

BLOODY SUNDAY

de Paul GREENGRASS

FICHE TECHNIQUE

Pays (nationality) : GB / Irlande

Durée (running time) : 1h47

Année : 2001

Genre : Drame

Scénario : Paul GREENGRASS d'après une histoire vraie

Directeur de la photographie : Ivan STRASBURG

Montage : Clare DOUGLAS

Musique : U2

Coproduction : Granada Television / Hell's Kitchen / Portman Entertainment Group / Bord Scannan nah Eireann

Distribution : Haut et Court

Interprètes (cast) : James NESBITT (Ivan Cooper), Tim PIGOTT-SMITH (Général Ford), Nicholas FARRELL (Général de brigade McLellan), Gérard CROSSAN (Eamonn McCann), Simon MANN (Colonel Wilford)

Sortie : 30 octobre 2002

2002 award-winning film

SYNOPSIS

The film partly dramatizes and partly reconstructs the events of 1972 in Londonderry in Northern Ireland. On January 1972, British paratroopers opened fire on civil rights demonstrators in Londonderry. Thirteen were killed. An inquiry in 1972 exonerated the soldiers, concluding they had been fired on first. A new inquiry is re-investigating all the evidence.

“Derry”, 30 January 1972. MP Ivan Cooper (James Nesbitt) prepares to lead an anti-internment march by the Northern Ireland Civil Rights Association through the city's Catholic 'Bogside'. Major General Ford of the British Army (Tim Pigott-Smith) reminds journalists that such marches are illegal. Brigadier MacLellan (Nicholas Farrell) prepares an operation to apprehend suspected 'hooligans' on the march, spearheaded by paratroopers under Colonel Wilford (Simon Mann). Teenager Gerry Donaghy (Declan Duddy), previously arrested for rioting, assures his loved ones that he will avoid trouble. Cooper seeks assurance from the Provisional IRA that they will not initiate violence.

The marchers proceed on their pre-agreed route, but a group breaks away towards Army barricades and begins rioting. MacLellan authorizes soldiers to fire water-cannon, rubber bullets and CS tear gas. Amid mounting chaos, shots are heard, and civilians are wounded. While Cooper addresses the gathering, the paratroopers move into the Bogside and fire live rounds at rioters.

Ford and Wilford advise the media of three civilian deaths, but at the city hospital Cooper learns there are 13 dead and 14 wounded. Debriefed, each paratrooper insists his targets were armed. Mortally wounded, Gerry is stopped at an Army roadblock, with nail bombs planted on his body. At a press conference, Cooper warns the British government that they have handed the IRA a propaganda victory.

AUTOUR DU FILM

Comments on the film

According to Mr Cooper, one of the major figures of the 1960s civil rights movement and a founder member of the nationalist SDLP, the film was made with great integrity. Most of all, he believes that the film will play a great part in healing the wounds and helping Derry as a city to move on.

As far as he is concerned, Paul Greengrass said: 'the idea behind this film was that we would all come together to relive this terrible and traumatic day, tell the truth about it and, in a spirit of reconciliation, move on.' He added that there was no point trying to pinpoint who fired the first shot that day.

Paul Greengrass's movie both captures the character of "Derry" during the early days of the Troubles and the terror and confusion of one of the pivotal moments that swung Northern Ireland further towards violence and war.

The film includes a civil rights leader, a teenager struggling to ignore the peer pressure to man the nationalist barricades, a young Para with doubts and a military commander under pressure to get results. There is no lecture on the history of the Troubles. Instead, Paul Greengrass tries to provide the context through snippets of radio reports, the naturalistic dialogue and commotion. The film feels less like a dramatization and more like a fly-on-the-wall documentary. By the time the shooting starts, the frenetic camera work and cacophony of screams and bullets confuses and bewilders.

D'après M. Cooper, l'une des figures majeures du mouvement pour les droits civiques de 1960 et membre fondateur du parti nationaliste le SDLP, le film est tout à fait fidèle aux événements. Il est surtout persuadé que le film permettra de guérir certaines blessures morales et aidera la ville de « Derry » à poursuivre son développement.

Voici ce qu'il a dit : « le film était destiné à nous permettre de revivre ensemble cette journée si traumatisante, à dire la vérité sur les événements mais aussi, dans un esprit de réconciliation, à nous aider à avancer ». Il a ajouté qu'il était inutile d'essayer de déterminer qui avait tiré le premier coup de feu ce jour-là.

