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CORE 100-38 Ireland, Culture and Film

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Ireland, Culture, and Film
CORE-100-38
3 Credit Hours
CRN# 14647
Spring 2020

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Summary of Course

This course is a First-Year Seminar and is part of Xavier University's Core Curriculum. This course challenges first-year students but also attempts to cultivate skills for student success in the Core. Ireland, Culture, and Film focuses on various perspectives of those who live in Ireland and those who have either migrated from or are descendants of the Irish. In exploring the cultural realities of the Irish, we will assess their historical and contemporary experience in light of the greater good. After independence, what was the dominant Irish nationalist narrative? Who dominated this culture? What brought about change to this historic domination? Who did Irish nationalism marginalize in the quest for independence and the implementation of a nationalist vision for Ireland? In this class, students answer these questions by exploring various aspects of Irish culture as it has evolved from the late nineteenth century. These include the development of Irish national identity in the colonial context, the role of the famine and land, the Catholic Church, the Protestant minority, the economically marginalized in urban areas, travellers, women, those who emigrated, and recent immigrant groups. The latter part of the course focuses on the differing cultures of Northern Ireland, the era of The Troubles, the peace process, and continuing sectarian differences. Thus, this course focuses on how those marginalized for the greater good of Irish nationalism have been increasingly accepted and incorporated in contemporary Irish culture. The course utilizes films will be used to explore images and the reality of Irish life in the twentieth and twenty-first centuries.

Student Goals

Students will:

- Become engaged in **intellectually challenging and interesting** questions and problems
- Develop strong **mentoring relationships** with faculty in and out of the classroom
- Join the **community of scholars** at Xavier University
- Establish a solid foundation on which subsequent **Core Curriculum** courses will build
- Engage with a **common theme** across all semesters: **The Greater Good**

Student Learning Outcomes

Students will

- Apply the approaches of **multiple disciplines** to a significant issue
- Articulate the evolution of their vocation and aspirations to contribute to the world
- Identify and crucially assess multiple dimensions of an ethical issue in an attempt to reach a conclusion. In FYS, this includes
 - Interpreting challenging **readings**
 - Employing effective **library research and information literacy skills**
 - Constructing **arguments supported with evidence**

Assignments

Students are required to write a one-page reflection paper on careers and their vocation after Erica Carducci's presentation in class on this topic on January 22nd. This one-page single-spaced typewritten paper should summarize Carducci's presentation and express your reflection on that presentation. This paper will account for 10% of the student's final grade and is due on Tuesday, January 28th. In addition, students will write six two-page single-spaced papers on topics related to Irish culture and film, each accounting for 15% of the student's final grade. After instruction on how to analyze culture and film, students will write two papers from the first three topics that address the establishment of the Irish national narrative and the importance of land and Catholicism in Irish culture. Students will then write three papers from the next six topics and films that address those marginalized by Irish nationalism. Finally, the students will write one paper from the final three topics and films that address culture and politics in Northern Ireland. All papers require the use of the AP/SA Style format which will be explained early in the course. All papers must be sent as word documents to white@xavier.edu.

Mentoring

Beyond time in class, each student will come to the instructor's office early in the semester to discuss their writing proficiency, college experience, and career goals.

Class Participation

As a seminar, students are to discuss the material in class. In order to succeed students need to come to class prepared based on the reading and assignments provided by the instructor. Students are also encouraged to ask questions that arise from lecture, readings, films, or current events. Regular attendance is required.

Grading Policy

The grading scale for this course is A = 93-100, A- = 90-92, B+ = 87-89, B = 83-86, B- = 80-82, C+ = 77-79, C = 73-76, C- = 70-72, D+ = 67-69, D = 63-66, D- = 60-62, and F = Below 60. There is no curving or dropping of grades in this class. For a reference to the standards for these grades, see the Grading Guidelines provided below:

A- to A = *Superior* critical reading, thinking and analytical skills. Detailed understanding of course readings. Clear, well-organized writing that develops important issues in a thoughtful way. Analysis is without technical or factual errors. An *excellent* essay will significantly surpass the expectations of a *good* essay by demonstrating critical mastery of the logic, assumptions, and evidence of research sources. Excellent use of quotations and proper citation of texts.

Class discussion is frequent and thoughtful; shows a very good grasp of the issues.

B- to B+ = *Good to Very Good* critical reading, thinking and analytical skills. Solid understanding of course readings. Generally clear, well-organized writing that reports important issues in some detail. Analysis of texts is generally without technical or factual errors. A *good to very good* essay will have a thesis, define and incorporate concepts appropriately, present a coherent argument, and make a persuasive case for its thesis using convincing evidence; it may also need to consider plausible and reasonable alternatives systematically. Good use of quotations and proper citation of texts.

Class discussion is regular and helpful; shows a solid grasp of the issues.

C- to C+ = *Adequate* critical reading, thinking and analytical skills. Basic understanding of course readings. Generally competent writing that identifies important issues but leaves them insufficiently explained or examined. Analysis of texts may be technically or factually defective in minor ways. An *adequate* essay will have a thesis, define and incorporate concepts appropriately, and present a coherent argument. Correct use of quotations and citation of texts.

