

**WOODSWORTH COLLEGE**  
**University of Toronto**  
**2022 Summer Program in Ireland, Maynooth**

**CIN378Y0 - Aspects of a National Cinema: Ireland**  
**July 16 – August 13, 2022**

***Instructor:***

Professor Kass Banning  
Cinema Studies Institute, University of Toronto

***Introduction:***

This course will foster deeper comprehension of Irish history and culture through the imaginative lens of contemporary Irish cinema. Following the restructuring of the Irish Film Board in 1993, the reorganization of Irish tax laws, recent co-production agreements, and a number of international cross-over box-office successes, the *idea* of Irish cinema has exceeded both previous definitions and stereotypical depictions. We will *critically* examine recent films in the context of Irish culture and identity, to include such historical markers as “The Troubles,” while being attentive to both industrial and governmental structures. At the same time, complex negotiations between an Irish North American diasporic market for nostalgia films and local investment in more complex postcolonial representation will be studied. Lastly, how Ireland’s iconic landscape has been mobilized in both local and recent Hollywood blockbuster productions – the ‘selling’ of Ireland – and its effects on ecologies –both natural and industrial –will be explored, in addition to analyzing how landscape itself has fostered attempts to shape a national cinema’s self-definition.

***Field Trips:***

- Galway City by coach to visit the Galway City Museum and proceed to *The Quiet Man* tour in Cong, in addition to visiting local attractions. Overnight accommodation on route, with stops along the Wild Atlantic Way.
- Belfast (two nights) by train to visit Titanic museum and *Game of Thrones*, “The Troubles” and hop-on hop-off tours.
- Dublin day trip by public transport to tour the Irish Film Institute, National Museum of Ireland, and hop-on hop-off tour.

***Readings:***

Select chapters from the following electronically linked books:

- Ruth Barton, *Irish National Cinema*. London; New York: Routledge, 2003.
- Diana Negra, ed., *The Irish In Us: Irishness, Performativity and Popular Culture*. North Carolina: Duke University Press, 2008.
- James McKillop, *Contemporary Irish Cinema: From the Quiet Man to Dancing at Lughnasa*. Syracuse: University of Syracuse Press, 1999.
- Patrick R. Mullen. *The Poor Bugger’s Tool: Irish Modernism, Queer Labour, and Postcolonial History*. Oxford: Oxford University Press, 2012.

Additional readings will be made available on Quercus.

**Assessment:**

Field Report:	10% (2-3 pages), rolling deadline
Group Presentation:	20%
Short Final Paper:	25% (6-7 pages) due Monday August 20
Final Test:	25% Thursday August 22 (essay questions and a list of potential short definitions will be distributed two days prior to the date of the test)
Class Participation:	20%

**A Note on Class Participation:**

Class time will be divided between screenings and structured discussion. You should come prepared to class to *actively* participate in discussion of the assigned readings and pertinent film.

**Prerequisites:**

CIN 105Y **OR** relevant humanities or social science-based academic preparation: English, History, Historical Studies, Visual Studies, Art History, Anthropology, Women and Gender Studies, Sexual Diversity Studies, Political Science or Sociology. Due to the course's compressed nature, students in applied programs seeking to fulfill a humanities credit will most likely find the course challenging.

CR/NCR option is not available.

**BIO**

Professor Banning teaches at the Cinema Studies Institute, University of Toronto. Her research and teaching focuses on minor cinemas, critical race and postcolonial theory, and digital aesthetics. She has a long-standing interest in the relationship between national cinemas and transnationalism, diasporic screen cultures, and has published extensively in the areas of minoritarian Canadian cinema, Black British screen cultures, and documentary media (broadly conceived), most recently in the gallery context. She is a co-editor of an anthology on Canadian women's cinema with University of Toronto Press, and a co-founder and co-editor of the journals *CineAction* and *Borderlines*. Her most recent publication is a catalogue essay on John Akomfrah's exhibition *Purple* at The Curve, Barbican Gallery, London, UK.