

IRST 10101:01
MWF 2:00-2:50
Tara MacLeod
Beginning Irish I

No prior knowledge of the Irish language required. This course provides an enjoyable introduction to modern Irish. Energetic teachers in small classes teach basic language skills and prepare students to conduct conversations and read authentic texts. Extensive use is made of role-play and interactive teaching methods. Irish 10101 is a superb opportunity to learn a new language, explore Irish/Celtic culture, and investigate the linguistic politics of the only minority language offered at Notre Dame. In addition to satisfying the language requirement of the College of Arts and Letters and the College of Science, Irish satisfies the popular Irish Language and Literature and Irish Studies minors' requirements, and selected students will have an opportunity to study in Dublin, Ireland. This class meets 3 days-a-week. In lieu of a scheduled 4th class, students work independently on technology-based language/culture projects in the CSLC.

IRST 10101:02
MWF 10:30-11:20
TBA
Beginning Irish I

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IRST 10101:03
MWF 12:50-1:40
Tara MacLeod
Beginning Irish I

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IRST 10102:01
MWF 10:30-11:20
Tara MacLeod
Beginning Irish II

Second semester of instruction in the Irish language. More emphasis will be placed on reading simple texts in Irish. This class meets 3 days-a-week. In lieu of a scheduled 4th class, students work independently on technology-based language/culture projects in the CSLC.

IRST 20103:01
MWF 11:30-12:20
Mary O'Callaghan
Intermediate Irish

Continuation of the study of the Irish Language with increased emphasis on the ability to read 20th-century literary work in the original Irish.

IRST 20116:01
MW 2:00-3:15
Peter McQuillan
Great Irish Writers I

Ireland can lay claim to one of the most extensive, unique, and oldest literatures in Europe. By engaging with a wide range of literary texts from the medieval and early modern periods (ca. 800-1800), participants will consider how changing social, cultural, literary and intellectual contexts, in terms of both authors and audiences, have dramatically transformed Ireland's literature over the centuries. By looking at authors ranging from heroic bards and literary monks to lamenting wives and satirizing schoolmasters, we will examine the dynamics of production and the voices that speak to us from Ireland's past. Additionally, by thinking about the identities of those who have more recently translated and edited the versions of the texts we will read, by questioning the different topics that scholars have chosen to explore, and by articulating our own responses to often arresting works from the Irish literary tradition, we will begin to understand the complexities and rich possibilities inherent in experiencing these literary masterpieces in a time and place very different from medieval or early modern Ireland. Participants will read both primary literary texts, which may include but are not limited to *The Táin*, stories from *Early Irish Myths and Sagas*, poems from *An Duanaire: Poems of the Dispossessed*, *Merriman's Midnight Court*, as well as a number of critical essays. Participants will be required to write several short response papers, to compose discussion questions to help direct class conversations, and to write 2 papers (4-5 pp. and 6-7 pp.)

IRST 30314:01
TR 12:30-1:45
Brian Ó Conchubhair
Flann O'Brien's Ireland

Flann O'Brien (aka Myles na Gopaleen) is a major figure in twentieth-century Irish and world literature. Regarded as a key figure in postmodern literature, his novels - *At Swim-Two-Birds*, *The Third Policeman* and *An Béal Bocht* are canonical texts for any student of postmodernism, humour studies and modernist metafiction. This course examines these texts in the context of the author's life and the Irish and European events which shaped his fiction and worldview. In addition to his three

novels, his journalism including his famous column 'The Cruiskeen Lawn' in the *Irish Times* will be considered. Particular attention will be paid to the author's life and his fractious and complicated relationship to the Irish revival and the forces of modernity.

IRST 30416:01

TR 9:30-10:45

Rory Rapple

Tudor England: Politics and Honor

The period from 1485 to 1603, often feted as something of a 'Golden Age' for England, saw that country undergo serious changes that challenged the traditional ways in which the nation conceived of itself. These included the break from Rome, the loss of England's foothold in France, and the unprecedented experience of monarchical rule by women. Each of these challenges demanded creative political responses and apologetic strategies harnessing intellectual resources from classical, Biblical, legal, chivalric and ecclesiastical sources. This course will examine these developments. It will also look at how the English, emerging from under the shadow of the internecine dynastic warfare of the fifteenth century, sought to preserve political stability and ensure a balance between continuity and change, and, furthermore, how individuals could use these unique circumstances to their own advantage.

IRST 30530:01

MW 3:30-4:45

Gary Murphy

The Politics of Constitutional Change in Ireland, 1922-2016

This course will explore the politics of constitutional change in Ireland over the period from the enactment of the Constitution of the Irish Free State in 1922 to the present day, encompassing issues such as electoral reform, democratic accountability, institutional reform, the role of women, the relationship between Church and state, divorce, abortion and same-sex marriage. These in themselves, and to an extent independently of the issues involved, raise increasingly important theoretical and political questions about the relationship and the tensions between the institutions of representative democracy especially the Constitution and participatory democratic politics in a modern state. Case histories will be used to illustrate the theoretical issues involved.

