



OLLSCOIL NA
GAILLIMHE
UNIVERSITY
OF GALWAY

Foghlaim & Forbairt
Ghairmiúil d'Aosaigh
Adult Learning &
Professional Development

International *Summer School*

Irish Studies

COURSE SYLLABUS



The contents of this booklet are for information purposes only and should not be regarded as the basis of a contract between a student and the University. The syllabus, fees or regulations may be amended at any time.

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SS115 Representing Ireland: Literature and Film

6 ECTS/3 US Semester Credits

COURSE OBJECTIVE

The story of how Ireland and the Irish have been represented is 'complicated', to say the least – in both how Ireland has been imagined in the cultural and political consciousness of Britain and America, and in the struggle for self-definition that has been so central to Irish nationalism and anti-colonial resistance. Culture has been the first, and most important, battle ground in the movement towards 'inventing' Ireland and establishing a nation. This course will examine fiction, poetry, drama and film to explore the ways in which Irish writers have commented on various representations of Ireland. The course begins with poems by W.B.

Yeats at the end of the nineteenth century and finishes with two films that were nominated for Academy Awards earlier this year. It is a broad survey course that links discussions of literature and film around themes like cultural nationalism, the representation of 'The West', the figure of the Irish peasant, the contrast between city and country, gender identity, and the shadows of violence. We will examine works from key twentieth and twenty-first century writers, including: W.B. Yeats, James Joyce, Frank O'Connor, Elizabeth Bowen, Seamus Heaney, Eavan Boland, Colum McCann and Claire Keegan. We will also view and discuss movies directed by American and Irish filmmakers.

COURSE TEXTS

1. James Joyce, *Dubliners*
2. Elizabeth Bowen, *The Last September*
3. Colum McCann, *Everything in This Country Must*
4. Claire Keegan, *Foster*

Additional material will be supplied as PDFs.

Films studied: *Man of Aran* (1934), *The Dead* (1987), *Michael Collins* (1996), *Maeve* (1981), *Belfast* (2021),

An Cailín Ciúin (2022) and *The Banshees of Inisherin* (2022)

Additional material will be available on Blackboard. Films will be available for viewing in the University Library or available for streaming. Films to be viewed will include *The Dead* (1987), *Michael Collins* (1996), *Maeve* (1981), *The Banshees of Inisherin* (2022) and *An Cailín Ciúin* (2022).

COURSE OUTLINE

Week 1 Cultural Nationalism – Imagining the Nation

W.B. Yeats and the Celtic Revival: poems and one-act play
James Joyce, *Dubliners*
Irish Cinema 1

Week 2 Fiction & the Free State

Frank O'Connor, Sean O'Faolain & Liam O'Flaherty (short stories)
Elizabeth Bowen, *The Last September* Irish Cinema 2

Week 3 Burdens of Cultural Nationalism

Contemporary Poetry I – Writing the Troubles: Montague, Heaney, Longley & Maho

Contemporary Poetry II – Gender & the Nation: Ní Chuilleanain, Boland & Ni Dhomhnaill

Irish Cinema 3

Essay Due

Week 4 Reassessments

Colum McCann, *Everything in this Country Must*

Claire Keegan, *Foster Irish*

Cinema 4 & 5

In-class Final Exam

REQUIREMENTS FOR CREDITS

1. Attendance and participation in all regularly scheduled lectures and seminars.
2. A 1500-word essay on a topic assigned by the Course Director in Representing Ireland: Literature and Film.
3. In-class final exam (open book).

SELECTED LIBRARY READING

Seamus Deane, *A Short History of Irish Literature*

Declan Kiberd, *Inventing Ireland*

David Cairns and Shaun Richards, *Writing Ireland*

Terence Brown, *Ireland: A Social and Cultural History, 1922-2002* (Harper Perennial)

G. J. Watson, *Irish Identity and the Literary Revival*

Lance Pettitt, *Screening Ireland*

Kevin Rockett, John Hill and Luke Gibbons, *Cinema and Ireland*

Martin McLoone, *Irish Film: The Emergence of a Contemporary Cinema*

COURSE PROFESSOR

Tim Keane, M.A., M.A., Ph.D

Tim Keane is a graduate of Loyola University Chicago, the University of St. Thomas (Minn.) and University of Galway. He teaches for the Centre for Irish Studies and the Department of English at University of Galway. His main research fields are nineteenth and early-twentieth century Irish literature, working-class literature and postcolonialism. He has published on radicalism and the culture of Irish nationalism.

SS116 The Archaeological Heritage of Ireland; From the First Settlers to Medieval Castles

6ECTS/3 Semester Credits

COURSE DESCRIPTION

Ireland's archaeological heritage is one of the richest in Western Europe. The development of prehistoric Irish societies can be seen in the megalithic tombs of the Neolithic, the wealth of bronze and gold in the succeeding Bronze Age, and in the great royal sites such as Tara and Navan, of the Celtic Iron Age. From the Early Christian Period, monastic ruins and high crosses survive at sites such as Clonmacnoise, while the finds from Dublin tell us of the Viking raids and settlement. The remains of later earth and timber fortifications and stone castles reveal the story of the Anglo-Norman invasion and subsequent power struggles.

This course charts the evidence for human societies in Ireland over ten millennia from the island's initial colonization by small groups of hunter-gatherers, through to the Medieval period. The archaeology of the entire island of Ireland will be covered with particular emphasis on the archaeology of the Burren, a remarkable upland area just south of Galway where archaeological remains of all periods are well preserved and visible.

University of Galway is ideally positioned amongst some of Ireland's most well-preserved archaeological landscapes and this course includes two field trips to the first to explore the prehistoric archaeology of Cong in Co. Mayo and the second to visit the medieval Franciscan abbey in Claregalway, Co. Galway.

