

## The Literature of the Troubles

<b>Section A: Headline Information</b>	
<b>Module title</b>	The Literature of the Troubles
<b>Module NFQ level (only if an NFQ level can be demonstrated)</b>	8
<b>Module number/reference</b>	TBC
<b>Module Co-ordinator</b>	Dr Derek Coyle
<b>Parent programme(s)</b>	BA (Honours) in English and History
<b>Stage of parent programme</b>	3 and 4 biennially. Note: This elective module will be offered to both Stage 3 and 4 learners and will run in alternate years with 'Gender and Sexuality in Post 60s Irish Writing and Culture'
<b>Semester (semester1/semester2 if applicable)</b>	1
<b>Module credit units (FET/HET/ECTS)</b>	ECTS
<b>Module credit number of units</b>	5
<b>List the teaching and learning modes</b>	Lecture, seminar, class-work, critical writing, close-reading skills, presentations, examination.
<b>Entry requirements (statement of knowledge, skill and competence)</b>	Successful completion of Stage 2 of the programme or equivalent is required.
<b>Pre-requisite module titles</b>	N/A
<b>Co-requisite module titles</b>	N/A
<b>Is this a capstone module? (Yes or No)</b>	No
<b>Specification of the qualifications (academic, pedagogical and professional/occupational) and experience required of staff (staff includes workplace personnel who are responsible for learners such as apprentices, trainees and learners in clinical placements)</b>	Module co-ordinators, lecturers and tutors must have a minimum Level 9 qualification in English or a closely cognate area.
<b>Maximum number of learners per module</b>	35
<b>Duration of the module</b>	1 Semester
<b>Average (over the duration of the module) of the contact hours per week (see * below)</b>	2
<b>Module-specific physical resources and support required per centre (or instance of the module)</b>	Classroom, library, study space.
<b>Analysis of required learning effort</b>	

*Effort while in contact with staff										
Classroom and demonstrations		Mentoring and small-group tutoring		Other		Directed e-learning (hours)	Independent learning (hours)	Other	Work-based learning hours of learning effort	Total effort (hours)
Hours	Minimum ratio teacher/learner	Hours	Minimum ratio teacher/learner	Hours	Minimum ratio teacher/learner					
24	1:15						101: 26 hours self-directed reading 50 hours essay/exam preparation 25 hours directed reading			125 hours
<b>Allocation of marks (within the module)</b>										
				Continuous assessment	Supervised project	Proctored practical examination	Proctored written examination	Total		
<b>Percentage contribution</b>				40%			60%	100%		

<b>Section B: Module Descriptor</b>	
<b>Rationale for Inclusion of the Module in the Programme and its Contribution to the Overall IPLOs</b>	<p>In this module learners will develop their abilities to examine a very complex and thorny problem from a variety of fresh perspectives; that is to examine the state of Northern Ireland, the ‘Troubles’ and its literature, in new ways. In the course of the module they will encounter abstract tools for re-thinking this question, for example Richard Kearney’s thought experiment, what he calls ‘the Fifth Province’, which helps us to reconceive of the problem from another point of view. Learners will be asked to evaluate the degree to which major artists like Heaney, Friel, and O’Sullivan, have demonstrated a capacity to think ‘otherwise’, to belong to Kearney’s notional ‘Fifth Province’, and to reimagine from that position. In doing this, learners will actually develop their own capacity to rethink, reimagine, and reconceive. In developing learner capacity to think through this difficulty with the help of new conceptual tools, this module makes a valuable contribution to the programme. Also, given the existence of the module “The Troubles”: From Conflict</p>