PISTES PÉDAGOGIQUES (CLASSROOM WORK – LYCÉE)

Pre-viewing activities:

- Check what information pupils have on Ireland through a quizz (a possible one in *Track+ 2nd* p. 176).
- Give the main landmarks in Irish history (some help can be found in *Anglais Lycée* by Alex Taylor).
- Work on words related to war (weapons, armoured vehicles, helmets...), to the description of a landscape, to feelings linked to hatred, fear, fanaticism, bigotry...

Anticipation :

- *A l'aide d'un QCM vérifier les pré-requis que possèdent les élèves sur l'Irlande (un exemple de QCM est donné dans *Tracks+ 2nd*, p.176).*
- *Donner les dates clés de l'histoire irlandaise (des informations à ce sujet se trouvent dans *Anglais Lycée* de Alex Taylor).*
- *Travailler sur le lexique relatif à la guerre (armes, véhicules blindés, casques...), à la description de paysages, aux sentiments liés à la haine, la peur, le fanatisme...*

Classroom activities:

Song 'Sunday, Bloody, Sunday' by U2 cannot be ignored because it gives a good idea of the atmosphere of that day. Moreover, it can be used to talk about the role of television versus reality and of the involvement of famous stars in international or national events.

It is also possible to work on the very beginning of the movie 'In the Name of the Father' by Sheridan which shows what the atmosphere was like in the seventies in Northern Ireland and can help one picture the type of houses, the narrow streets, the back gardens that are so familiar there. The vocabulary studied previously can be reactivated in the description of the first scenes of the film.

The pictures and the small texts on p. 41 in *Your Way 1^{ères} ES, S* can help make the difference between the peaceful landscapes in the Republic of Ireland and the chaos that prevailed in Northern Ireland.

Work on the synopsis of the film in order to clarify with the pupils who is who and what they will watch.

Travail en classe :

Chanson Sunday, Bloody Sunday par U2. Ce travail ne peut pas être laissé de côté car la chanson donne un bon aperçu de l'atmosphère qui régna ce jour-là. De plus, elle permet d'aborder le rôle de la télévision dans sa présentation de la réalité et de parler de l'engagement de certaines célébrités dans des causes internationales.

Il est également possible de travailler sur le tout début du film de Sheridan Au nom du père qui montre des émeutes en Irlande du Nord au début des années 70. Les premières images peuvent aider à se représenter les maisons typiques, les rues étroites, les jardins ou arrière-cours si familiers là-bas. En outre, le vocabulaire étudié précédemment peut être réactivé à cette occasion.

Possible written works:

- An analysis of the document on p. 150 in *Your Way Terminales LV2/STT*
- A journalist has just witnessed the events of 1972 and writes an article on them. He can be biased or neutral, pro Catholic or pro Protestant, personally involved or not... Different ideas can be developed.
- As a pupil, you make your own criticism of the film: you give your own impressions in light of what has been studied in class.

Travaux écrits envisageables :

- *Analyse du document p. 150 de Your Way Terminales LV2/STT*
- *Un journaliste est témoin de ce qui vient de se passer ce dimanche de 1972 et écrit un article sur cet événement. Il peut être neutre, engagé, pro catholiques ou protestants, impliqué personnellement, etc. Différentes idées pourraient être traitées.*
- *Vous venez de voir le film Bloody Sunday, faites votre propre critique : donnez vos propres impressions à la lumière de ce que vous avez étudié au préalable.*

Enlarging the study:

- Other aspects of Irish history can be studied such as the potato famine which led to massive Irish immigration. Song by Sinead O'Connor : 'Famine'. *Your Way Terminales LV2/STT* p. 139.
- The role of famous actors, singers or sportsmen who get involved in worthy causes. Are they all thoroughly involved or are their actions not somewhat beneficial to them?
- Ireland nowadays.

Elargissement :

- *D'autres aspects de l'histoire irlandaise peuvent être étudiés. En particulier, la famine due à la maladie de la pomme de terre qui déboucha sur une immigration massive des Irlandais vers les Etats Unis. En illustration, chanson de Sinead O'Connor : Famine. Your Way Terminales LV2/STT, p. 139.*
- *Le rôle des acteurs, chanteurs ou sportifs célèbres qui s'engagent dans des causes internationales. Leur engagement est-il toujours dénué de profit personnel ?*
- *L'Irlande de nos jours.*

BIBLIOGRAPHIE

More information on the film and on the events can be found in:

- *All English Vocabulaire* n°76.
- *All English Vocabulaire* n°67 (a short chronology is given).
- www.news.bbc.co.uk

More information on the Irish cinema can be found in:

- *All English Vocabulaire* n° Special Irlande (Expolangues, 2002).