COURSE OUTLINE

This course charts the evidence for human occupation in Ireland over ten millennia from the island's initial colonization by small groups of hunter-gatherers through to the Medieval period. The course addresses key themes such as 'Megalithic Tombs and the Age of the Ancestors,' 'The Age of Metal,' 'Iron Age Royal Sites,' 'The Arrival of Christianity,' 'The Vikings in Ireland,' etc. The archaeology of the entire island of Ireland will be covered. The course includes two field trips, the first to explore the prehistoric archaeology of Cong in Co. Mayo and the second to visit the medieval Franciscan abbey in Claregalway, Co. Galway.

Week 1 Archaeology: Introductory Class.

Understanding Material Culture. Lab Seminar – hands-on examination of artefacts, some of the basic building blocks of archaeological interpretations.

The First Colonists and the First Farmers. The Mesolithic period, c. 7000 - 4000 BC: hunter-gatherers in a forested landscape. The Neolithic period c. 3800 – 2500/2400 BC: a new way of life, the first farmers.

Week 2 Megalithic Tombs and the Age of the Ancestors. Understanding the stone temples of the early farmers.

The Age of Metal. The Chalcolithic period c. 2500/2400 – 2000 BC. The introduction of metal to Ireland is accompanied by profound social changes.

Field Seminar: The prehistoric archaeology of Cong in Co. Mayo.

Roughan Hill and its wedge tombs. Monuments, landscape and identity around 2000 BC. Anthropology and archaeology combine to try and explain this enigmatic group of monuments.

Week 3 Status and burial in the Early Bronze Age c. 2000 – 1500 BC. Early indications of individual status including the interesting case of ‘Tara boy.’

Gold, Power and War. Chiefdoms in the later Bronze Age, c. 1500 - 600 BC.

Hierarchical chiefdoms emerge with power and wealth concentrated in the hands of a minority elite. Lecture includes the spectacular cliff-edge fort of Dún Aonghasa on the island of Inishmore which students will visit one weekend.

Field Seminar: The medieval Franciscan abbey in Claregalway, Co. Galway

Iron Age Royal Sites. Ritual, mythology and kingship come together on these long-lived sites.

Week 4 The Arrival of Christianity. The introduction of Christianity to Ireland and early monastic sites in Ireland, c. 400 AD - late 12th c. AD.

Early Medieval Settlement. The pattern of secular settlement across the landscape, c. 400 AD - late 12th c. AD (ringforts, crannogs, etc.)

Church, Pilgrimage and Art. Sites on the Aran Islands (which students visit one weekend) and sites on the Burren reveal aspects of Medieval craftsmanship and devotion.

The Vikings in Ireland. The impact of the Vikings on Ireland. Were they just brutal pillagers or is there more to the Viking legacy?

Castles in Ireland. The development of castles in Ireland from the Anglo-Norman invasion through late tower houses (which are still standing in Galway’s city centre).

Course summary.

COURSE TEXTS

Essential Reading

Jones, C. 2004 *The Burren and the Aran Islands - Exploring the Archaeology*. Cork: The Collins Press (a facsimile copy will be available for a budget price from university copy shop).

Reading Pack – additional essential readings will be provided as PDFs on Blackboard (free).

REQUIREMENTS FOR CREDITS

1. Attendance and participation at all the scheduled lectures **and** field seminars.
2. One essay of 1,500 words minimum on subject assigned by the course tutor.
3. Written examination of the material covered in the scheduled lectures **and** field seminars.

COURSE PROFESSOR

Mags Mannion Ph.D. (Director)

Dr Mags Mannion holds a doctorate in archaeology from the National University of Ireland, Galway where she currently lectures with the School of Geography, Archaeology and Irish Studies. Her research interests include the archaeology, art and artisans of the prehistoric, Early Christian and Viking periods in Ireland. Dr Mannion has presented her research at both national and international conferences and has published a number of papers on her research and published a book *Glass*

beads from Early Medieval Ireland: Classification, Dating, Social performance. Mags also co-edited the conference proceedings volume from the seventh international conference on Insular art held at NUI Galway, Islands in a Global Context. Proceedings of the 7th International Conference on Insular Art, held at the National University of Ireland, Galway, 16-20 July 2014. She regularly participates in Irish heritage events presenting demonstrations and workshops on medieval bead making, body ornament and symbolism and performance.

SS117 Irish History: Conflict, Identity and the Shaping of Modern Ireland

6 ECTS/3 US Semester Credits

COURSE OBJECTIVE

This course offers a survey of Irish history. The initial lecture will set the stage by considering some aspects of the early and medieval periods, but the principal focus will be on the modern centuries, beginning with the Tudor conquest of Ireland. By charting the history of Anglo-Irish relations through major political and military conflicts in the seventeenth and eighteenth centuries, special attention will be given to the British attempt to assimilate Ireland under the Act of Union from 1801. We will examine the mass political and social campaigns that emerged in the nineteenth century and the rise of the modern ideologies of Irish unionism and nationalism, including the influential Irish American dimension of the latter which took shape in the decades after the Great Famine (1845-50). Ultimately the course will examine the undoing of the Union between Britain and Ireland in 1921, the nature of the partition agreement which underpinned the constitutional settlement at that time, and how sustained violent conflict in Northern Ireland from the late 1960s forced politicians and political leaders in these islands and beyond to revisit the 'Irish Question'. The approach taken in this module is thematic. Classes will consist of a mixture of lectures and discussions; and to facilitate a closer treatment of one of the central themes of the course, a class debate will take place, midterm, in one of the historic buildings in Galway. Choice readings and links to two award-winning documentaries will be made available on the course Blackboard site during term.

COURSE OUTLINE

- Week 1** **Induction period: setting the early modern background**
The end of Gaelic Ireland: the completion of the English conquest in the 1500s
Making Ireland British: plantation and social engineering
- Week 2** **The seventeenth and eighteenth centuries**
From the Cromwellian conquest to the Wars of the Three Kingdoms
The Protestant nation, the Catholic Question and the Act of Union
- Week 3** **Nineteenth-century modernisation**
Class debate, *King's Head*, Galway: conquest and 'war crime'
The Great Famine (1845-50): accelerant of change
Changing the Irish question: Ireland, America and Empire
- Week 4** **The twentieth century**
Easter 1916: 'a terrible beauty is born'
The independent Irish state
Northern Ireland, 1921-68
Conflict and conciliation
The Northern Ireland conflict
The 'peace process': an end to Irish history?

