2600 words), and annotations for readings should total 750-1000 words. The lists will be submitted as a single item via Desire2Learn by **27 May 2013**.

You do not need to complete all assignments to receive a passing grade in the course.

It is the student's responsibility to keep a copy of each submitted assignment.

Registrar-scheduled Final Examination: No.

Policy for Late Assignments

Assignments submitted after the deadline will be penalized with the loss of a grade (e.g.: A- to B+) for each day late.

Freedom of Information and Protection of Privacy Act

This course is conducted in accordance with the Freedom of Information and Protection of Privacy Act (FOIP). As one consequence, students should identify themselves on all written work by placing their name on the front page and their ID number. Also you will be required to provide a piece of picture identification in order to pick up an assignment or look at a final exam from SS320 after classes have ended. For more information see also <http://www.ucalgary.ca/secretariat/privacy>.

Writing Skills Statement

Department policy directs that all written assignments (including, although to a lesser extent, written exam responses) will be assessed at least partly on writing skills. For details see

<http://www.comcul.ucalgary.ca/needtoknow>. Writing skills include not only surface correctness (grammar, punctuation, sentence structure, etc) but also general clarity and organization. Research papers must be properly documented. If you need help with your writing, you may use the Writing Centre. Visit the website for more details: www.ucalgary.ca/ssc/writing-support.

Grading System

The following grading system is used in the Department of Communication and Culture:

	Grading Scale
A+	96-100
A	90-95.99
A -	85-89.99
B+	80-84.99
B	75-79.99
B-	70-74.99
C+	65-69.99
C	60-64.99
C-	55-59.99
D+	53-54.99
D	50-52.99
F	0-49

Where a grade on a particular assignment is expressed as a letter grade, it will normally be converted to a number using the midpoint of the scale. That is, A- would be converted to 87.5 for calculation purposes. F will be converted to zero.

Plagiarism

Using any source whatsoever without clearly documenting it is a serious academic offense. Consequences include failure on the assignment, failure in the course and possibly suspension or expulsion from the university.

You must document not only direct quotations but also paraphrases and ideas where they appear in your text. A reference list at the end is insufficient by itself. Readers must be able to tell exactly where your words and ideas end and other people's words and ideas begin. This includes assignments submitted in non-traditional formats such as Web pages or visual media, and material taken from such sources. Please consult your instructor or the Writing Centre (3rd Floor, Taylor Family Digital Library: www.ucalgary.ca/ssc/writing-support) if you have any questions regarding how to document sources.

Academic Misconduct

For information on academic misconduct and the consequences thereof please see the current University of Calgary Calendar at the following link: <http://www.ucalgary.ca/pubs/calendar/current/k.html>

Students with Disabilities

If you are a student with a disability who may require academic accommodation, it is your responsibility to register with the Student Accessibility Services (220-8237, <http://www.ucalgary.ca/access/>) and discuss your needs with your instructor no later than fourteen (14) days after the start of the course.

Students' Union

For details about the current Students' Union contacts for the Faculty of Arts see <http://www.su.ucalgary.ca/governance/elections/home.html>

Student Ombudsman

For details on the Student Ombudsman's Office see <http://www.su.ucalgary.ca/provost/students/ombuds>

Emergency Evacuation and Assembly points

For information on the emergency evacuation procedures and the assembly points see <http://www.ucalgary.ca/emergencyplan/assemblypoints>

"SAFEWALK" Program -- 220-5333

Campus Security will escort individuals day or night -- call 220-5333 for assistance. Use any campus phone, emergency phone or the yellow phone located at most parking lot booths.

Ethics

Whenever you perform research with human participants (i.e. surveys, interviews, observation) as part of your university studies, you are responsible for following university research ethics guidelines. Your instructor must review and approve of your research plans and supervise your research. For more information about your research ethics responsibilities, see The Department of Communication and Culture Research Ethics site: <http://www.comcul.ucalgary.ca/ethics> or the University of Calgary Research Ethics site: <http://www.ucalgary.ca/research/cfreh>

Schedule of Lectures and Screenings

In-Field Session: 7-28 May

VPA Collection (one-week loan; *asterisked* titles VPA only, three-hour loan)

<i>Angel</i> (Jordan 1982)	PN1995.9 .S87 A54 2005
<i>My Left Foot</i> (Sheridan 1989)	PN1997 .M94 2002
<i>Hush-a-Bye Baby</i> (Harkin 1990)	PN1997 .H874 2006
<i>The Commitments</i> (Parker 1991)	PN1995.9 .M86 C66 2003
<i>Into the West</i> (Newell 1992)	PN1997 .I58 1993
<i>In the Name of the Father</i> (Sheridan 1993)	PN1997 .I475 1998
<i>Michael Collins</i> (Jordan 1996)	PN1995.9 .B55 M53 1997
<i>The Crying Game</i> (Jordan 1997)	PN1997 .C845 2004
* <i>12 Days in July</i> (Harkin 1997)*	GT4046 .A2 T94 1997
<i>Waking Ned</i> (Jones 1998)	PN1995.9 .F67 W355 1998

