

FRPG 188F
Northern Ireland's Troubles: Depictions in Music, Art, Literature, and Film

Spring 2007
M 12:00-1:30 in C107
TTh 8:30-10:00 in C105

Prof. K. Dillon O'Neil
Department of Sociology
Piskor 209
Phone: 229-5472
Email: koneil@stlawu.edu
Office hours: M 9:30-11:00 and 2:00-3:00
and by appointment

Mentor:
Chris Prener
Email: cgpren04@stlawu.edu
Office hours: TBA

In 1921, following centuries of conflict, Ireland was divided and the new state of Northern Ireland created. This new state was created out of six of the nine counties of Ulster and remained part of the United Kingdom, while the rest of Ireland gained independence from British rule. Conflict and violence -- between Catholic and Protestant, between Republicans and those loyal to the Crown -- have continued to characterize life in Northern Ireland. The most intense and prolonged conflict, euphemistically known as the "Troubles", began in the late 1960s and to date has claimed over 3000 lives.

In this First Year Seminar, we explore (1) the context of the conflict in Northern Ireland and (2) the research process. Using the context presented in class to frame your individual work, your research will seek to understand the expressions and representations of this conflict through its music, art, literature, and film.

BOOKS

David McKittrick and David McVea, *Making Sense of the Troubles: The Story of the Conflict in Northern Ireland*

Peter Pringle and Philip Jacobson, *Those Are Real Bullets: Bloody Sunday, Derry, 1972*

Rowman and Littlefield, *Guide to Writing with Sources, 2e*

ARTICLES and EXCERPTS (T-drive)

Apprentice Boys of Derry publication, "Ritual for the Use of the Associated Branch Clubs of Apprentice Boys of Derry"

Anthony Cohen, excerpts from *The Symbolic Construction of Community (t)*

Colin Coulter, "Official Representations of the Conflict in Northern Ireland: The British State and the Media" from *Contemporary Northern Irish Society*

Colin Coulter, "The Significance of Social Class" from *Contemporary Northern Irish Society*

John Darby, "Intimidation and Interaction in a Small Belfast Community: The Water and the Fish" from *Political Violence: Ireland in a Comparative Perspective*

Garvaghy Residents, "A Child of the Garvaghy Road" from *Garvaghy: A Community Under Siege*

Garvaghy Residents, "A View from Craigwell" from *Garvaghy: A Community Under Siege*

Garvaghy Residents, "A Catholic in Portadown" from *Garvaghy: A Community Under Siege*

Helsinki Watch, *Children of Northern Ireland: Abused by Security Forces and Paramilitaries*

Helsinki Watch, *Human Rights in Northern Ireland*

Michael Ignatieff, "Northern Ireland" from *Blood and Belonging: Journeys into the New Nationalism*

Anthony Jennings, "Shoot to Kill: The Final Courts of Justice" from *Justice Under Fire: The Abuse of Civil Liberties in Northern Ireland*

David McCrone, "Tribe, Place and Identity: Ethnicity and Nationalism" from *The Sociology of Nationalism*

Padraig O'Malley, excerpts from *Biting at the Grave: The Irish Hunger Strikes and the Politics of Despair*
Orange Lodge publications, "What is the Orange Institution?" and "Loyal Institution of Orange Ladies of England: Rules for the Regulation of Lodges of Loyal Orange Women"

Katherine O'Sullivan See, "Toward a Theory of Ethnic Nationalism" from *First World Nationalisms: Class and Ethnic Politics in Northern Ireland and Quebec*

"An Phoblacht" articles

Ulster Volunteer Force publication, "Combat"

Tom Wilson, "Education – Development within a Segregated System" from *Ulster: Conflict and Consent*

ASSIGNMENTS, EVALUATION and GRADING

Major research project

Your research project will include the following components:

- a preliminary proposal
- a revised proposal and annotated bibliography
- an oral presentation of your preliminary research
- a preliminary literature review
- a preliminary description of your data (poetry, music, art, film, literature)
- a formal outline of your project
- a first draft of your final project:
 - introduction, including a background discussion of your research topic and a thesis
 - literature review, fully cited, organized thematically, describing what is already known about your research topic and presenting the theoretical context of your research
 - data and analysis, including a description of your findings and your theoretically grounded explanation of their meaning and they way in which this supports your thesis
 - conclusions
 - bibliography
 - appendices (if appropriate)
- a revised, expanded, and refined final draft of your project:
 - a title page
 - an abstract of no more than 100 words
 - a table of contents
 - all the components of the first draft
 - an oral presentation of your final project

Analytic current events journal

In this journal, you make a weekly entry that contains the following:

- a descriptive summary of a current event in Northern Ireland and its source
- your understanding/explanation of this current event as it is informed by class reading and materials and your own research, citing relevant sources appropriately
- a reflexive note on how your increasing knowledge and ability to evaluate information and its sources affects your understand/explanation of the current event
- **your weekly entry is due each Thursday** in class and forms part of your FYS portfolio
- you will present, and we will discuss, the weekly entries on most Thursdays
- at the end of the semester, you will share the progress of your understanding of "The Troubles", as shaped by your by engagement of current events, through an informal presentation to the class.