History Course: Core Texts

Sean Duffy, *The Concise History of Ireland* (Dublin, 2005). This should be purchased in advance. Readings tailored to the course will also be uploaded onto Blackboard during the term of the Summer School.

Additional Recommended Reading

T.W. Moody & F.X. Martin, *The Course of Irish History* (Dublin, 2005, though any earlier edition is recommended)

T.W. Moody & F.X. Martin (eds.), *A New History of Ireland, vol. III: Early modern Ireland, 1534-1691* (Oxford, 1976)

Nicholas Canny, *Making Ireland British, 1580-1650* (Oxford, 2003)

Paidraig Lenihan, *Consolidating Conquest: Ireland, 1603-1727* (Essex, 2008)

T.W. Moody & W. E. Vaughan (eds.), *A New History of Ireland, vol. IV: Eighteenth-century Ireland, 1691-1800* (Oxford, 1986, 1999)

Gearóid Ó Tuathaigh, *Ireland before the famine, 1798-1848* (Dublin,

1990) J.J. Lee, *The Modernisation of Irish society, 1848-1918* (Dublin,

1973, 1989) *The Cambridge History of Ireland, vols. I-IV*, (Cambridge, 2018).

On-line Viewing

The following is a link to a television history of Ireland, *The Story of Ireland* (series 1-5), jointly produced by the BBC and the Irish national broadcaster, RTÉ. The programme takes a thematic approach to the course of Irish history and provides a useful screen introduction to accompany this module. <https://www.youtube.com/watch?v=Jb11KxSGQpk>

REQUIREMENTS FOR CREDITS

Attendance at lectures and participation in seminars.

One mid-term essay - 1,500 words

One final essay – 1,500 words

COURSE PROFESSOR

Tomás Finn, M.A., Ph.D

Tomás Finn holds his doctorate in History from the National University of Ireland. He lectures in the Department of History at University of Galway. His research interests include modern Irish and British history and politics, the role of intellectuals, public policy, Church-state relations and Northern Ireland. He is author of *Tuairim, intellectual debate and policy formulation: Rethinking Ireland: Rethinking Ireland, 1954-75*, (Manchester, 2012).

SS118 INTRODUCTION TO ART IN IRELAND

6 ECTS/3 US Semester Credits

COURSE OBJECTIVE

Ireland has a rich and vibrant artistic heritage, extending back to c. 3500 BC; this course traces the development of Irish art beginning with decorated megaliths and the exquisite corpus of Irish Bronze Age gold work, before turning its attention to the introduction of Celtic or La Tène art styles into Ireland around the 4th century BC. Following the Roman conquest of western Europe, the Classical roots of La Tène art re-emerge as a dominant element in Irish art of the first few centuries AD and continue, as a core element in the motif-book of early Christian art, in to the 7th and 8th century. Dominated by fantastical animals, Germanic art of Dark Age Europe was also incorporated into Insular art styles. An appreciation of style, symbolism and iconography in Early Christian art is integral to this module and treated in relation to the sublime artistic achievements of the 'Golden Age' of Irish art such as illuminated manuscripts, ecclesiastical metalwork such as the Ardagh Chalice and Irish high crosses. In addition to its aesthetic appeal, in revealing cross-cultural influences and the more arcane concerns of its audience, early Irish art provides a unique window on the past that can be explored through iconographical analysis.

This course includes a workshop, a guided Field Trip to the National Museum and the Book of Kells Exhibit in Dublin. This is an integral part of the course where students will have the opportunity to view the objects they will be studying 'in the flesh' as well as a range of comparanda.

LEARNING OUTCOMES

1. In-depth knowledge of Irish art from the prehistoric period to the 'Golden Age' of the 8th century AD
2. Understanding of the broader European context of Irish art during this period
3. Understanding of the role of symbolism and iconography in Irish art of the period through case studies

COURSE OUTLINE

Week 1 Decoding early Irish art; an introduction to iconographical analysis

Passage grave art: The earliest art from Ireland

FIELD SEMINAR: NATIONAL MUSEUM (Guided tour of exhibits relevant to the course) & BOOK OF KELLS EXHIBITION

Week 2 Bronze Age goldwork

La Tène art: The earliest art of the Celts

The art of pagan, Celtic Ireland

The Iron Age to Early Christian transition

Week 3 Understanding Early Christian art

Week 4 The symbolism of the Ballinderry Brooch – a case study

Early Irish ecclesiastical art: monks, pilgrimage and continental influences
Introduction to Germanic and Byzantine art

Case studies from the 'Golden Age' of Irish Art – the Tara Brooch and the Ardagh Chalice

‘The Work of Angels’: illuminated manuscripts
Irish High Crosses – origins, influences and iconography

COURSE TEXTS

Essential Reading

A course Reading Pack, containing both short articles, book chapters and e-books, will be provided in pdf format on Blackboard.