<i>*Mother Ireland</i> (Crilly 1998)*	HQ1600.3 .I74 2006
<i>*Clear the Stage</i> (Harkin 1998)*	
<i>Nora</i> (Murphy 2000)	PN1997 .N66 2001
<i>Disco Pigs</i> (K. Sheridan 2001)	PN1997 .D57 2005
<i>Bloody Sunday</i> (Greengrass 2002)	PN1997.2 .B6726 2003
<i>*The Last Storyteller</i> (Bell 2002)*	
<i>Song for a Raggy Boy</i> (A. Walsh 2003)	PN1997.2 .S65 2002
<i>*Breakfast on Pluto</i> (Jordan 2005)*	PN1995.9 .S26 B743 2006
<i>*Bloody Sunday: A Derry Diary</i> (Harkin 2006)*	DA995 .L75 B56 2007
<i>*The Wind that Shakes the Barley</i> (Loach 2006)*	PN1995.9 .W3 S563 2007
<i>*The Hunger Strike</i> (Harkin 2006)*	A990 .U452 H86 2006

Dr. Murphy's Collection (on reserve in VPA; three-day loan)

<i>Irish Destiny</i> (Dewhurst 1926)	<i>Mise Éire</i> (Morrison 1959)
<i>Saoirse</i> (Morrison 1961)	<i>Rocky Road to Dublin</i> (Duane 1968)
<i>My Left Foot</i> (Sheridan 1989)	<i>Hush-a-Bye Baby</i> (Harkin 1990)
<i>The Commitments</i> (Parker 1991)	<i>Into the West</i> (Newell 1992)
<i>The Treaty</i> (Lewis 1992)	<i>In the Name of the Father</i> (Sheridan 1993)
<i>December Bride</i> (O'Sullivan 1993)	<i>The Snapper</i> (Frears 1993)
<i>The Van</i> (Frears 1996)	<i>Michael Collins</i> (Jordan 1996)
<i>The Butcher Boy</i> (Jordan 1997)	<i>The Boxer</i> (Sheridan 1997)
<i>I Went Down</i> (Breathnach 1997)	<i>Waking Ned</i> (Jones 1998)
<i>The General</i> (Boorman 1998)	<i>Mystics</i> (Blair 2002)
<i>The Book that Wrote Itself</i> (Ó Móchain 1999)	<i>Bloody Sunday</i> (Greengrass 2002)
<i>Borstal Boy</i> (P. Sheridan 2002)	<i>Intermission</i> (Crowley 2003)
<i>Bloom</i> (Walsh 2004)	<i>Adam & Paul</i> (Abrahamson 2004)
<i>Pavee Lackeen: The Traveller Girl</i> (Ogden 2005)	<i>Breakfast on Pluto</i> (Jordan 2005)
<i>The Wind that Shakes the Barley</i> (Loach 2006)	<i>Once</i> (Carney 2006)
<i>Garage</i> (Abrahamson 2007)	<i>32A</i> (Quinn 2007)
<i>Kings</i> (Collins 2007)	<i>Five Minutes of Heaven</i> (Hirshbiegel 2008)
<i>Hunger</i> (McQueen 2008)	<i>A Film with Me in It</i> (Fitzgibbon 2008)
<i>Perrier's Bounty</i> (Fitzgibbon 2009)	<i>Eamon</i> (Corkery 2009)
<i>Ondine</i> (Jordan 2010)	<i>Parked</i> (Byrne 2010)
<i>Pyjama Girls</i> (Derrington 2010)	<i>The Guard</i> (McDonagh 2011)

Titles Sorted by Group

Drama:

<i>Irish Destiny</i> (Dewhurst 1926)	<i>Angel</i> (Jordan 1982)
<i>My Left Foot</i> (Sheridan 1989)	<i>Hush-a-Bye Baby</i> (Harkin 1990)
<i>The Treaty</i> (Lewis 1992)	<i>Into the West</i> (Newell 1992)
<i>In the Name of the Father</i> (Sheridan 1993)	<i>December Bride</i> (O'Sullivan 1993)
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Breakfast on Pluto (Jordan 2005)
Garage (Abrahamson 2007)
Kings (Collins 2007)
Hunger (McQueen 2008)
Parked (Byrne 2010)

Comedy/Musical:

The Commitments (Parker 1991)
The Van (Frears 1996)
Waking Ned (Jones 1998)
Once (Carney 2006)
Perrier's Bounty (Fitzgibbon 2009)
The Guard (McDonagh 2011)

The Snapper (Frears 1993)
I Went Down (Breathnach 1997)
Mystics (Blair 2002)
A Film with Me in It (Fitzgibbon 2008)
Eamon (Corkery 2009)

Documentary:

Mise Éire (Morrison 1959)
Rocky Road to Dublin (Duane 1968)
Mother Ireland (Crilly 1998)
The Last Storyteller (Bell 2002)
Bloody Sunday: A Derry Diary (Harkin 2006)

Saoirse (Morrison 1961)
12 Days in July (Harkin 1997)
Clear the Stage (Harkin 1998)
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