Class discussion is occasional and generally adequate; may reveal some misunderstanding of the issues.

D- to D+ = *Inadequate* critical reading, thinking and analytical skills. Poor or incompetent understanding of course readings. Below average writing that omits or misunderstands important issues. Analysis of texts may be technically or factually defective in substantial ways. An *inadequate* essay may not have a clear thesis, or may not define and incorporate concepts appropriately, or it may not present a coherent argument. There may be ineffective use of quotations and inadequate citation of texts.

Class discussion is infrequent; may reveal a lack of engagement with the issues or serious misunderstanding.

F = *Unacceptable*. No serious engagement of course readings. An *unacceptable* essay shows little or no serious attempt to understand important issues. Writing is unclear, or unorganized, or undeveloped to the degree that the essay is deemed a failure. Analysis of texts may contain egregious errors. There may be a failure to cite texts.

Class discussion is infrequent and ill informed; reveals no real understanding of even basic issues.

Schedule of Topics and Readings

This class requires approximately 30-60 pages a week of challenging readings from a number of academic fields: English, Film Studies, Literature, Sociology, Anthropology, Women's Studies, Political Science, History, Economics, Genetics, Culture and Communication, Media Studies, Education, Applied Social and Policy Science, Journalism, and Irish Studies. Each author's academic discipline is listed after the reading. The readings for this course are available through Canvas.

Jan. 14 Introduction to the Class

Jan. 15 Note-Taking and Secrets to Academic Success

College Writing, Citing Sources, and Conducting Library Research

Joli Jensen, "Lessons on the Craft of Scholarly Reading," *The Chronicle of Higher Education*, August 5, 2018 – Media Studies
American Political Science Association Style Manual.

Jan. 21 What is Culture and How to Study It?

Ruth Benedict, *Patterns of Culture* (15th Printing). Boston: Houghton Mifflin, 1959 [1934], pp. 45-56 – Anthropology
Tom Inglis, *Meanings of Life in Contemporary Ireland: Webs of Significance*. Basingstoke: Palgrave Macmillan, 2014, 22-34 – Sociology

Jan. 22 Thinking and Planning One's Career – Presentation by Erica Carducci

What is Irish Film and How to Study It?

Ruth Barton, *Irish National Cinema*. London: Routledge, 2004. pp. 3-12 – Film Studies

Luke Gibbons, “Projecting the Nation: Cinema and Culture,” in Joe Cleary and Claire Connolly (eds.), *The Cambridge Companion to Modern Irish Culture*. Cambridge: Cambridge University Press, 2005, pp. 206-224 – Irish Studies

Jan. 28 Irish National Culture: An Introduction

Brian Girvin, *From Union to Union: Nationalism, Democracy and Religion in Ireland*. Dublin: Gill and Macmillan, 2002, pp. 29-62 – Political Science

Brian P. Murphy, “*The Wind that Shakes the Barley*: Reflections on the Writing of Irish History in the Period of the Easter Rising and the Irish War of Independence,” in Ruán O’Donnell (ed.), *The Impact of the 1916 Rising Among the Nations*. Dublin: Irish Academic Press, 2008, pp. 200-220 – History

- Reflection Paper on Careers Due

Jan. 29 Viewing of *The Wind That Shakes the Barley*

Feb. 4 The Role of the Famine and Land in Irish Culture

Cormac Ó Gráda, *Ireland’s Great Famine: Interdisciplinary Perspectives*. Dublin: University College Dublin Press, 2006, pp. 217-233 – Economics

Noélia Borges, “Is Adaptation an Act of Transformation? J. B. Keane’s *The Field on Screen*,” in Barry Monahan (ed.), *Ireland and Cinema: Culture and Contexts*. Basingstoke: Palgrave Macmillan, 2015, pp. 170-180 – Literature

- Paper on Irish Nationalism and *The Wind that Shakes the Barley* Due

Feb. 5 Viewing of *The Field*

Feb. 11 The Role of the Catholic Church in Irish Culture

M. P. McCabe, *For God and Ireland: The Fight for Moral Superiority in Ireland, 1922-1932*. Dublin: Irish Academic Press, 2013, pp. 15-31 – History

Martin McLoone, *Film, Media and Popular Culture in Ireland*. Dublin: Irish Academic Press, 2008, pp. 111-126 – Film Studies

- Paper on Land, Famine, and *The Field* Due

Feb. 12 Viewing of *Stella Days*

Marginalized Groups and the Irish National Narrative

Feb. 18 Protestants and Anglo-Irish Identities in Independent Ireland

Ian d'Alton, "'No Country'?: Protestant 'Belongings' in Independent Ireland, 1922-1949," in Ian d'Alton and Ida Milne (eds.), *Protestant and Irish: The Minority's Search for Place in Independent Ireland*. Cork: Cork University Press, 2019, pp. 19-33 – History
Jill Franks, "Sex, Guns, and Death: Deborah Warner's Adaptation of *The Last September*," *New Hibernia Review* 10 (3) (2006): 122–136 – English