Additional Recommended Reading

- Bourke C. 1995. From the Isles of the North: Early Medieval Art in Ireland and Britain: Proceedings of the Third International Conference on Insular Art held in the Ulster Museum, Belfast, 7-11 April 1994. HMSO Belfast.
- Cahill, M. 1983. Irish Prehistoric Goldworking. In M. Ryan (ed.), *Treasures of Ireland. Irish Art 300BC – 1500 AD*, 18-23. Dublin.
- Gavin, F. (2013) 'Insular Military Style Silver Pins in Late Iron Age Ireland', in F. Hunter and K. Painter (eds), *Late Roman Silver Within and Beyond the Frontier: the Traprain Treasure in Context*. Edinburgh: Society of Antiquaries of Scotland, 415-426.
- Hawkes, J. (ed.) 2013, *Making Histories: Proceedings of the Sixth International Conference on Insular Art*, Stamford: Paul Watkins.
- Henderson, G. 1987. *From Durrow to Kells: The Insular Gospel-books 650-800*. London.
- Hourihane C. 2001. *From Ireland Coming: Irish art from the early Christian to the late Gothic period and its European context*. Princeton.
- Jones, C. 2007. *Temples of Stone: Exploring the Megalithic Tombs of Ireland*. Dublin
- Megaw, R and Megaw, V. 1989. *Celtic Art. From its beginnings to the book of Kells*. London.
- Moss, R. 2007. *Making and Meaning: Proceedings of the Fifth International Conference on Insular Art held in Trinity College Dublin 25-28 August 2005*, 167-184. Four Courts Press, Dublin.
- Newman, C., Gavin, F. and Mannion, M. (eds) 2017. *Islands in a Global Context. Proceedings of the Seventh International Art Conference, held in the National University of Ireland, Galway, 16-20th July, 2014*, Dublin: Fourcourts Press.
- Spearman R.M. and Higgitt J. 1993. *The Age of Migrating Ideas: Early Medieval Art in Northern Britain and Ireland: Proceedings of the Second International Conference on Insular Art, Scotland 1991*. Edinburgh.
- Stout, G. 2002. *Newgrange and the Bend of the Boyne*. Cork.
- Wallace, P.F. and Ó Floinn, R. (eds.) 2002. *Treasures of the National Museum of Ireland*. Dublin.
- Youngs, S. (ed.) *The Work of Angels, Masterpieces of Celtic Metalwork, 6th-9th centuries AD*. London

REQUIREMENTS FOR CREDITS

1. Attendance and participation at all the scheduled lectures **and** seminars.
2. One essay of 1,500 words minimum on subject assigned by the course tutor.
3. Slide test and MCQ examination of the material covered in the scheduled lectures **and** seminars.

COURSE PROFESSOR

Dr Mags Mannion

Dr Mags Mannion holds a doctorate in archaeology from the National University of Ireland, Galway where she currently lectures with the Department of Geography and Archaeology. Her research interests include the art and artisans of the Iron Age and Early Christian and Viking periods in Ireland. Dr Mannion has presented her research at both national and international conferences and has published a number of papers on her research and published a book *Glass beads from Early Medieval Ireland: Classification, Dating, Social performance*. Mags also co-edited the conference proceedings volume from the seventh international conference on insular art held at NUI Galway, *Islands in a Global Context. Proceedings of the 7th International Conference on Insular Art*, held at the National University of Ireland, Galway, 16-20 July 2014. She regularly participates in Irish heritage events presenting demonstrations and workshops on medieval bead making, body ornament and symbolism and performance.

SS119 Creative Writing: Poetry, Fiction, & Memoir

6 ECTS/ 3 US Semester Credits

COURSE DESCRIPTION

This course, given by an established writer, is a workshop in the writing of poetry, fiction, and memoirs. Students choose the genre they wish to emphasise, engaging in experimentation, writing and rewriting under the supervision of the director. Students will be given writing prompts at every workshop. The workshops involve reviewing, analysing and editing work in an atmosphere of constructive criticism and mutual support. Module participants will take part in a number of literary events around Galway City, under the supervision of the course director.

COURSE OBJECTIVE

Through various reading and writing exercises, this course will explore several aspects of poetry, fiction, and memoir writing from first steps to final polish. The course Director will use tried and tested techniques to get participants writing. He will also work with them on polishing their writing and bringing poems and stories to completion. Students' work will be read and discussed in class and the entire class will be expected to engage in constructive criticism of and mutual support for each other's poems and stories. Participants will also attend literary events in Galway City, for which they will receive credit. Feedback will be given by the course director on an ongoing basis and with the final grade. The final portfolio of each student's writing will be graded on its execution of craft and on the progress s/he has made as a writer during this course.

COURSE OUTLINE Week 1

How do we begin a work of fiction or nonfiction? How do we use autobiography in our writing? How do we characterise ourselves in nonfiction? The course Director will provide participants with accessible prompts to get them writing.

Week 2

How do we avoid cliché in our writing? How do we "make it new", and in particular present emotions genuinely? The course Director will provide participants with accessible writing exercises to help them make new metaphors and similes from the world around us.

Week 3

How do we write strong dialogue that sings on the page? What are the mechanics of placing it on the page? The course director will give participants writing exercises to practice this craft.

Week 4

How do we know when a poem or story is finished? Editing is the making, or breaking, of every writer. Also, how do we structure poems? What is the right way to end them? The course Director will workshop participants' writing with them.

COURSE TEXTS

All texts will be provided in class except for E.M. Reapy's novel *Red Dirt*.

Short Story

"Ralph the Duck," by Frederick Busch

Personal Essay

"Shooting the Cat," by Tony Earley

"Owl," by Tyler Keevil

Novels

Red Dirt, by E.M Reapy

Poetry

Song of Songs 2.0 – New & Selected Poems, by Kevin Higgins

Staying Alive – Real Poems for Unreal Times, edited by Neil Astley

Identity Parade – New British & Irish Poets, edited by Roddie Lumsden

Requirements for Credits

1. Attendance and participation at all the scheduled talks, workshops and readings.
2. Completion of a small collection of poems or a finished piece of fiction or memoir of roughly 5000 words.

COURSE PROFESSOR**Dr Ryan Dennis**

Ryan Dennis is a Fulbright alumnus and PhD in creative writing, and has taught writing at the University of Education, Schwäbisch Gmünd, the University of Galway and Maynooth University. Ryan is the author of the novel *The Beasts They Turned Away*, published by époque press in March 2021. *The Irish Times* described the novel as "a demanding debut, dense and dark, but ultimately rewarding in its strange beauty." His work has appeared in various literary journals and he is a syndicated columnist for agricultural print periodicals in four countries and two languages. In addition to exploring the dynamics of rural life in literature, Ryan also seeks to serve those communities more directly. In 2020 he founded [The Milk House](#), an initiative to showcase the work of those writing on rural subjects in order to help them find greater audiences. He has been featured in numerous rural publications and programmes, such as *The Irish Farmers Journal* and RTE's *Countrywide*, addressing agricultural policy concerns. In 2021-2022 Ryan was selected as a Writer-in-Residence at Maynooth University. As part of the residency, he created and edited *Voices from the Land*, a collection of short stories, essays and poems by Irish farmers.

