

**Film Studies FILM 301.17 L27**  
**Topic in National Cinema: Irish Cinema**  
**Spring 2012**  
**Group Travel Study 4-25 May 2012**

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### Course Description

The class will discuss Irish films and film history, within the context of national history and Irish myth, and will screen a variety of Irish films.

### Objectives of the Course

The course will ground students in Irish history and myth, and then examine through screenings, essays, and readings the 100+-year-history of Irish film. For most of that time, 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.

### Textbooks and Readings

Byrne, Terry. *Power in the Eye: An Introduction to Contemporary Irish Film*.

### Assignments and Evaluation

#### **Orientation Talk: 20%**

The orientation talk is a 5-10 minute presentation presented to the group (in the field) and scheduled for a specific date and location. The topic is chosen from a list provided. The topic must be explained, analyzed, and situated in the context of this specific course and the Irish Studies program. Talks must not be entirely expository and are expected to be presented at the same level of professionalism as when given in the classroom.

#### **Screening Notes: 40%**

Three installments of 1000-1250 words each; submitted in the Digital Dropbox on **10 May**, **15 May**, and **22 May**; observations and analysis of screenings done both before departure and in the field; each installment must discuss at least three titles, should make use of the course text, must not be dominated by plot summary, and must give some attention to the film arts: story, directing, acting, editing, cinematography, sound, writing, genre, mise-en-scène.

#### **Cumulative Exam: 40%**

completed in the field, on **24 May**, and deposited in the Digital Dropbox

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

### 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.efwr.ucalgary.ca](http://www.efwr.ucalgary.ca)

### Grading System

In this class, you will receive grades in the 4-point scale (2.7, 3.0, 3.3) *rather than* percentages. Sometimes you may receive grade points between letter grades. 3.5 is the mathematical mid-point between a B+ (3.3) and an A- (3.7) and 3.15 is the mid-point between a B (3.0) and a B+ (3.3), etc. The following grading system is used in the Department of Communication and Culture: (Revised, effective September 2008)

Letter Grade	Grading Scale	Grade Point Value (see <a href="#">U of C Calendar: Academic Standing</a> )
A+	96-100	4
A	90-95.99	4
A -	85-89.99	3.7
B+	80-84.99	3.3
B	75-79.99	3
B-	70-74.99	2.7
C+	65-69.99	2.3
C	60-64.99	2
C-	55-59.99	1.7
D+	53-54.99	1.3
D	50-52.99	1
F	0-49	0

## **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 (3<sup>rd</sup> Floor Taylor Digital Family Library, <http://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 Disability Resource Centre (220-8237) 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/services/student-services/student-rights.html>

## **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/cfrieb>

## Schedule of Lectures and Readings

Pre-Departure Sessions: 28 February, 13 & 27 March, 10 & 24 April from 4:00-6:30

In-Field Session: May 4-25

Students will screen a **minimum of twelve** of the following titles:

### **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>Waking Ned</i> (Jones 1998)	PN1995.9 .F67 W355 1998
* <i>Mother Ireland</i> (Crilly 1998)*	HQ1600.3 .I74 2006
<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>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

### **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>Strumpet City</i> (Barry 1980)	<i>My Left Foot</i> (Sheridan 1989)
<i>Hush-a-Bye Baby</i> (Harkin 1990)	<i>The Commitments</i> (Parker 1991)
<i>When Ireland Starved</i> (Dunn 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)
<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>Waking Ned</i> (Jones 1998)
<i>The Book that Wrote Itself</i> (Ó Móchain 1999)	<i>Mystics</i> (Blair 2002)
<i>Bloody Sunday</i> (Greengrass 2002)	<i>Give up Yer Aul Sins</i> (O'Connell 2002)
<i>Borstal Boy</i> (P. Sheridan 2002)	<i>Intermission</i> (Crowley 2003)

*Bloom* (Walsh 2004)

*Pavee Lackeen: The Traveller Girl* (Ogden 2005)

*The Wind that Shakes the Barley* (Loach 2006)

*Garage* (Abrahamson 2007)

*Hunger* (McQueen 2008)

*Adam & Paul* (Abrahamson 2004)

*Breakfast on Pluto* (Jordan 2005)

*Once* (Carney 2006)

*Kings* (Collins 2007)

*Ondine* (Jordan 2010)