

**IRST 10101:01**  
**MWF 11:30-12:20**  
**Mary O'Callaghan**  
**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.

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**IRST 10101:02**  
**MWF 10:30-11:20**  
**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.

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**IRST 10101:03**  
**MWF 8:20-9:10**  
**Siobhán Ní Mhuimhneacháin**  
**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.

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**IRST 10102:01**  
**MWF 9:25-10:15**  
**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.

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**IRST 20103:01**  
**MWF 12:50-1:40**  
**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.

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**IRST 20118:01**  
**TR 12:30-1:45**  
**Brian Ó Conchubhair**  
**Modern Literature in Irish (Survey II)**

This course offers an introduction to modern and contemporary Irish language literature. We will begin by tracing the influence of the Revival and cultural nationalism on the development of a modern literature in the Irish language. We will read key texts in the light of the national narrative, taking note of cultural change and contested identities in considering the specificities of a literature that can trace an unbroken line to what is often described as the oldest vernacular literature in Europe. Among the texts discussed will be work by Pearse, Ó Conaire, the Blasket autobiographies, Ó Cadhain, Ó Ríordáin, Ní Dhomhnaill, Mac Lochlainn among others. All texts will be read in translation. Relevant documentaries will also be used and shown in class to further illustrate and elucidate the work of particular authors.

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**IRST 20203:02**  
**MW 9:30-10:45**  
**Mary O'Callaghan**  
**Intermediate Irish II**

An advanced course focusing on reading and translating a variety of texts in the Irish language. We concentrate on further development of reading, interpretive, and technical skills mastered in previous language courses (IRLL 10101, IRLL 10102, IRLL 20103). Texts from various authors and historical periods allow students to taste different writing styles: contemporary fiction, journalism, literary criticism, historical and cultural texts. Emphasis will be on sentence structure, stylistics and syntax. Students are required to have earned a high grade in IRLL 20103 in order to take this class. At the conclusion of this course, students will be able to conduct independent research with Irish texts.

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**IRST 23654:01**  
**T 5:30-6:30**  
**Sean McGraw**  
**Ireland Inside Track Preparation Course**

Four one hour class meetings plus a safety/security meeting in preparation for participation in the 8 Day Ireland Inside Track Summer Program.

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**IRST 30104:01**  
**TR 9:30-10:45**  
**Sarah McKibben**  
**Women's Voices?**

This class looks at verbal performance by “women” - that is, compositions by known women poets, storytellers and singers, and works purporting to be by women or adopting the voice or perspective of women. Grasping gender as itself a sort of performance (following the germinal work of Judith Butler), we'll think about what work women's voices do in a wide range of compositions from medieval to contemporary, helped along by relevant literary, anthropological and cultural criticism. How do women speak? How do “women” speak? Are these works subversive of our expectations or conservative in their relation to the status quo? How can we acknowledge and deconstruct misogyny not as inevitable but as historically and contextually conditioned and subject to demystifying critique? What vantage can we gain on Irish literary history by asking these historical, theoretical and political questions? How do tradition and the canon look when we view them through a gendered lens? What kind of impersonations might we engage in when we read...and write? Genres considered include courtly love poetry, contemporary feminist verse, oral lament, modern love poetry, bardic verse, storytelling, early modern allegorical poetry, folk song, medieval allegory, and contemporary comic verse. Your own work for the course will include papers of literary/cultural analysis, presentations, and creative writing options. NOTE: no knowledge of Irish (Gaelic) is assumed or necessary; enthusiastic participation is!

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**IRST 30130:01**  
**MW 3:30-4:45**  
**Bríona Nic Dhiarmada**  
**Ireland on Screen**

This course will examine and analyze representations of Ireland in film from the Silent era through Hollywood film to the contemporary independent indigenous cinema of today. It will trace the representation of the rural and the urban through the varying utopian/dystopian lenses of film makers from the Kaleb Brothers to John Ford to Jim Sheridan to Lenny Abramson. Films discussed will range from early 20th century silent films to *The Quiet Man*, *Ryan's Daughter*, *The Commitments*, *Poitin*, *The Field*, *Kings*, *My Left Foot*, *Once*, *Garage*, *Goldfish Memory* and *The Guard*.

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**IRST 30224:01**  
**MW 2:00-3:15**  
**Mary Galluch & Maj-Britt Frenze**  
**Travels to Medieval Lands**

One of the most popular genres of medieval literature was the travel tale, and Celtic, Norse and British authors created an exciting range of stories about far-flung, fantastical, and holy or heavenly places, and the experiences of quite normal people in these often really abnormal places. While these

texts generally stage transformations, meetings, and confrontations with new peoples, landscapes and ideas at geographically remote sites, the narratives typically lead audience members to reflect on issues of identity and belief that are actually very close to home. Analyzing the role of travel and visits to different worlds across several types of texts (legendary histories and origin accounts, hagiographies, adventure and voyage tales, sagas, pilgrimage accounts, etc.) we will identify several of the universal attributes, styles, compositional goals and motifs found in travel literature. We will also explore the differences between, for instance, secular and sacred travel tales, with particular attention to the role of the audience, the reader who undertakes an imaginative, textual journey by turning a book's pages or listening to a tale's oral performance. Participants will read both primary literary texts (all available in English translation), as well as a number of critical essays. Primary texts (some excerpted) may include but are not limited to *Lebor Gabála Éirenn* (Book of Invasions of Ireland), *Acallam na Senórach* (Colloquy of the Ancients), *Navigatio Brendani* (Voyage of St. Brendan), Irish *immrama* (voyage tales), the Prologue to Snorri Sturluson's *Gylfaginning* (Fooling of Gylfi), the Norse *Vínland* sagas, Geoffrey of Monmouth's *Historia Regum Britanniae* (History of the Kings of Britain), the Welsh *Mabinogi*, the *Travels of Sir John Mandeville*, and a pilgrimage account (TBD).