SS120 Gaelic Literature and Culture: From Cú Chulainn to the Cultural Revival and Beyond

6 ECTS/3 US Semester Credits

COURSE OBJECTIVE

Gaelic literature is the oldest vernacular literature in Western Europe; the first three lectures in this module will introduce the student to early Gaelic literature and give insights into the culture(s) and society which created it. Students will read and interpret a selection of texts in translation, including tales of the hero Cú Chulainn and the Ulster Cycle, and wonder tales of the Otherworld, providing an opportunity for students to engage critically with this unique corpus of literature which was composed and further augmented over the course of a millennium. Tracing the vicissitudes of the Irish language and its culture from the seventeenth century onwards, the remaining lectures of this module will explore the emergence and development of modern Gaelic literature from the period of the Cultural Revival in the late-nineteenth century and examine recorded Irish folklore and the oral storytelling tradition in the twentieth century. Through reading selections of Gaelic prose and poetry in translation, students gain insights into the rapid changes within Gaelic culture from the nineteenth century as represented in folklore and literature. While demonstrating an intimate awareness of formal and thematic developments in a broad range of world literatures, contemporary Gaelic prose and poetry engages closely with earlier sources within the Gaelic literary, oral and cultural traditions. The course develops students' understanding of the dynamic interplay between the traditional and the contemporary within Gaelic literature.

A knowledge of the Irish language is not a prerequisite for the course; all classes are through English. Introductory classes in the Irish language will be provided to interested students.

COURSE OUTLINE

1. The beginnings of literacy in Ireland: An introduction to the sources and methods of interpretation of Old- and Middle-Irish literature.
2. Tales of the Ulaid (Táin Bó Cúailnge)
3. Tales of the Monastery (Early Irish Poetry)
4. Tales of the Otherworld (Echtrae agus Imrama)
5. The Gaelic Literary Revival: Patrick Pearse and Pádraic Ó Conaire
6. Reading the Islands: The Islandman by Tomás Ó Criomhthain
7. Folklore, fairies, and food: The Schools' Collection and dúchas.ie
8. Mermaids and mental health? Nuala Ní Dhomhnaill's 'Na Murúcha a Thriomaigh'

GENERAL BIBLIOGRAPHY: Part I

There are no required textbooks to purchase for this course. All core readings will be accessible via the electronic Reading List or alternatively on Canvas.

Basic Texts

Gantz, J., 1981. *Early Irish Myths and Sagas*. Middlesex: Penguin Books.
Dillon, M., 1994. *Early Irish Literature*. Dublin: Four Courts Press.

Murphy, G. and Ó Cathasaigh, T., 1998. *Early Irish lyrics: eighth to twelfth century*. Dublin: Four Courts Press.

Ronan, P., 2021. *A short Introduction to Medieval Irish literature*. Hagen: Curach Bhán Publications.

Further Reading

Caerwyn Williams, J.E. & Ford, P., 1992. *The Irish Literary Tradition*. Cardiff: University of Wales Press.

Cross, T.P., 1952. *Motif-Index of Early Irish Literature*. New York: Kraus Reprint.

Edel, D., 2015. *Inside the Táin: Exploring Cú Chulainn, Fergus, Ailill, and Medb*. Berlin: Curach Bhán Publications.

Hollo, K., 2011. 'Allegoresis and Literary Creativity in Eighth-Century Ireland: The Case of Echtrae Chonnlaí', *CSANA Yearbook*, 8-9.

Koch, J.T. and Carey, J., 2003. *The Celtic heroic age: literary sources for ancient Celtic Europe & early Ireland & Wales*. 4th ed. Aberystwyth: Celtic Studies Publications.

Koch, J.T., 2006. *Celtic culture: a historical encyclopedia*. Santa Barbara, California: ABC-CLIO.

Mac Cana, P., 1980. *The learned tales of medieval Ireland*. Dublin: Dublin Institute for Advanced Studies.

Mallory, J.P., 1992. *Aspects of the Táin*, Belfast: December Publications.

Ó Corráin, D., 1989. 'Early Irish hermit poetry?' in *Sages, Saints and Storytellers*. (eds.) D. Ó Corráin, L. Breathnach, K. McCone, 251-67.

Ó Cróinín, D., 2017. *Early medieval Ireland, 400-1200*. Second edition. New York: Routledge.

O'Neill, T. (2014) *The Irish hand: scribes and their manuscripts from the earliest times*. Cork, Ireland: Cork University Press.

Wooding, J., 2000. *The Otherworld Voyage in Early Irish Literature: An Anthology of Criticism*. Dublin: Four Courts Press.

Electronic Resources

<https://celt.ucc.ie/>

<https://codecs.vanhamel.nl/Home>

<https://www.isos.dias.ie/>

GENERAL BIBLIOGRAPHY: Part II

Basic Texts

Ó Conaire, P., 1986. *The Finest Stories of Pádraic Ó Conaire*. Dublin: Poolbeg.

Ní Dhomhnaill, N., [trans Muldoon, P.] 2007. *The Fifty Minute Mermaid*. Oldcastle, Co. Meath: Gallery Press.

Sowby, D. and Bannister, G., 2012. *The Islander*. Dublin: Gill Books.

Further Reading

Ó Giolláin, D., 2000. *Locating Irish folklore: Tradition, Modernity, Identity*. Cork: Cork University Press.

O'Leary, P., 1994. *The Prose Literature of the Gaelic Revival 1881-1921*. Pennsylvania: The Pennsylvania State University Press.

O'Leary, P., 2004. *Gaelic Prose in the Irish Free State 1922-1939*. Dublin: University College Dublin Press.