Small group discussion of assigned readings

Working in small groups in class, you will prepare a discussion of assigned readings designated for your group. These discussion/presentations include:

- a précis followed by points of particular interest to the group

- questions raised by the readings
- connections to other course materials and your own research

Preparation and participation

4.0 = always prepared; regular, thoughtful, critical and helpful contributions to discussions; regular, proactive demonstration of fluency with assigned material; clearly engaged with the material and ideas; regularly involved in class.

3.0s = always prepared; regular, thoughtful contributions to discussions; regular demonstration of fluency with assigned material; clearly trying to understand the materials and ideas.

2.0s = usually prepared; clearly concentrating on the discussion even if contributions are irregular; demonstration of familiarity with assigned material; working to understand materials and ideas.

1.0s = weak or irregular preparation and participation; poor contributions to discussions; minimal demonstrated familiarity with assigned material; making little effort to understand the materials and ideas.

0.0 = poor preparation; passive and uninvolved, letting others interpret materials and ideas; little or no evidence of familiarity with assigned material; poor effort to understand the material and ideas.

Portfolio

This is a compilation of all your written work for the course. It is submitted at the end of the semester, along with a reflexive essay on your growth as a writer and researcher.

In class, individual conferences, and in library workshops, we will discuss each step of the research process and details of the assignments.

GRADING

Preliminary research proposal	Satisfactory (S) or Unsatisfactory (U)
Revised research proposal/annotated bibliography	5%
Preliminary literature review	5%
Preliminary description of data	5%
Formal oral presentation/preliminary research	5%
Formal outline	Satisfactory (S) or Unsatisfactory (U)
First draft of research project	25%
Final draft of research project	15%
Formal oral presentation of final project	5%
Analytic current events journal	10%
Informal oral journal presentation	Satisfactory (S) or Unsatisfactory (U)
Small group discussion of readings	10%
Preparation and participation	15%

SOME NOTES ON PARTICIPATION IN THIS CLASS

- Assignments are due on the dates specified in the syllabus. Late work is not accepted and receives a grade of 0.0.
- There is no “extra credit”.
- If you require accommodation, present your IEAP at the *beginning* of the semester so that we can discuss how I can best help.
- Do not take potty, nutrition, or caffeine/nicotine/other breaks during class. It is disruptive. See to all your bodily needs before coming to class.
- Punctuality and attendance are expected. Absolutely. Your presence and contributions are important.
- Preparation and participation are expected. Specifically, you are expected to come to class with assignments completed, the readings done, critically and thoughtfully considered, and be fully

- prepared to discuss them. If you are a full time student, like most full time jobs, a “work week” is 40 hours. At 4 classes per week, that’s 10 hours a week per class, including classroom time and study time. No kidding.
- Reading must be completed by the first day of the topic under consideration.
 - Academic honesty is expected. Review your Student Handbook for details. We will spend time in class on this matter.
 - Remember that grades are a measure of your *demonstrated* knowledge of the material under consideration, not your perception of effort. I use the University’s guidelines, found in the Catalogue and your Student Handbook, when assessing student work. These guidelines rate work that I assess as satisfactory or adequate in the 2.0 range. Work in the 3.0 range demonstrates an increasingly more sophisticated and fluent use of material. A grade of 4.0 is reserved for outstanding work that demonstrates the highest degree of command of the material and its fluent use in an assignment or exam. Work that is less than adequate receives grades in the 1.0 to 0.0 range. I am here to assist you in any way I can, so please do not hesitate to ask for help. I keep regular office hours, noted above, and can be available by appointment.
 - You must complete all assignments in order to receive a grade for the course. Failure to do so means failure in the course.
 - If you receive a 2.0 or lower on any assignment, you must make an appointment with our mentor to review your work.
 - Do not email your assignments to me. It will be as if you never turned them in. Be sufficiently prepared to have assignments printed, with pages numbered and stapled together in time to turn them in.

SCHEDULE

Reading must be completed by the first day of the scheduled topic unless noted.

Readings on the T-drive are noted as (t).

Assignments are due at the beginning of class unless otherwise noted.

M 22 January

Introduction to the seminar, the FYS, establishing personal goals, collective goals, and ground rules

Begin reading: David McKittrick and David McVea, *Making Sense of the Troubles: The Story of the Conflict in Northern Ireland*

T 23 January

“The Troubles”: the historical context

Th 25 January

Researching “The Troubles”: choosing a topic, writing a research proposal, compiling an annotated bibliography, citing sources

DUE in class: 1st analytical journal entry (written and oral)

DUE: a 2-page reflection on the FYS, its aims and goals, your personal goals, your hopes for collective seminar goals. You will share this in class.