	to Conciliation 1968 – 1998’ on the History programme, which learners may have taken, there is the possibility here for interdisciplinary engagement.
<b>Module Aims and Objectives</b>	One aim of this module is to challenge learners to interrogate and assess their own attitudes to a major series of events in recent Irish history. This will be achieved by exposing them to a range of readings which offer up a variety of viewpoints, sometimes conflicting, in relation to ‘the Troubles’ in Northern Ireland. In this way, learners are challenged to reformulate their positions, given new insights and information, and to integrate those into their own beliefs, values, ideas, and attitudes. Given this ambition, this module aims to be an instance of transformative education. As an instance of a new synthesis of information, ideas, and perspectives, learners will demonstrate a sustained reading of sophisticated artworks, like Seamus Heaney’s bog poems in <i>North</i> (1975) for example, by negotiating their way through competing and conflicting readings of those works. In relation to Heaney, they will have to analyse and assess the strengths and weaknesses of a variety of perspectives on Heaney, from Conor Cruise O’Brien’s, Ciaran Carson’s, and Edna Longley’s critiques of the poems, to Michael Molino’s original and complex defence of them.
<b>Minimum Module Learning Outcomes</b>	On successful completion of this module, learners should be able to: <ol style="list-style-type: none"> <li>1. Evaluate a variety of perspectives on the evolution and development of the ‘Troubles’ in Northern Ireland. (MIPLO 1, 2, 3, 4, 7, 8)</li> <li>2. Identify latent or hidden tropes of nationalist discourse in the work of Irish artists. (MIPLO 1, 2, 3, 4, 7, 8)</li> <li>3. Ascertain the achievements of Irish writers and artists in responding to the complex phenomenon of the ‘Troubles’ in creative and imaginative ways. (MIPLO 1, 2, 3, 4, 7, 8)</li> <li>4. Defend a particular position in relation to Northern Ireland, supported by reference to a range of cultural readings, historical understanding, and theoretical perspective. (MIPLO 1, 2, 3, 4, 7, 8)</li> </ol>
<b>Information Provided to Learners about the Module</b>	College Prospectus specifies module name, stage and ECTS.  College website and programme handbook to contain (in addition to above) short description of module content, module learning outcomes, prerequisite modules, and assessment mechanisms.  Module handbook to contain (in addition to above) schedule of classes and topics, detailed assessment information with titles and submission dates, full bibliography and list of learning resources.  Diploma Supplement contains module name, code, stage and ECTS.
<b>Module Content, Organisation and Structure</b>	The Literature of the Troubles’ will examine literature produced in Northern Ireland during the 1970s and 1980s, primarily. The module will begin by examining the nineteenth century context for the founding of the Northern Irish state, along with the initial reaction to the foundation of that state, from within and without its borders. We will survey the development of the state over the course of the twentieth century, with a close analysis of the factors which gave rise to the eruption of the ‘Troubles’ in the late 1960s. In the course of our investigation, we will evaluate the perspectives of historians and writers upon the ‘troubles’ in Northern Ireland, assessing the values revealed in the positions held by

	<p>commentators like Joe Lee, Diarmuid Ferriter, Marc Mulholland, and Thomas Hennessy.</p> <p>When it comes to considering the literature, we will consider questions like: how do you represent a complex problem like Northern Ireland in literary terms; do authors question standard assumptions about the north in their work, or to what extent have they gone to to stake out new positions? In terms of concrete examples, we will examine in particular Seamus Heaney's <i>North</i> (1975), and Brian Friel's <i>The Freedom of the City</i> (1973). Constructions of Irish identity, like Heaney's early reliance on the historical trope of Ireland as a passive female victim of colonization will be examined and questioned, and the role of perspective and interpretation will be explored through a reading of Friel's play.</p> <p>As the module develops, the reconstruction and construction of notions of Ireland will be examined through a reading Richard Kearney's idea of 'The Fifth Province' and by looking at the role played by the Field Day Theatre company in the North. An alternative tradition of Unionism will be explored through Thaddeus O'Sullivan's film <i>December Bride</i>.</p>
<b>Module Teaching and Learning Strategy</b>	The teaching strategy will consist of lectures in which contexts will be explored, articles and monographs will be discussed, and in which close reading of the primary texts will be initiated, demonstrated, and of which participation will be encouraged and pursued. In-class guided activities will be pursued. Moodle support will be used.
<b>Work-Based Learning and Practice-Placement</b>	Non-applicable.
<b>E-Learning</b>	Moodle will be used to present course material and to provide links to readings and discussions of relevant material from University websites. A range of excellent documentaries are available on-line through popular portals like youtube.
<b>Specifications for Module Staffing Requirements</b>	<p>Staff:Learner ratio is typical of the overall programme approach with a maximum of 35 learners.</p> <p>Staffing requirements: 1 lecturer with teaching and/or research competence in the relevant area.</p>
<b>Module Summative and Formative Assessment Strategy</b>	<p>Assessment of this module is by essay (40%), or by two mini-assignments (20% each), and by end of term exam (60%). The mini-assignments will be formative in nature, and they will be preparatory towards the essay or the end of module examination. For example, learners might map out a series of influences upon a given author, or the situation in Northern Ireland, in the form of a mind-map and then develop these ideas towards the essay or the exam, based on feedback and discussion from the module lecturer. The essay will be 1,000 to 1,250 words. The end of term exam will be summative in nature, capturing learner response to course material and summative assessments. The exam will be 2 hours, consisting of two questions from a selection of five. In the assessment for this module, it will be possible to develop cross-module, interdisciplinary exercises with the History module in this area. This will be negotiated with the lecturer concerned.</p>
<b>Sample Assessment</b>	<b>Sample mini-assignment:</b>

