# The Politics of Visual Culture in Divided Societies : The Case of Northern Ireland

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**Crédits ECTS : 3**

**Nombre total d'heures de cours : 24**

**Module taught in English exclusively** (cours en langue anglaise)

This course examines the political uses of visual culture in divided and conflicting societies through the case of Northern Ireland. This course aims to provide students with a sound understanding of the historical, political and social dimensions of the conflict in Northern Ireland as well as the peace process that finally led to devolution and power sharing between the catholic and protestant communities. It will also introduce students to the study of visual culture and its political implications. A wide range of pictures will be considered, from stamps, posters and murals to press photographs, cartoons and films.

After a general introduction, the course will follow a chronological outline, in five chapters. Each chapter will include the analysis of at least one (generally several) images and/or film extracts.

All chapters in the course will be backed up by powerpoint presentations that will be made available through the Moodle platform. All students are expected to register on Moodle and use the platform on a regular basis.

This module will be assessed through continuous assessment based on participation in class discussion, one or two quizzes and a final project to be handed in in video format (details to be confirmed within the first two weeks of classes).

In 2023-2024, the module will be held in the first semester.

## Provisional Outline:

**Lesson 1: From Divisions in Ireland to a Partitioned Island**

1. The Historical Roots of the Northern Irish Question
2. The Growth of Distinct National Aspirations in Nineteenth-Century Ireland
3. Nationalists and Unionists during the Great War
4. The Advent of Republicanism

5. Partitioning Ireland

**Lesson 2: "A Protestant State for a Protestant People": Northern Ireland from 1920 to 1963**

1. Stormont: 50 Years of Unionist Rule
    1.1. Home Rule in Northern Ireland
    1.2. Political Stagnation
2. An Insecure Statelet
    2.1. Constitutional Uncertainties
    2.2. The Threat from the South
    2.3. The Threat from Within
3. A Segregated and Discriminatory State
4. Visual Displays of Triumphant Unionism: Murals in Northern Ireland (1920s-1950s)

**Lesson 3: From Civil Rights Protest to Insurrection: The Descent into the 'Troubles' (1963-1972)**

1. The O'Neill Years (1963-1969)
    1.1. Terence O'Neill's Reformist Agenda
    1.2. The Civil Rights Campaign
    1.3. Tensions Build Up
2. Towards Armed Conflict: the Emergence of New Actors (1969-1971)
    2.1. The Battle of the Bogside
    2.2. The Arrival of the British Army
    2.3. The IRA: Split and Rebirth
    2.4. The Growth of Loyalist Paramilitary Groups
3. The End of an Era (1971-1972)
    3.1. Internment and the Escalation of Violence
    3.2. Bloody Sunday
    3.3. The Abolition of Stormont

**Lesson 4: Picturing the 'Troubles': The Northern Ireland Conflict and its Visual Representations (1972-1998)**

1. From Failed Political Solutions to Security Measures (1972-1979)
    1.1. Failed Political Solutions: Power Sharing and the 'Irish Dimension'
    1.2. Security Measures: Criminalisation and Ulsterisation
2. The Early Thatcher Years (1979-late 1980s)
    2.1. The Hunger Strikes and the Emergence of Republican Mural Painting
    2.2. The Anglo-Irish Agreement and the Revival of Loyalist Mural Painting
3. Towards the Peace Process (1988-1993)
    3.1. Changes in Republicanism?
    3.2. The Loyalist Agenda and Paramilitary Activity
    3.3. Loyalist and Republican Iconography
4. The Development of the Peace Process (1993-1998)
    4.1. The Downing Street Declaration (1993)
    4.2. Ceasefires and Ceasefire Murals
    4.3. Stagnation, Violence and Negotiations

**Lesson 5: Peace at last? Post-conflict Reconciliation and Reconstruction (1998-2007)**

1. The Good Friday Agreement (1998)
2. The Deferred Implementation of the Agreement (1998-2007)
3. Post-Agreement Murals: A Peace Iconography?