M 29, T 30 January, Th 1 February

Researching “The Troubles”: individual project conferences

DUE at our conference: 2nd analytical journal entry (written)

F 2 February

DUE: completion of *McKittrick and McVea*

M 5 February

The theoretical context: nationalism, ideology, community, identity

Reading: Anthony Cohen, excerpts from *The Symbolic Construction of Community* (t)
Michael Ignatieff, "Northern Ireland" from *Blood and Belonging: Journeys into the New Nationalism*
David McCrone, "Tribe, Place and Identity: Ethnicity and Nationalism" from *The Sociology of Nationalism* (t)
Katherine O'Sullivan See, "Toward a Theory of Ethnic Nationalism" from *First World Nationalisms: Class and Ethnic Politics in Northern Ireland and Quebec* (t)

DUE in class: preliminary research proposal

T 6 February

ODY: Finding and evaluating books and chapters or essays in books

Th 8 February

The theoretical context, cont'd

DUE in class: 3rd analytical journal entry (written and oral)

M 12 February

Parties to the conflict: unionists/loyalists, nationalists/republicans, police and armed forces, and the British government

Reading: Peter Pringle and Philip Jacobson, *Those Are Real Bullets: Bloody Sunday, Derry, 1972*
Apprentice Boys of Derry publication, "Ritual for the Use of the Associated Branch Clubs of Apprentice Boys of Derry" (t)
Orange Order publications, "What is the Orange Institution?" and "Loyal Institution of Orange Ladies of England: Rules for the Regulation of Lodges of Loyal Orange Women" (t)
"An Phoblacht" articles (t)
Ulster Volunteer Force publication, "Combat" (t)

T 13 February

ODY: Finding and evaluating scholarly resources

Th 15, M 19 February

Parties to the conflict, cont'd.

DUE in class Th 15 February: 4th analytical journal entry (written and oral)

FYS Survey in class M 19 February

T 20 February

ODY: Finding and evaluating popular and "alternative" resources

DUE in class: revised research proposal with annotated bibliography

Th 22 February

Writing a literature review, gathering data, citing sources, preparing an oral presentation

DUE in class: 5th analytical journal entry (written and oral)

M 26 February

ODY: Finding and evaluating World Wide Web resources

T 27 February, Th 1 March

Oral presentations of preliminary research (10 minutes)

DUE in class Th 1 March: preliminary literature review

DUE in class Th 1 March: 6th analytical journal entry (written)

M 5, T 6 March

Dynamics of conflict in Northern Ireland: conflicting cultures and inequality of life chances

- Reading:**
- Colin Coulter, "The Significance of Social Class" from *Contemporary Northern Irish Society* (t)
 - John Darby, "Intimidation and Interaction in a Small Belfast Community: The Water and the Fish" from *Political Violence: Ireland in a Comparative Perspective*
 - Garvaghy Residents, "A Child of the Garvaghy Road" from *Garvaghy: A Community Under Siege* (t)
 - Garvaghy Residents, "A View from Craigwell" from *Garvaghy: A Community Under Siege* (t)
 - Garvaghy Residents, "A Catholic in Portadown" from *Garvaghy: A Community Under Siege* (t)
 - Tom Wilson, "Education – Development within a Segregated System" from *Ulster: Conflict and Consent* (t)

Th 8 March

Class discussion: revisiting goals, discussing progress

DUE in class: preliminary description of data

DUE in class: 7th analytical journal entry (written and oral)

M 12, T 13, Th 15 March

Individual research and writing conferences

DUE at our conference: 8th analytical journal entry (written)

M 26, T 27 March

Dynamics of conflict in Northern Ireland: responses

- Reading:**
- Colin Coulter, "Official Representations of the Conflict in Northern Ireland: The British State and the Media" from *Contemporary Northern Irish Society* (t)
 - Graham Ellison and Jim Smyth, "Collusion and Death Squads" from *The Crowned Harp: Policing Northern Ireland* (t)
 - Helsinki Watch, *Children of Northern Ireland: Abused by Security Forces and Paramilitaries* (t)
 - Helsinki Watch, *Human Rights in Northern Ireland* (t)
 - Anthony Jennings, "Shoot to Kill: The Final Courts of Justice" from *Justice Under Fire: The Abuse of Civil Liberties in Northern Ireland* (t)
 - Padraig O'Malley, excerpts from *Biting at the Grave: The Irish Hunger Strikes and the Politics of Despair* (t)

Th 29 March, M 2 April

Thesis workshop

DUE in class Th 29 March: formal outline of project

DUE in class Th 29 March: 9th analytical journal entry (written and oral)

T 3, Th 5 April

Analysis workshop: theory and data

DUE in class Th 5 April: 10th analytical journal entry (written and oral)

M 9, T10, Th 12 April

Presentations on analytical current events journal

DUE in class Th 12 April: first draft of research project

M 16, T 17, Th 19 April

Individual conferences: first draft of research project

M 23 April

Class discussion: progress and growth in understanding the dynamics of “The Troubles” and applications of this knowledge

T 24, Th 26, M 30 April, T 1, Th 3 May

Research presentations

DUE in class Th 3 May: final draft of research project and portfolio