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**IRST 30228:01**

**TR 2:00-3:15**

**Diarmuid Ó Giolláin**

**Verbal Arts and Oral Tradition**

This course will examine the practice, practitioners and different genres of the verbal arts: the folktale, legends, epic, proverb, riddle, etc., and will look at the different functions of these genres. It will also look at the research traditions devoted to the study of what has been variously termed folk narrative, oral literature, orature, as well as the verbal arts.

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**IRST 30311:01**

**MW 11:00-12:15**

**Bríona Nic Dhiarmada**

**The West of Ireland**

This course interrogates and examines representations of the West of Ireland in various twentieth-century literary texts focusing, in particular on the role of "the West of Ireland" in state formation and legitimization during the early decades of independent Ireland and its role in the construction of an Irish identity. We will look at how images of the West of Ireland were constructed in various utopian or romanticized formulations as well as examining more dystopian versions. This course will take an interdisciplinary approach, drawing on the visual arts and film as well as on literary texts written in both Irish and English. (Irish language texts will be read in translation).

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**IRST 30371:01**

**MW 10:30-11:20**

**Christopher Fox**

**Introduction to Irish Writers**

As the visit to campus of the most recent Irish winner of the Nobel Prize in Literature suggests, this small island has produced a disproportionate number of great writers. Designed as a general literature course, the class will introduce the student to a broad range of Irish writers in English from the eighteenth century to the present. Writers will include Jonathan Swift, Maria Edgeworth, Oscar Wilde, James Joyce, William Butler Yeats, Brian Friel, and John McGahern. We will also look at

recent film versions of several of these writers' works, including Wilde's *Importance of Being Earnest*. Themes to be explored include representations of national character and the relationships between religion and national identity, gender and nationalism, Ireland and England, and "Irishness" and "Englishness." Students can expect a midterm, a paper (5-6 pages typed) and a final.

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**IRST 30428:01**

**TR 2:00-3:15**

**Rory Rapple**

**Ireland 1600-1700: Religion, Land and Nation**

Following the defeat of the indigenous Irish aristocracy in 1603 and the departure of their natural leaders in 1607 King James I of Great Britain and Ireland found that he had something of a clean sheet in the smaller kingdom, which seemed open to exploitation and short-term demands. After a period of peace, negotiation and domination, simmering sectarian tensions in Ireland boiled over in 1641 playing a central part in the convulsion in both Britain and Ireland known as the Civil War. The resulting cocktail of new constitutional ideas, religious experiments and virulent sectarianism that made Ireland into a chaotic battlefield on which the British King and his Royalist supporters, the English Parliament, the Covenanting Scots, the Confederate Irish (split between Old English and Gaelic-Irish factions) and the Army of the English Commonwealth all met each other to assert pre-eminence. Oliver Cromwell's lieutenants set the foundations of a new order of expropriation and colonisation in Ireland which, despite occasional indications to the contrary, became more and more entrenched. After the fall of the Catholic King, James II of England, the Protestant elite in Ireland were raised into the ascendancy and imposed a sectarian society on the country which established the framework out of which modern Ireland emerged.

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**IRST 40316:01**

**TR 11:00-12:15**

**Jeremiah Gillan**

**Folklore, Literature, and Irish National Culture**

The ideological character of the 19th century concept of folklore allowed it to transcend the social category of peasants from whom it was largely recorded. This course will look at the role of folklore in the building of an Irish national culture from the time of the Gaelic Revival. Programmatic texts in Irish and in English by Douglas Hyde, first president of the Gaelic League, and by Séamus Delargy, director of the Irish Folklore Commission, will be discussed. It will also look at a later polemical text of the Gaelic writer Máirtín Ó Cadhain directed at what he perceived as the essentialism of Irish folklorists. **No knowledge of the Irish language required.**

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**IRST 40529:01**

**MW 3:30-4:45**

**Susan Harris**

**Gender and Irish Drama**

In this course, we will examine the relationship between national and sexual politics through our study of gender and twentieth-century Irish drama. Beginning with the first controversies surrounding the representation of women on the Irish stage at the beginning of the twentieth century, we will study representations of gender and sexuality in the major canonical figures of the Irish renaissance--W. B. Yeats, J. M. Synge, Sean O'Casey--while investigating lesser-known female and queer Irish playwrights from that time such as Lady Augusta Gregory, Lennox Robinson, and Teresa Deevy. We will also look at how the treatment of gender and sexuality changes in the work of

postwar and contemporary Irish playwrights, including Samuel Beckett, Brendan Behan, Brian Friel, Anne Devlin, Frank McGuinness, and Marina Carr. Along with the plays we will study their historical and cultural context and the sometimes quite vehement responses that these plays evoked in their audiences. Students will write three papers and do one in-class presentation.

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**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](http://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.

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