Lucchitti, I. M., 2009. *The Islandman: The Hidden Life of Tomas O'Crohan*. Bern, Switzerland: Peter Lang AG.

Ní Dhomhnaill, N., 2005. *Selected Essays*. ed. Frawley, Oona. Dublin: New Island Books.

Electronic Resources

'An Deargdaol' [The Dearg-Daol \(ucc.ie\)](http://ucc.ie)

'Nora Mharcuis Bhig' [Nóra Mharcuis Bhig | Nora, daughter of Marcus Beag | Aistriú](http://nora.mharcuisbhig.com)

[The Schools' Collection | dúchas.ie \(dúchas.ie\)](http://dúchas.ie)

REQUIREMENTS FOR CREDITS

1. Attendance at all lectures and participation in seminars.
2. One essay of 1,500 words on a subject of your choice, subject to the agreement of the Course Professor. Those seeking graduate credit must write a 3,000-word paper.
3. Group project using archival material from dúchas.ie. The Course Professor will assign each group (3-4 students) a folklore theme (i.e., Irish food culture, fairy abductions, etc.) and instruct students to explore dúchas.ie to discover what tropes or stories arise regarding their assigned folklore theme. Groups will be asked to submit an 800-word short essay on their research findings.

COURSE PROFESSORS

Liam Ó hAisibéil, BA, MA, Ph.D. (Director)

Liam Ó hAisibéil is an Assistant Professor in Irish at University of Galway and graduated with a Ph.D. in Irish from that institution in 2013. He has taught at the University of Limerick, at St. Angela's College, Sligo, and at Saint Mary's University in Halifax, Canada, and has spent periods of research at various institutions including University College Cork, Cambridge University in England, and most recently, at the University of Glasgow, Scotland. His research and teaching interests include onomastics (particularly placenames and personal names) and medieval Irish literature, history, and culture.

Laoighseach Ní Choistealbha, BA, MA (Course Professor)

Laoighseach Ní Choistealbha is a PhD candidate in Roinn na Gaeilge and in the Centre for Irish Studies at University of Galway. Her doctoral research was funded by the Hardiman Scholarship in 2021, before she was awarded funding from the Irish Research Council in 2022. Her PhD focuses on modern Irish-language poetry and Ecocriticism, and explores how poets interact with animals, plants, fungi, etc., in their work. Prior to her doctoral studies, Laoighseach worked as the Irish Research Council Laureate Scholar on the *Republic of Conscience: Human Rights and Modern Irish Poetry* project, under the leadership of Professor Ríona Ní Fhrighil.

SS121 Irish Society: Stasis and Change in the Ambiguous Republic

6 ECTS/3 US Semester Credits

COURSE OBJECTIVES

Irish Society underwent profound and relatively rapid social changes during the 20th century. In this course, we will be using a sociological lens, and the sociological imagination, to examine some of these changes, and their results. As we will see, even planned socio-economic change can have far-reaching unplanned social consequences. The two underlying questions that we will attempt to answer as we move through the course topics are: How has Irish society been changed by the economic transformation that was initiated in the 1950s and What are the main forces shaping Irish society today.

LEARNING OUTCOMES

On completion of this course, students will be able to provide a critical analysis of social, economic and political changes that have taken place in contemporary Irish society. They will have an understanding of the way basic institutions operate within the society; and major social problems facing Irish society today.

REQUIRED READINGS

The basic texts for this course will be Share, Corcoran & Conway (2012) A Sociology of Ireland (4th ed if possible), Gill and Macmillan and O'Sullivan, Sara (ed.) 2007. Contemporary Ireland: A Sociological Map, UCD. You will receive detailed reading suggestions for each lecture directly. Listed below are considered the core or required readings for each lecture. Lecture notes will be on Blackboard.

Course Outline

Week 1 L1: Introduction to Irish Society course

Topic 1: Changing Economy – Changing Society

L2: Social and Economic Change in Ireland

Required Readings: Inglis, Tom. 2008. Global Ireland: Same Difference. London: Routledge

(chapter 1); Wickham, J. "The end of the European Social Model"

www.tcd.ie/ERC/observatorydownloads/Social%20Model.pdf

L3: Economy, Work and Development

Required Reading: Share et.al Ch. 3 "The dynamics of Irish development"; O'Sullivan Ch.13 "Globalization, the State and Ireland's Miracle Economy"

Week 2: Topic 2: Changing Social Institutions

L4: The Changing Church in Contemporary Ireland

Required Readings: Share et. al. Ch. 13 "Religion"; O'Sullivan Ch.4 "Individualism and Secularization in Ireland".

L5: The Changing Irish Family **Required Readings:** Share et.al Ch.8 "Gender, Sexuality and the Family" and; and O'Sullivan Ch.

5 Family.”

L6: Education and Schooling in Ireland

Required Readings: Share et. al. Ch.7 “Education”, O’ Sullivan (eds) Ch.6.

Week 3 L7: Irish Women and Social Change

Readings: Share et. al. Ch.9 “Gender, Sexuality and the Family”; O’Sullivan Ch. 15

“Gender and the Workplace”, CSO (2011) ‘Men and Women in Ireland **L8:** The Media in Irish Society

Required Readings: Share et.al. Ch. 14 “Media”; O’Sullivan Ch.8 “Modern media, Modern Ireland, Same Old Story.”

L9: Sport in Irish Society

Required Readings: O’Sullivan Ch. 9; Dolan & Connolly (2009) ‘The Civilizing of Hurling in Ireland’ (Blackboard).

S1: Seminar: Discussion of “Global as Local” Ch. 1 in Global Ireland by Tom Inglis And J.Wickham “The end of the European Social Model?”

L10: Power in Irish Society Share et.al, Ch 5; O’Sullivan Ch 11.

