Course Description
“In Ireland, you cannot divorce the literary [and one could add, the cultural] from the historical, from the political,” as Seamus Heaney has noted. The aim of this course is to explore the validity of this observation by focusing on how contemporary Northern Irish film and fiction portray, reflect on, engage with what has become described as the Troubles in Northern Ireland and the ensuing Peace Process. More particularly, the course aims to highlight the transformations in representing the Troubles, which accelerated with the beginning of the Peace process in the 1990s. To achieve this end close reading of the texts will be embedded in contextualised readings, theoretically informed by cultural studies, postcolonial studies, trauma studies and memory studies. The main topics and issues in the course will be the negotiation between the ethical and the aesthetic in representing political violence; violence and representation, modes of discursive violence; modes of memory (especially traumatic memory), commemoration, counter-memory; and modes of re-visioning personal and cultural identity.

Requirements
1. In-class participation: Since most classes are planned to be interactive, their success will largely depend on the students’ readiness to read/watch and discuss the assigned material.
2. Plot tests: Plot tests showing the students’ familiarity with the assigned novels or films can be expected at the beginning of each class. **Failing more than three of these plot tests will result in failing the entire course.**
3. Home essay: an essay of about 2500-3000 words, word processed (double-spaced, type size 12) that meets the formal and academic requirements of a research paper: use of secondary material and scholarly documentation, conforming to the MLA Style, are required. The essay can focus on texts discussed in the course addressing an aspect, dimension not discussed in class or can explore issues discussed in the course in other Northern Irish cultural narratives (films or novels) not appearing as required reading for the course. The deadline for submitting the home essay is **10 am, 20 May.**
4. Class attendance: more than three absences will result in failing the entire course.

Grading
The final grade will consist in the following:
1. In-class participation 20%
2. Plot tests 10%
3. Home essay 70%

SCHEDULE
<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>18 Feb</td>
</tr>
</tbody>
</table>
the ‘Troubles.’” (pp. 205-08) AND
excerpt from Shane Alcobia-Murphy, “What Do I Say When They Wheel Out their Dead’: The Representation of Violence in Northern Irish Art.” *Irish Literature Since 1990* (pp. 287-94).
Further recommended reading: Caroline Magennis, “‘Laid it Open to the Bone’: The Hermeneutics of the Tortured Body in *Resurrection Man*”
Recommended visuals: film adaptation of *Resurrection Man* (dir. Marc Evans 1997)

4. 11 Mar **Shift in the 1990s/The beginning of the Peace Process:** “Anticipatory illuminations”
Revisioning personal and cultural identities by a male writer with a Protestant background:
*Glenn Patterson, Fat Lad (1992)*
Further recommended reading:
*Linden Peach, “Posting the Present: Modernity and Modernisation in Glenn Patterson’s Fat Lad (1992) and Robert McLiam Wilson’s Eureka Street (1996)”*

5. 18 Mar **Revisioning personal and cultural identities by a female writer with a Catholic background:**
*Deirdre Madden, One by One in the Darkness (1996)*
Liam Harte and Michael Parker, “Reconfiguring Identities: Recent Northern Irish Fiction.” *Contemporary Irish Fiction: Themes, Tropes, Theories*
Further recommended reading: 
*Neal Alexander, “Remembering to Forget: Northern Irish Fiction after the Troubles.” Irish Literature Since 1990*

6. 25 Mar **Docudramas, faux-documentaries – Commemoration: mourning and healing:**
Margaret O’Neill, “Memory and Mapping in *Bloody Sunday.*” *National Cinema and Beyond*
Further recommended reading: Joseph Mose, ‘Genre Politics: Bloody Sunday as documentary and discourse.’ *Genre and Cinema*

7. 1 Apr **The Satirical turn in the 1990s**
*Robert McLiam Wilson, Eureka Street (1996. Ch 1-10)*

8. 8 Apr **Hunger strikes films I:**
*Some Mother’s Son* (dir. Terry George 1996) and *H3* (television film, dir. Les Blair 2001)
Recommended visuals: *Eureka Street* (a mini-series, dir. Adrian Shergold 1999)
Further recommended reading: 
*Dervila Layden, “Post-Troubles Comic Fiction.” National Cinema and Beyond*

9. 15 Apr **CONSULTATION WEEK (NO CLASS)**

10. 22 Apr **Hunger strikes films II:**
*Hunger* (dir. Steve McQueen 2007)
Jessica Scarlata, “‘Blessed Are Those who Hunger for Justice’: Martyrdom, Masculinity, and the H-Blocks”

11. 29 Apr **Post-Belfast Agreement Fiction:**
*Glenn Patterson, The Rest Just Follows (2014)*

12. 6 May Essay writing week

13. 13 May Essay writing week

14. 20 May Evaluation
• There are enough copies of Cal and Fat Lad for everyone, the other 4 novels are available in 8 copies in the department library (Rm 116/3); the films are available in the department library (Rm 101).
• The required secondary readings are available in 8 printed course packets.
• All the texts (primary, secondary, required, recommended) are also available in scanned format in the department library (Rm 101).

Recommended reading:
Scarlata, Jessica. Rethinking Occupied Ireland: Gender and Incarceration in Contemporary Irish Film. Syracuse UP, 2014.