IRST 40116:01

TR 9:30-10:45

Diarmuid Ó Giolláin

Oral Narratives and the Verbal Arts

Bhí riamh ardmheas ag Gaeil ar an scéalaíocht agus ar an deisbhéalaí. Le healaín bhéil tuigtear an scéalaíocht mar nós agus na cineálacha insinte - seanscéalta, finscéalta, rannscéalta, laoiithe Fiannaíochta, -rl. - ba ghnáth ag ócáidí scéalaíochta. Ní insíonn gach genre den ealaín bhéil scéal, áfach, agus i dteannta na scéalta is féidir amhráin liriciúla, seanfhocail, tomhaiseanna, -rl., a áireamh. Scrúdaíonn an cúrsa seo ealaín bhéil na Gaeilge go cuimsitheach agus léifear téacsáí samplacha.

Irish-speakers always greatly respected storytelling and verbal dexterity. By verbal arts is understood storytelling as a practice and the various kinds of narrative - folktales, legends, *cante fable*, Fenian lays, etc.- that were usual at storytelling events. Not all genres of the verbal arts are narratives, however, but there are also such genres as lyrical songs, proverbs, riddles, etc. This course will examine the Gaelic verbal arts in a comprehensive way and will study specific texts.

IRST 40308:01
MW 3:30-4:45
Nuala Ní Dhomhnaill
Modern Irish Poetry

This course will use (often multiple) translations into English to chart the development of Irish Language Poetry in the 20th and early 21st century from rather meagre beginnings as an instrument of the language revival movement to become a fully-fledged and highly sophisticated art form. The main poets of this period will be richly represented, and some lesser known talents will also be discussed in terms of sociological context. Though taught in English, the course will include detailed close analysis of key texts in the original Irish. This will be useful to students studying Irish, but knowledge of Irish is not mandatory for the course.

IRST 40317:01
TR 3:30-4:45
Diarmuid Ó Giolláin
Folklore: Populism and Miserabilism in Ethnography

“All ethnography is fiction” contended Edmund Leach, and it is true that ethnography may sometimes demand qualities of imagination in other contexts more typical of literature. While ethnography “at home,” in the work of folklorists especially, was often understood to be a “national science,” documenting and mapping the national culture, ethnographers were not alone in creating representations of the nation. The work of many writers was in part informed by their ethnographic engagement (Ibsen and Yeats, for example, both collected folklore), and literature (as Fredric Jameson has intimated) can itself be an “allegory for the nation.” Romanticism was particularly important here, with its esthetic attempts to rescue tradition from the homogenizing and universalizing logic of the Enlightenment and the industrial revolution. Tradition in this way was often ethnicized or nationalized (as *Volksgeist*), with the corollary that modernity was seen as a mortal threat to ethnic or national specificity. Populist politics typically evoked the nation that would exist only for the traducement of its elites, hence representing the plebs as the real people (as Ernesto Laclau argues). In these terms the work of many writers and folklorists was implicitly or explicitly populist. But ethnography too could be used to identify the obstacles to political unity and integration, both at the national and the imperial level. This indeed is a well-known part of the history of anthropology, but also of folklore studies. If Romantic folklorists wished to record and preserve folklore in the spirit of cultural relativism, “metropolitan” folklorists saw it through a universalistic lens, strongly influenced by the evolutionism of Tylor’s *Primitive Culture* (1871) for which it was a “survival” from an earlier era. This course will look at the intersection of folklore, literature and nationalist and colonial politics in 18th, 19th and early 20th century cultural history, using critical works from anthropology, folklore studies, history, literary theory and sociology.

IRST 40512:01
T 3:00-5:30
Abigail Palko
Monstrous Mothers of Literature

Images of terrible, horrifying mothers have long abounded in literature and have dominated media portrayals of motherhood for decades. Consider the mothers in *Precious* and the maternal substitutes in Disney films, or real-life examples like Nadya Suleman (the infamous Octomom) or Michelle Duggar: not only do a multitude of examples of “bad” mothering exist, but women’s attempts to mother are also scrutinized in excruciating detail. In this course, we will read a selection of texts from the Irish and African diasporic traditions to interrogate the literary use of maternal motifs. What

purpose is served by making a fictional mother monstrous? What literary effect is created? Maternal theory will provide a framework for analyzing these texts and theorizing possible impacts on the role of the modern mother. What does it say about society that these images are so popular? And what is the connection between a woman's reproductive power and the urge to label her "monstrous"?

IRST 63000:01

TBA

Christopher Fox

Irish Studies Graduate Pro Seminar

Irish Studies Pro Seminar is built around the Keough-Naughton Institute for Irish Studies semester-long Irish Studies Seminar events (irishstudies.nd.edu). Students will attend a program of internationally recognized scholars, artists, musicians and politicians addressing the Institute this semester for one hour of class credit. This course must be taken twice as part of the requirements for a graduate minor in Irish Studies.