Week 4 Topic 3: Problems and Processes in Contemporary Irish Society

L11: Education, Poverty and Class Inequality in Ireland

Required Readings: Share et. al. Ch.7 “Education”, pp.171-177; Gray & O’Carroll (2012) ‘Education and Class-formation in 20th Century Ireland: A Retrospective Qualitative Longitudinal

Analysis’ (Blackboard); O’Sullivan Ch. 17 Social Class

L.12: Immigration and Racism in Irish Society

Required Readings: Share et. al. Ch. 11; Fanning, Bryan. 2012 (2nd ed) Racism and Social Change in the Republic of Ireland, Ch2 ‘Racism in Ireland’.

L13: Crime in Irish Society **Required Readings:** Share et. al. Ch. 10 “Crime and Deviance”; O’Sullivan Ch. 7 “Crime, policing and social control”

Crime statistics are available in CSO quarterly reports at www.cso.ie Publications on crime in Ireland are often made available on the Irish crime council’s website.

www.irlgov.ie/crimecouncil

L14: Culture and Change

Required Reading: Cunningham & McDonagh (Eds) Ch. 29 ‘More undertones than the Clash:

Popular music in Galway 1960-2000, Hannon, J (2020) Hardiman and After: Galway Culture and Society 1820-2020

S2: Seminar: The Ambiguity of Social Change

REQUIREMENTS FOR CREDITS

1. Attendance at lectures and participation in seminars.
2. One essay of 1500 words on a topic of your choice from the course syllabus. Worth 60% of your final mark.
3. One written examinations of material covered in the course. Worth 40% of your final mark.

COURSE PROFESSOR**Jonathan Hannon MA**

Jonathan holds a Master's degree in History and is presently completing his Doctoral studies with the School of Political Science and Sociology at University of Galway. He is a part-time teacher at University of Galway. His doctoral research investigates the relationality of Art, Aesthetics, Planning and Radical Political movements in Barcelona. His primary research interests include intellectual history, histories of the AvantGarde, Policy/Planning and the role of ideas and art in social change. Jonathan is a board member and archivist of the Galway Archaeological and Historical Society as well as an active member of a wide range of local civil society groups.

SS122 Negotiating Identity in Irish Traditional Music and Dance

6 ECTS/ 3 US Semester Credits

COURSE OBJECTIVE

This module will examine current and historical performance and transmission of Irish traditional dance, instrumental music and song, with specific reference to the traditions of the West of Ireland. Utilizing anthropological and cultural history frameworks, students will explore the place of traditional performance arts in Irish culture, and the central roles these traditions play in formation of local, national and transnational identities.

Core elements include an examination of music in the post-famine period in Ireland; music among the Diaspora; the development of Irish dance practices; revivals of dance and music; *sean-nós* song; style and the uilleann piping tradition. Conceptual issues of authenticity and tradition will underscore much of the discussions and central questions such as what constitutes traditional performance and the transformative potential of dance and music will be explored and exemplified through a variety of performance platforms. Students will also have the opportunity to meet with performers and take sean-nós song and dance workshops, in addition to having an instrumental traditional music showcase as part of the programme.

COURSE OUTLINE:

Week 1	Introduction to Irish music and dance
Week 2	Identity and definition
Week 3	Tune types, instruments and contexts
Week 4	Uilleann piping
	Sean-nós song and style
	Irish dance
	Emigration and music
	Traditional arts in the post-Famine period
	Development of ensemble
	Performing identities
	Revivals of Irish music and dance 1960
	Festival and festivity
	Seán Ó Riada
	Contemporary practice in music, song and dance

Selected readings (all readings are available through Blackboard, the on-line learning platform)

R.I. Best, "The Feis Ceoil", *Leacbar na hÉireann*, 1(1908):154-56.

Breandán Breathnach, *Folk Music and Dances of Ireland*. Cork: Mercier (1993) [1971].

Philip Bohlman, *The Study of Folk Music in the Modern World*. Bloomington: Indiana University Press (1988).

Helen Brennan, *The Story of Irish Dance*. Dingle: Brandon Press (1998).

Chris Curtin, Riana O'Dwyer and Gearóid Ó Tuathaigh, *Irish Studies: A General Introduction*. Dublin: Gill and Macmillan (1988). Pj Curtis, *Notes from the Heart*. Dublin: Torc Press (1994).

Rachel Fleming, "Resisting cultural standardization: Comhaltas Ceoltóirí Éireann and the revitalization of traditional Irish music", *Journal of Folklore Research*, Vol.14, No.2/3 (2004) 227-257.

Mary Friel, *Dancing as Social Pastime in the South-East of Ireland, 1800-1897*. Dublin: Four Courts Press (2004).

Susan Gedutis, *See You at The Hall: Boston's Golden Era of Irish Music and Dance*. NH: Northeastern University Press.

Henry Glassie, *Passing the Time at Ballymenone*. Bloomington: Indiana University Press (1995).

Reg Hall, *The Social Organisation of Music-making: The Irish in London After the War*. Cork: Traditional Music Archive (1995).

Colin Harper and Trevor Hodget, *Irish Folk, Trad and Blues—A Secret History*. London: Cherry Red Books (2005).

Harry Hughes, "The Willie Clancy Summer School—Retrospectives", *Dal gCais*, 11(1993): 6-9.

Adam Kaul, "The limits of commodification in traditional Irish music sessions." *Journal of the Royal Anthropological Institute* 13:709-719.

Louis Marcus, "Seán Ó Riada and the Ireland of the Sixties" in *The Achievement of Seán Ó Riada*, edited by Harris and Freyer. USA: Dufour Editions (1981).

Pat Mitchell and Jackie Small, *The Piping of Patsy Touhey*. Dublin: Na Piobairí Uilleann (1986). Mick Moloney, *Far From the Shamrock Shore*. Cork: Collins Press (2002).

Diane Negra, "Consuming Ireland: Lucky charms, cereal, Irish Spring Soap and 1-800 Shamrock", *Cultural Studies*, 15 vol.1 (2001):76-97.

Tomás Ó Canainn, *Traditional Music in Ireland*. Cork: Ossian (1978).

What is Irish Traditional Music? Dublin: Irish Traditional Music Archive (1989).

