



summer study abroad program in irish studies

Students study one course on a full-time basis for the three week session. Each class is worth 3 credits. **Participants may choose 1 course from the list of 5 available courses for their session.** Please note that all courses are taught at the '300' (3rd year) level.

Sociological Perspectives on Irish Society
Irish Life and Literature
Visual Culture in Ireland 1400-1950
Screening Ireland: Ireland in Film and Television
Law in Ireland

SOCIOLOGICAL PERSPECTIVES ON IRISH CULTURE

COURSE DESCRIPTION: Irish society is continually being shaped and re-shaped by both globalizing and localizing forces. What has become known as the 'new world order' has led to a repositioning of Ireland in relation to Europe and the USA, both culturally and ideologically. The course invites students to critically examine the workings of Irish society in the 21st century from a sociological perspective. Lecture themes will include Ireland: globalization and 'glocalization'; multinational companies and their influence on and interaction with indigenous industry; recent demographic trends; media representations of 'Irishness' and of poverty, exclusion and inequality in particular in television and film; society, place and space: the perspective of experience; emigration, immigration and diaspora; women in Irish society; inequality and social exclusion in terms of class, ethnicity and gender; inequalities in health and education.

This summer school will be of interest to students of sociology, social anthropology, social policy and cultural studies.

PREPARATORY READING LIST:

Prime texts

Coulter, C and **S. Coleman** (eds.) (2003) *The End of Irish History: Critical Reflections on the Celtic Tiger*.

Manchester: Manchester University Press.

Devereux, E. (2007) *Understanding The Media*. 2nd edition London: SAGE.

Tovey, H. and **P. Share** (2003) *Sociology of Ireland*. 2nd edition. Dublin: Gill and MacMillan.

Wren, M. (2003) *Unhealthy State: Anatomy of a Sick Society*. Dublin: New Island.



IRISH LIFE & LITERATURE

COURSE DESCRIPTION: The Irish Life and Literature summer school comprises three linked streams which analyze and contextualize the culture, history and traditions of modern Ireland. The first element utilizes an autobiographical approach to examine the distinctive features of Irish Literature in English. This in-depth assessment of writers and their work is complemented by a stream entitled 'Ireland during the Nineteenth and Twentieth centuries' which surveys the most important social, political and economic developments of the period. Themes include Ireland under the Act of Union; republicanism and loyalism; Catholic Emancipation; the origins and consequences of the Great Famine; the struggle for independence and the emergence of the Irish state. The final stream will concentrate on Ireland's traditional culture with particular reference to folklore, music and song.

This summer school will be of interest to students of literature, history, folklore, cultural studies and liberal arts.

PREPARATORY READING LIST: IRISH LITERATURE IN ENGLISH

Calahan, James M., *Double visions: women and men in modern and contemporary Irish fiction* (New York, 1999)

Deane, Seamus, *Strange Country, Modernity and the Nation: Irish writing since 1790* (New York, 1996)

Jeffares, Norman, *W.B. Yeats* (New York, 2001)

Kiberd, Declan, *Inventing Ireland: the literature of the modern nation* (London, 1996)

MacCabe, Colm, *James Joyce and the revolution of the world* (London, 1983)

MODERN IRELAND

Bartlett, Thomas, *The fall and rise of the Irish Nation, the Catholic Question, 1690-1830* (Dublin, 1992)

Beckett, J.C., *The making of modern Ireland 1603-1923*, new edn. (London, 1981)

Dickson, David, *New Foundations, Ireland 1660-1800*, 2nd edn. (Dublin, 2000)

Lee, J.J., *Ireland 1912-88: Politics and Society* (Cambridge, 1989)

Lyons, F.S.L., *Ireland since the famine* Reprinted (London, 1985)

TRADITIONAL IRISH CULTURE

Arensberg, Conrad & **Kimball**, Solon, T. 1968 [1940]. *Family and Community in Ireland*. Cambridge, Mass. Harvard University Press.

Bourke, Angela, 1999. *The Burning of Bridget Cleary*. London: Pimlico.

