<table>
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<tr>
<th>Instructor:</th>
<th>Zélie Asava</th>
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<tr>
<td>Email:</td>
<td><a href="mailto:asavaz@arcadia.edu">asavaz@arcadia.edu</a></td>
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<tr>
<td>Course Title:</td>
<td>Irish Cinematic Culture</td>
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<tr>
<td>Course Code:</td>
<td>DUBI MSCC 320</td>
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<tr>
<td>Subject:</td>
<td>Media Studies, Irish Culture</td>
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<tr>
<td>Credits:</td>
<td>4</td>
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| Semester(s)/Term: | ☒ Spring  
 ☒ Fall  
 ☐ Summer |

**Course Description:** The aim of this module is to provide students with a rigorous, critical understanding of Irish screen images within the context of an increasingly integrated Europe and the historical dominance of Hollywood models. It will also offer a survey of key issues in the study of Irish culture through the study of representative texts and practices. Some central themes that will be explored include: the Myth of the West; Dublin in cultural representation; ‘Mother Ireland’; Race, Gender and Nation; Emigration and Immigration. Students will be introduced to key developments in policy and practice in the Irish audio-visual industry.

**Course Requirements:**

**Required Text**


**Articles**


Ryan, Marita. ‘Sounding Different Notes: Approaching the Other through Music in John Carney’s Once’. Otherness: Essays and Studies 1.1, 2010. [online]


**Film List**

*The Quiet Man* (Ford, 1952)
*Blazing The Trail: The O’Kalems in Ireland* (Flynn, 2011) and O’Kalem shorts (1910-1915)
*Man of Aran* (Flaherty, 1934)
*Poitin* (Quinn, 1978)
*The Field* (Sheridan, 1990)
*The Commitments* (Parker, 1991)
*The Butcher Boy* (Jordan, 1997)
*The Front Line* (Gleeson, 2006)
*Once* (Carney, 2006)
*Kisses* (Daly, 2008)
*The Daisy Chain* (Walsh, 2008)
*The Guard* (McDonagh, 2011)
*The Good Man* (Harrison, 2012)

Films may change depending on students’ familiarity with the above and/or the emergence of culturally significant work. Fieldwork may include visits to the Irish Film Institute and other relevant cultural centers.
Assignments
The course has been structured as follows:

- Lectures focus on key aspects of film studies and Irish film history.
- Films are used as case studies to explore different ways of reading films and scenes, as well as to indicate key shifts in approaches to filmmaking.
- Supplementary readings are used to underline the topics discussed in class.

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<tr>
<th>Course Requirements</th>
<th>Percentages</th>
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<tr>
<td>1. Attendance and tutorial participation</td>
<td>10 %</td>
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<td>2. Film analysis written assignment</td>
<td>25 %</td>
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<td>3. Oral presentation: The oral presentation will be supported by PowerPoint. Students should additionally be able to answer questions pertaining to their research</td>
<td>25 %</td>
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<td>4. Essay</td>
<td>40 %</td>
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<tr>
<td>Total</td>
<td>100 %</td>
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Learning Outcomes and/or Expected Student Competencies:
On completion of the course, students should be able to:

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<th>Learning Outcomes</th>
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<tr>
<td>Discuss key critical issues in relation to national cinemas and cultural identity</td>
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<td>Describe the diversity of Irish screen images, including their historical development, characteristic narrative and generic forms and issues of representation</td>
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<td>Assess and evaluate the representations of Ireland within an industrial, historical and cultural context</td>
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<td>Discuss and apply a number of theories relating to film texts through close, textual analysis</td>
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<tr>
<td>Outline the ways in which film and media texts can be received and interpreted by different audiences</td>
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<tr>
<td>Analyze key Irish films texts in relation to thematic, narrative and stylistic elements</td>
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<tr>
<td>Session</td>
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| **Session 1** | Framing the Nation – McLoone Ch02  
*The Quiet Man* (Ford, 1952)                                      |
| **Session 2** | Early Irish Cinema – Rockett et al Ch01  
*Blazing The Trail: The O’Kalems in Ireland* (Flynn, 2011) and O’Kalem shorts (1910-1915) |
| **Session 3** | Romanticism and Landscape – Herr article  
*Man of Aran* (Flaherty, 1934)                                    |
| **Session 4** | Irish Language Filmmaking – McLoone Ch06  
*Poitin* (Quinn, 1978)                                           |
| **Session 5** | Sheridan’s Ireland – Barton chapter00  
*The Field* (Sheridan, 1990)                                      |
| **Session 6** | Cultural Shifts – McLoone Ch01  
*The Commitments* (Parker, 1991)                                  |
| **Session 7** | The Abused Child of History - McLoone Ch11  
*The Butcher Boy* (Jordan, 1997)                                |
| **Session 8** | Themes of Migration – Asava Ch04  
*The Front Line* (Gleeson, 2006)                                 |
| **Session 9** | Music and Multiculturalism – Ryan article  
*Once* (Carney, 2006)                                           |
| **Session 10** | Youth Narratives – Barton article  
*Kisses* (Daly, 2008)                                           |
| **Session 11** | Gothic Horror and the sublime West – Asava article  
*The Daisy Chain* (Walsh, 2008)                                |
| **Session 12** | Deconstructing Representations – Asava Ch06  
*The Guard* (McDonagh, 2011)                                   |
| **Session 13** | Transnational Narratives  
Asava Ch06  
*The Good Man* (Harrison, 2012)                                |

**Other Policies:**

**Expectations**

Professional behavior is expected of all students. This includes preparation for classes, on-time attendance at classes, attendance at all group sessions and appropriate participation in the form of attentiveness and contributions to the course. Respect for the academic process is the major guiding principle for professional behavior and extends to all communications, including e-mail.
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<th>Attendance/Participation</th>
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<td>Prompt attendance, full preparation, and active participation in class discussions are expected from every student in every class session.</td>
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**Course Policies**

For e-mail communications, students must use their Arcadia University e-mail account. Students are responsible for any information provided by e-mail or through Intranet postings.

**Plagiarism**

Representation of another’s work or ideas as one’s own in academic submissions is plagiarism, and is cause for disciplinary action. *Cheating* is actual or attempted use of resources not authorized by the instructor(s) for academic submissions. Students caught cheating in this course will receive a failing grade. *Fabrication* is the falsification or creation of data, research or resources to support academic submissions, and cause for disciplinary action.

**Late or Missed Assignments**

Will not be accepted for grading.

**Students with Disabilities**

Persons with documented disabilities requiring accommodations to meet the expectations of this course should disclose this information while enrolling into the program, and before leaving the United States so that appropriate arrangements can be made.

| Prerequisites: | None |