Nuala O'Connor, *Bringing It All Back Home*. London: BBC Books (1991).

Barbara O'Connor, "Safe Sets: Women, Dance and Communitas," in *Dance in the City*. NY: St. Martin's Press (1997).

Diarmuid Ó Giolláin, *Locating Irish Folklore*. Cork: Cork University Press (2000).

Gearóid Ó hAllmhuráin, *A Pocket History of Irish Traditional Music*. Dublin: O'Brien Press (1998).

Francis O'Neill, *Irish Minstrels and Musicians*. Dublin: Mercier Press (1987) [1913].

Seán Ó Súilleabháin, *Irish Wake Amusements*. Cork: Mercier Press (1967).

Fintan O'Toole, *The Ex-Isle of Erin*. Dublin: New Island (1996).

Bernadette Quinn, "Changing festival places: insights from Galway", *Social and Cultural Geography*, Vol.6, No. 2 (2005): 237-252.

Martin Stokes (ed.), *Ethnicity Identity and Music: The Musical Construction of Place*. USA: Berg (1994).

REQUIREMENTS FOR CREDITS

1. Attendance at lectures, workshops/performances and participation in seminars.
2. One mid-term written examination.
3. One essay of 1,500 words assigned by instructor.

COURSE PROFESSOR**Malachy Egan, BA, MPhil, PhD.**

Malachy holds a B.A. in History and Geography from NUI Galway, an M.Phil in Modern Irish History from Trinity College Dublin, and a PhD from the Centre for Irish Studies, NUI Galway. He has previously taught at the International Summer School, as well as teaching as part of the BA, MA, and Irish Life and Culture programmes. Malachy's teaching and research interests centre on Irish music and identity; cultural revivalism; the social history of twentieth century Ireland; and social geography.

SS1153 Economic Policy in Ireland

6 ECTS/ 3 US Semester Credits

COURSE OBJECTIVE

This course is designed to provide students with the analytical and historical foundation for studying contemporary public policy issues in Ireland. It begins with a brief overview of how the Irish economy has evolved in the past 25 years and identifies and outlines a series of key public policy issues in areas such as health, housing, the environment, and social protection. It proceeds to develop an economics framework for analysing these issues which covers the concepts of efficiency, equity, market failure, welfare state, and cost benefit analysis. This framework is then applied to the various public policy issues identified earlier in the course. The course will include a field trip to Dublin to meet key policy-makers and analysts.

LEARNING OUTCOMES

On completion of the module the student should be able to:

- Outline how the Irish economy has evolved over the past 25 years with particular attention to key public policy objectives
- Describe the main mechanisms of resource allocation in modern societies
- Define the main social objectives for the allocation of societal resources
- Apply the theoretical framework of market failure and cost-benefit analysis to examine the role of public policy in the Irish economy
- Describe the role, objective and impact of the welfare state
- Present and apply a set of theories of society to explore the nature of welfare state systems in Ireland and comparable countries
- Present an economic analysis of public policy in a number of sectors including health, education, income redistribution and energy

REQUIRED READINGS

O'Hagan et al. The Economy of Ireland: Policy-Making in a Global Context, 14th Edition, Palgrave, 2021

Other readings will be placed on the Course Blackboard.

COURSE OUTLINE:

Date and Time	Topic	Readings	Instructor
June 19: 4.00 - 5.00	Introductory Lecture		Brendan
June 20: 9.00 – 11.00	Historical Background	O'Hagan et al, Chapters 1 and 8; O'Grada and O'Rourke, 2021	Brendan
June 22: 9.00 – 11.00	Social Objectives for Resource Allocation; Market Failure and the Role of Government	Le Grand et al, Chapters 1 and 10; O'Hagan et al, Chapter 2	Brendan
June 27: 9.00 - 11.00	Theories of the Welfare State	Esping Andersen and Myles 2012	Brendan
June 29: 9.00 - 11.00	Inequality and Poverty	O'Hagan et al, Chapter 9	Brendan

July 4: 9.00 - 11.00	Energy and Environment	O'Hagan et al, Chapter 13	Danny
July 6: 9.00 - 11.00	Housing	O'Hagan et al, Chapter 14	Danny
July 8: 9.00 - 11.00	Education	O'Hagan et al, Chapter 15; Cullinan & Flannery	Danny
July 11: All day field trip	Health, Transport, Arts and Culture,	O'Hagan et al, Chapter 16 (Health)	Brendan and Danny
July 13: 9.00 – 11.00	Manufacturing and Internationally Traded Services	O'Hagan et al, Chapter 12	Danny
July 14: 9.00 - 11.00	Final exam		

REQUIREMENTS FOR CREDITS:

1. Attendance and participation in lectures (10%)
2. Policy brief on a selected issue of interest and current debate in Ireland (40%)
3. Final exam (50%)

COURSE PROFESSOR

Brendan Kennelly

Brendan Kennelly is a lecturer in economics at University of Galway. He has over 25 years of teaching experience at University of Galway and at Lehigh University in Pennsylvania. He has extensive experience in teaching microeconomics, public sector economics and health economics at both undergraduate and postgraduate levels. His main research interest is health economics, particularly mental health and dementia. He has published papers on these and other topics in journals such as Public Choice, Health Policy, and Social Science and Medicine. He is currently working on a number of projects in health including an evaluation of an Integrated Care Programme for people with dementia, an analysis of early intervention programmes for psychosis, and measuring preferences for mental health services and home care services for people with dementia.

Daniel Norton

Daniel Norton is a postdoctoral researcher at University of Galway. He has previously taught a number of economic courses at the University of Galway and Atlantic Technological University. These courses included marine economics, microeconomics, statistics and Irish economic policy. His main research interest is environmental economics and sustainability, particularly natural capital accounting and ecosystem services valuation. He has published papers on these and other topics in journals such as Ecological Economics, Environmental and Resource Economics, and Ecosystem Services. He is currently working on a number of projects related to sustainability including examining the impacts of retrofitting houses on health and the resilience of coastal communities to the effects of climate change