- Paper on Catholicism and Culture and *Stella Days* Due

Feb. 19 Viewing of *The Last September*

Feb. 25 The Marginalization of Women in Irish Culture

Maryann G. Valiulis, *Gender and Power in Irish History*. Dublin: Irish Academic Press, 2009, pp. 100-114 – Women's Studies
James M. Smith, *Ireland's Magdalen Laundries and the Nation's Architecture Containment*. Notre Dame: University of Notre Dame Press, 2007, pp. 136-158 – English and Irish Studies

- Paper on Protestants in Ireland and *The Last September* Due

Feb. 26 Viewing of *The Magdelene Sisters*

Mar. 3 The Marginalization of Travellers in Irish Culture

Kari E. North, Lisa J. Martin, and Michael H. Crawford, "The Origins of the Irish Travellers and the Genetic Structure of Ireland," *Annals of Human Biology* 27 (5) (2000): 453-465 – Anthropology and Genetics
Una Crowley, "Boundaries of Citizenship: The Continued Exclusion of Travellers," in Katy Hayward and Muiris MacCarthaigh (eds.), *Recycling the State: The Politics of Adaptation in Ireland* (Dublin: Irish Academic Press, 2007), 88-110 – Education

- Paper on the Marginalization of Women and *The Magdelene Sisters* Due

Mar. 4 Viewing of *Pavee Lackeen*

Mar. 17 Class, Urban Alienation, and Irish Culture

Timothy J. White, "Materialism in Ireland and the Loss of Sovereignty: Ireland in the Celtic Tiger and After," *Studi irlandesi* 3 (2013): 89-113 – Political Science

Paula Murphy, *The Shattered Mirror: Irish Literature and Film, 1990-2005*. Newcastle: Cambridge Scholars, 2008, pp. 159-170 – English

- Paper on the Marginalization of Travellers and *Pavee Lackeen* Due

Mar. 18 Viewing of *Intermission*

Mar. 24 The Emigrant in Irish Culture

Kerby A. Miller, *Ireland and Irish America: Culture, Class and Transatlantic Migration*. Dublin: Field Day, 2008, pp. 7-43 – History

Kathleen Costello-Sullivan, *Mother/Country: Politics of the Personal in the Fiction of Colm Tóibín*. Bern: Peter Lang, 2012, pp. 189-219 – English

- Paper on Class, Urban Alienation, and *Intermission* Due

Mar. 25 Viewing of *Brooklyn*

Mar. 31 New Arrivals and Irish Culture

Julieann Veronica Ulin, "Introduction: Ireland's New Strangers," in Julieann Veronica Ulin, Heather Edwards, and Sean O'Brien (eds.), *Race and Immigration in the New Ireland*. Notre Dame: University of Notre Dame Press, 2013, 1-19 – English

Gerry Smyth, *Music in Irish Cultural History*. Dublin: Irish Academic Press, 2009, pp. 158-171 – English

- Paper on the Role of the Emigrant and *Brooklyn* Due

Apr. 1 Viewing of *Once*

Culture and Sectarian Division in Northern Ireland

Apr. 14 Historical Background to the Conflict in Northern Ireland

Carmel McCaffrey, *In Search of Ireland's Heroes*. Chicago: Ivan R. Dee Publisher, 2006, pp. 250-260 – Literature

Margaret O'Neill, "Memory and Mapping in *Bloody Sunday*," in Kevin Rockett and John Hill (eds.), *National Cinema and Beyond: Studies in Irish Film 1*. Dublin: Four Courts Press, 2004, pp. 97-104 – Culture and Communication

- Paper on New Arrivals and *Once Due*

Apr. 15 Viewing of *Bloody Sunday*

Apr. 21 From the Troubles to Peace in Northern Ireland

Siobhán Fenton, *The Good Friday Agreement*. London: Biteback Publishing, 2018, pp. 34-78 – Journalism

Feargal Cochrane, *Northern Ireland: The Reluctant Peace*. New Haven: Yale University Press, 2013, pp. 232-241 – Politics

- Paper on the historical background to the conflict in Northern Ireland and *Bloody Sunday Due*

Apr. 22 Viewing of *The Journey*

Apr. 28 Difficulties Consolidating Peace in Northern Ireland

Cillian McGrattan, "Peace Building and the Politics of Responsibility: Governing Northern Ireland," *Peace & Change* 39 (4) (2014): 519-541 – Applied Social and Policy Sciences

Nicole R. McClure, "They Were Only Kids: Public Reconciliation for Misguided Youth in *Five Minutes of Heaven*," in John Countryman and Kelly Matthews (eds.), *The Country of the Young: Interpretations of Youth and Childhood in Irish Culture*. Dublin: Four Courts Press, 2013, pp. 141-150 – Film Studies

- Paper on the Peace Process and *The Journey Due*

Apr. 29 Viewing of *Five Minutes of Heaven*

May 5 Popular Culture in Late 20th Century Ireland - *Sing Street*

- Paper on Making and Consolidating Peace in Northern Ireland and *Five Minutes of Heaven Due*