Danaher, Kevin, 1972. *The Year in Ireland*. Cork: Mercier Press.

Glassie, Henry, 1982. *Passing the Time: History and Folklore in an Ulster Community*. Dublin: O' Brien Press.

Mac Neill, Máire, 1962. *The Festival of Lughnasa*. Oxford: OUP.

Ó Giolláin, Diarmaid, 2000. *Locating Irish Folklore*. Cork: Cork University Press.

Zimmerman, Georges, 2001. *The Irish Storyteller*. Dublin: Four Courts Press.

VISUAL CULTURE IN IRELAND: 1400-1950

COURSE DESCRIPTION: In recent years, Ireland's art and its architecture has generated an unprecedented interest at both a nation and international level as awareness grows of Ireland's rich visual heritage. In examining Ireland's visual legacy the Visual Culture in Ireland Summer School will look at what shaped Irish art and architecture, including the influence of political, social and cultural forces, and see how Irish art relates to major art movements in Europe through the following themes:

ART AND SCULPTURE:

17th Century Irish Art: Portraits and Politics

18th Century Irish Art: Landscape from Topography to the Sublime and the Picturesque

Irish Painting in the Nineteenth Century: 1800-1890

The Representation of the 'West' in Art: 1840-1950

Nineteenth and Twentieth Century Irish Women Artists

Irish Art 1900-1950: Responses to Politics and Modernism

The Use of Symbolism in Irish Public Sculpture: 1750-1970

ARCHITECTURE AND DECORATIVE ARTS:

The Theory of Architecture

Romanesque & Gothic Architecture

Gaelic Architecture

Georgian Architecture in Ireland, Part 1: Public Buildings of Dublin

Georgian Architecture in Ireland, Part 2: The Georgian Home: The Great Houses and Georgian Limerick

Victorian Architecture: Gothic Revival

The Arts & Crafts Movement

Twentieth Century Irish Architecture: 1900-1950

FILM:

Representations of Irish Identity in Film

In addition, Limerick's extensive Georgian heritage will be experienced through an excursion to the renowned Hunt Museum and a guided tour of the Georgian House, a restoration of one of Ireland's finest Georgian terrace houses.

This summer school will be of interest to students of history of art, history of architecture, film, visual studies, history, cultural studies and liberal arts.

PREPARATORY READING LIST:

Crookshank, Anne and the Knight of Glin. *Ireland's painters 1600-1940* (New Haven and London, 2002)

Kennedy, S.B. *Irish art and modernism: 1880-1950* (Belfast, 1991)

Summerson, John. *Architecture in Britain, 1530-1830* 9th ed. (New Haven, London, 1993)

Lewis, Michael J. *The Gothic Revival* (World of Art) London 2002

Pettitt, Lance. *Screening Ireland: Film and Television Representation*. (Manchester, 2000)

Grove Art Online www.oxfordartonline.com (access usually available through home institution)

SCREENING IRELAND: IRELAND IN FILM AND TELEVISION

COURSE DESCRIPTION: This course will offer an introduction to Irish cinematic and televisual culture. In particular, it will focus on how the notions of Ireland and Irishness have been represented by Irish and Irish-based directors in domestic TV and cinema production.

Though no specialized knowledge of film or TV is required as a prerequisite, the course should be of particular interest to students of Irish Studies, sociology, history, media, literature and cultural studies.

TOPICS COVERED:

- The history of Irish cinema • Contemporary Irish cinema
- The critical description of cinematic artefacts • Cinema and Irish politics
- The representation of the 'Troubles' in cinema • Landmarks in Irish cinema
- Irish documentary making • Gender and Irish cinema
- The sociology of the Irish media

ASSESSMENT: The course will be assessed through a two-hour examination.