<p><b>Materials</b></p>	<p>Develop a mind-map outlining three factors which influenced the outbreak of the Troubles in Northern Ireland in 1969. Show evidence of having read relevant chapters from Hennessy's, and Mulholland's, account of the Troubles.</p> <p>Or,</p> <p>Develop a mind-map outlining three influences that inform Seamus Heaney's collection <i>North</i> (1975).</p> <p><b>Sample essay questions:</b></p> <p>'While <i>The Freedom of the City</i> deals with Bloody Sunday, condemning the role of the British in Northern Ireland, it does not use the occasion to endorse radical Republicanism, or indeed the institutional underpinnings of Catholic society, North or South', in Bernice Schrank, 'Politics, Language, Metatheatre: Friel's <i>The Freedom of the City</i> and the Formation of an Engaged Audience', in <i>Theatre Stuff: Critical Essays on Contemporary Irish Theatre</i>, ed. by Eamonn Jordan (Dublin: Carysfort Press, 2000), pp. 122 – 144 (p. 127).</p> <p>To what extent can we consider Brian Friel's <i>The Freedom of the City</i> a political play?</p> <p>'Mythic visions of sectarian and political violence, especially when articulated through the power of verse, can so dominate a culture that they assure the perpetuation of the violence that gave rise to the mythic visions in the first place', in Michael R. Molino, <i>Questioning Tradition, Language, and Myth: The Poetry of Seamus Heaney</i> (Washington: Catholic University of America Press, 1994), p. 85.</p> <p>Critically evaluate the role of myth in Seamus Heaney's <i>North</i>.</p> <p><b>Sample exam questions:</b></p> <p>'Northern Ireland is a powerful illustration of a striking paradox; the revolution occurs just as the situation is starting to improve.'</p> <p>Assess this statement in the light of a critical investigation of the history of Northern Ireland. You might illustrate your answer by reference to at least one artist you have studied.</p> <p>'The artist never allows us to ignore the human cost of political conflict.'</p> <p>Evaluate this statement in the light of a close reading of at least two artists you have encountered from Northern Ireland.</p>
<p><b>Reading Lists and Other Information Resources</b></p>	<p><b>Essential Reading:</b></p> <p>Corcoran, Neil, <i>The Poetry of Seamus Heaney: A Critical Study</i> (London: Faber and Faber, 1998)</p> <p>Hennessey, Thomas, <i>A History of Northern Ireland 1920-1996</i> (Dublin: Gill and Macmillan, 1997)</p> <p>Jordan, Eamonn (ed), <i>Theatre Stuff: Critical Essays on Contemporary Irish Theatre</i> (Dublin: Carysfort Press, 2000)</p>

	<p>O'Donoghue, Bernard, (ed), <i>The Cambridge Companion to Seamus Heaney</i> (Cambridge, UK: Cambridge University Press, 2009)</p> <p>McLoone, Martin, 'December Bride: A Landscape Peopled Differently', in <i>Contemporary Irish Cinema: From The Quiet Man to Dancing at Lughnasa</i>, ed. by James MacKillop (New York: Syracuse University Press, 1999), pp. 40–53.</p> <p><b>Other Reading:</b></p> <p>Kearney, Richard, <i>Postnationalist Ireland: Politics, Culture, Philosophy</i> (London: Routledge, 1997)</p> <p>Lee, J. J., 'North 1945 – 1985', in <i>Ireland 1912 – 1985: Politics and Society</i> (Cambridge: Cambridge University Press, 2001), pp. 411 – 457</p> <p>Mulholland, Marc, <i>Northern Ireland: A Very Short Introduction</i> (Oxford: Oxford University Press, 2003)</p> <p>Petit, Lance, <i>December Bride</i> (Cork: Cork University Press, 2001)</p> <p>Rankin Russell, Richard, <i>Poetry and Peace: Michael Longley, Seamus Heaney, and Northern Ireland</i> (Notre Dame, Ind.: University of Notre Dame Press, 2010)</p>
<p><b>Module Physical Resource Requirements</b></p>	<p>Handouts will be provided to learners regularly. A range of reading material, and the core texts mentioned here, will be available in the college library. Internet access in the classroom will be called upon. Learners will need to access online material through college computers.</p>