

Anglo-Irish Relations: A Visual History

Module taught in English – Ten 2-hour classes – Password on Moodle: “Dublin”

4th-year module

Open to visiting students (restricted intake): 3 ECTS

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Description of the module:

This course offers a survey of Irish history with special focus on Anglo-Irish relations. The first two classes will set the stage by introducing students to some aspects of the medieval period up to the 18th century, focusing on conquest, plantation and the establishment of the Protestant ascendancy. The principal focus will then be on the 19th and 20th centuries. This module will chart the gradual emergence of the two contending ideologies of Irish unionism and nationalism (both in a moderate, constitutional form and in a more radical, militant form) by studying such events as the Act of Union, the Campaigns for Catholic Emancipation and the Repeal of the Act of Union, the Great Irish Famine, Irish migration to Britain, Reforms on land ownership and the Home Rule crisis. It will then focus on the dislocation of the Union through the Anglo-Irish War, leading to the Partition of Ireland in 1921, which saw the 26 southern counties obtaining quasi-independence under the Irish Free State, while the 6 counties making up Northern Ireland were loosely maintained within the United Kingdom. The final lesson will focus on how the two polities, north and south of the border, evolved after partition with the solidification of ideological and cultural difference.

Throughout the semester, special attention will be placed on visual documents and representations (political cartoons, book illustrations, mural paintings, postcards, stamps, architecture, film extracts...), as a way to raise awareness of how images mirror or transform historical events, but also participate in shaping public opinion and, sometimes, political attitudes and policy-making. Analysing contemporary representations but also later productions will allow discussions about memorialisation processes and the creation of national myths and heroes. Students will be introduced to the methodology and vocabulary of picture and film analysis in order to gain better understanding of visual culture, visual communication and their political implications and uses.

The course will follow a chronological progression, most two-hour classes combining a lecture and a seminar primarily dedicated to the analysis of visual documents and to class discussions. All chapters in the course will be backed up by powerpoint presentations that will be made available through the Moodle platform, along with all the pictures and films extracts analysed in class. A selection of optional and compulsory readings research papers will also be posted on Moodle.

Assessment:

The module will be assessed continuously, through several exercises throughout the semester, both written and oral (details will be communicated in the first class).

Regular attendance is required. Missing classes without proper justification will negatively impact students' grade.

Select bibliography

NB: All required readings will be posted in PDF format on Moodle.

References listed below are additional references which students are encouraged, but not obliged, to consult and refer to in their assignments.

1. History of Ireland and Anglo-Irish History

BARTLETT, Thomas (2011): *Ireland: A History*, Cambridge, Cambridge University Press.

BEW, Paul (2009): *Ireland: The Politics of Enmity 1789-2006* (2007), Oxford, Oxford University Press.

COOHILL, Joseph (2014): *Ireland: A Short History* (2000), Oxford, Oneworld, 4th revised ed.

FLEMMING, Nicholas Coit and Alan O'Day (2008): *Ireland and Anglo-Irish Relations since 1800: Critical Essays*; Volume I, *Union to the Land War* and Volume II, *Parnell and his Legacy to the Treaty*, Aldershot, Ashgate.

JACKSON, Alvin (1999): *Ireland, 1798-1998: Politics and War*, Malden (Mass.), Blackwell.

---- (2010): *Ireland 1798-1998: War, Peace and Beyond*, Wiley-Blackwell, 2nd ed.

---- (2014): *The Oxford Handbook of Modern Irish History*, Oxford, Oxford University Press.

PELLING, Nick (2003): *Anglo-Irish Relations, 1798-1922*, London, Routledge.

2. Visual Representations of Ireland and Anglo-Irish Relations

CACQUERAY, E. de (2008): "Between Formula and National Imaginary: *Michael Collins* (Ireland/USA, 1995)", in Melvyn Stokes, Gilles Menegaldo (eds.), *Cinéma et histoire / Film and History*, Paris: Michel Houdiard.

DOUGLAS, Roy, Liam Harte and Jim O'Hara (1998): *Drawing Conclusions: A Cartoon History of Anglo-Irish Relations, 1798-1998*, Belfast, Blackstaff Press.

HEGENBARTH, Carly (2019): "The Movement of Satirical Prints between London and Dublin in the Late 1820s: Daniel O'Connell and Catholic Emancipation", *Visual Culture in Britain*, vol. 20, no 2, pp. 120-134.

O'HAGAN, Lauren (2020): "'Home Rule is Rome Rule': Exploring Anti-Home Rule Postcards in Edwardian Ireland", *Visual Studies*, vol. 35, no 4, pp. 330-346.

3. Methodology of Visual Analysis

BORDWELL, David, THOMPSON, Kristin (2008): *Film Art: An Introduction* (1986), Boston: McGraw Hill, 8th ed.

ROSE, Gillian (2001): *Visual Methodologies: An Introduction to the Interpretation of Visual Materials*. London: Sage, 2001.

4. Filmography

JORDAN, Neil. *Michael Collins*. Ireland, United Kingdom, United States, 1996.

LOACH, Ken. *The Wind That Shakes the Barley*. Ireland, 2005.