PRIMARY TEXTS:

Breathnach, Paddy (2004). *Man About Dog*. Redbus Film.
Cooper, Tom (1936). *The Dawn*. Hibernia Films.
Evans, Marc (1998). *Resurrection Man*. Total Film.
Flaherty, Robert (1934). *Man of Aran*. Gainsborough Pictures.
Gill, Elizabeth (2003). *Goldfish Memory*. Wolfe Releasing.
Huston, John (1987). *The Dead*. Park Circus Films.
Lean, David (1970). *Ryan's Daughter*. MGM.
Jordan, Neil (1996). *Michael Collins*. Warner Brothers.
 — (2005). *Breakfast on Pluto*. Sony.
Lennon, Peter and **Raoul**, Coutard (2004 [1967]). *The Rocky Road to Dublin*. Loopline Films.
McQueen, Steve (2008). *Hunger*. Icon.
Newell, Mike (1992). *Into the West*. Miramax.
O'Connor, Pat (1982). *The Ballroom of Romance*. Irish Film Archive.
Ogden, Perry (2005). *Pavee Lackeen: The Traveller Girl*. Pierre Grise.
Sheridan, Jim (1993). *In the Name of the Father*. Universal.
 — (1990). *The Field*. Avenue Pictures.
Strick, Joseph (1967). *Ulysses*. British Lion Films.
Walsh, Sean (2003). *Bloom*. Odyssey Pictures.

RECOMMENDED SECONDARY READING:

Corcoran, Farrell (2004). *RTÉ and the Globalisation of Irish Television*. Bristol: Intellect.
Devereux, Eoin (2003). *Understanding the Media*. London: Thousand Oaks.
 — ed. (2007). *Media Studies: Key Issues and Debates*. London: Sage.
McIllroy, Brian (1998). *Shooting to Kill: Filmmaking and the 'Troubles' in Northern Ireland*. Trowbridge: Flicks Books.
McKillop, James (ed.) (1999). *Contemporary Irish Cinema: From The Quiet Man to Dancing at Lughnasa*. Syracuse: Syracuse UP.
McLoone, Martin (2000). *Irish Film: The Emergence of a Contemporary Cinema*. London: British Film Institute.
 — (1996). *Broadcasting in a Divided Community: Seventy Years of the BBC in Northern Ireland*. Belfast: Institute of Irish Studies.
Rockett, Kevin (2004). *Irish Film Censorship: A Cultural Journey from Silent Cinema to Internet Pornography*. Dublin: Four Courts.
 — and Martin McLoone (eds.) (2007). *Irish Films, Global Cinema*. Dublin: Four Courts.
Savage, Robert (1996). *Irish Television: The Political and Social Origins*. Cork: Cork UP.



LAW IN IRELAND

COURSE DESCRIPTION: The Law in Ireland Summer School at the University of Limerick provides a concise but comprehensive overview of the Irish legal system.

The School is divided into four sections.

Section I

- The institutions of the Irish state
- The Constitution
- Sources of law
- Legal methodology

Section II

- European law
- Civil or private law in Ireland-including contracts, torts, equity and trusts, land law, and business law.

Section III

- Criminal law
- Crime, parties, offences, liability, and defences

Section IV

- Law-making and/or legal practice in Ireland.

Three excursions will also be organised, including a visit to the Irish Parliament or Courts in Dublin.

The Summer School will be of particular interest to Irish Studies, politics, and pre-law students; no legal background is necessary.

TEACHING AND ASSESSMENT: Law in Ireland will be taught primarily through Powerpoint lectures and handouts. Students will be assessed by a two-hour multiple choice written examination.

PREPARATORY READING LIST:

General

Doolan, B, *Principles of Irish law* (7th edn Gill & Macmillan, Dublin 2007)

SUPPLEMENTARY MATERIALS:

Byrne, R and **McCutcheon**, P, *The Irish legal system* (5th ed. Tottel, Dublin 2007)

Carolan, B, *EU Law for Irish Students* (Gill and MacMillan, 2004)

Coakley, J and **Gallagher**, M (eds), *Politics in the Republic of Ireland* (5th edn Routledge in association with PSAI Press, London 2005)

Murdoch, H, *Murdoch's dictionary of Irish law* (4th edn Butterworth, Dublin 2004)

Bunreacht na hÉireann (The Constitution of Ireland)