

**Senate Curriculum Committee  
Report to Senate  
May 2015**

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## **B. Items That Require Senate Approval (with motions)**

### **1. Irish Studies Program**

New course proposal: *IRSH 3213: Lines Of Vision: Landscape, Art, and Irish Writing*.  
(This course would be offered as a study-abroad course or an on-campus classroom course.)

**MOTION: That IRSH 3213 be approved.**

## **II. DOCUMENTATION**

### **Irish Studies Program: Study Abroad New Course Proposal**

**To the Senate Curriculum Committee,**  
**Irish Studies proposal for a new course** (pages 3-13; followed by proposal for study abroad proposal to the International Education Committee [IEC], pp. 14-23):

#### ***Irish Studies 3213: Lines Of Vision: Landscape, Art, and Irish Writing***

### **Introduction**

This course is designed to deepen awareness and appreciation of Ireland's cultural landscape as it is expressed in the great Irish sagas' use of location and space, landscape and place, by examining how these are manifest. The overall premise is to assist the students' understanding of the concept of cultural representation with subsequent application of this understanding through the contemplation of the great Irish Sagas in the context of landscape, Irish based paintings, sculpture, music, subsequent literature, folk art and industry. It will examine specific and emblematic examples of the interdependence and cross-fertilization of mythology and the land with culture and poetry, painting, drama, music, and folklore.

It is hoped that the proposed course will be given as a study abroad course in Ireland, May 16 - June 6, 2016.

### **1. Type of Proposal**

Regular (as study-abroad or on-campus classroom course)

### **2. Course name and proposed number**

*IRSH 3213: Lines Of Vision: Landscape, Art, and Irish Writing (3ch)*

### **3. Proposed Calendar Description**

By studying the great Irish sagas, this course examines Irish Identity with reference to "physical" Ireland (the physical island and 'image' productions thereof). It will highlight specific and emblematic examples of the interdependence and cross-fertilization of Irish culture by comparing great mythic texts with landscape, theatre, painting, and musical arts. This focus on Irish sagas, mythology, & folklore, and their relationship with location & space, landscape & place, deepens the understanding of Ireland/Irish Culture. (74 words) (Prerequisite: IRSH2006 or permission of the instructor.)

**4. Theme or Category Grouping:** Not Applicable (there are no themes or categories within the Irish Studies program)

## **5. Impact on Programme Requirements**

To be added to the list of courses available for an Irish Studies Minor. This course will add to Irish Studies' interdisciplinary compliment or courses and will help in the development of a foundation of basic courses that will build 'category designations' for the programme. This course will also enhance links with well-established departments, heightening the profile of the Irish Studies Programme both within the university and the student body.

## **6. Cross-listing**

Not applicable.

## **7. Rationale for the course**

In order to deepen students' understanding of Ireland and Irish identity, students must learn about the importance Ireland places upon and associates with Irish myth and sagas, as well as how these enhance our understanding of Ireland as a physical as well as cultural space. This course will be an elective for the minor in Irish Studies. This course will enhance the Irish Studies Programme and does not replace any courses currently available.

## **8. Instructor**

A qualified part-time faculty member.

## **9. Course Description**

### General:

The approach of the course will be multifaceted, blending a historical viewpoint with both cultural anthropology and Irish writings. The discussions will focus on the concept of "Irish Mythic Identity" as developed through the ages and viewed through various lenses, such as canvas art, historic landscapes, theatre, music and dance. From looking at Ireland and its people from the *perspective* of mythology the course will proceed to consider *the influence* that mythology has had on the formation of the idea of what is "Irish" and what is "Ireland".

The course will begin with the cultural artifacts of Irish books, focusing specifically the *The Táin* and *Fionn Mac Cumhaill*, as well as including some lesser known tales and folklore. The focus will be on the influence these sagas have had on Ireland as a cultural manifestation; the various cultural stamps mythology has had on Ireland, visualized through the landscape present within the sagas, the locations where the sagas occurred, the satellite sites associated with these sagas, as well as the paintings, sculptures, theatrical plays, music and poems associated with the mythic inheritance of Ireland. This study will culminate with an understanding of Irish mythic tradition and the influence this has had on the formation of the idea of Ireland.

## Methodology

Please note that this proposal includes both (a) classroom-based and (b) a travel study methodology, in order to demonstrate how this course can be taught in either format. This is to demonstrate to both the Curriculum committee and the Senate the value of both platforms.

### (a) General Methodology

The classroom-based version of the course will have a high dependence on multimedia, such as ease of access to slides, film shorts and features, smart classrooms for visual comparatives, as well as access to a computer lab for class internet group work, interactive presentations, etc., in order to ensure students appreciate the link landscape has on Irish myths and sagas. The methodology will be largely discussion and debate, video and static displays of Irish landscapes, powerpoint presentation for visual aids, some archival and creative arts fieldwork, a guest lecturer or two with question and answer and various group works, involving the class in 'hands on' work on understanding Irish culture.

#### (a) Evaluation for a course delivered on campus:

Creative Final Project	35%*
Spotlighting work	15%
Independent Research Assignments (3)	35%**
Participation	15%

\* The Creative Project is a liberal arts based end of course project which can be presented in either writing or in fine arts formats. It is an opportunity for the student to focus the experience into a play, a poem, an essay, a drawing, a painting, a dance piece, etc. Allowing the final project to be creatively based assists the students in understanding the value of the experience through their own talents and interests, which in turn customarily works to solidify and entrench the study parameters more deeply and fully. A written rationale and critical analysis of all Creative Final Projects will be submitted in completion of the work.

\*\* *Independent Research Assignments* are usually about five pages each and provide students with opportunities to pursue topics they find interesting in class, to confirm or to enlighten or even to explore ideas they are uncertain of, disagree with, or about which they feel passionately. Each submission must have the following: (1) a critical review of the search including a discussion on the topic the student finds intriguing and why they wanted to learn more about it; (2) a synopsis of the student's findings; and (3) a bibliography in MLA or APA format.

### (b) Travel Study Methodology

The class is experientially structured, and students will read from the coursepack as we travel to locations where we will discuss the work in situ. Here we will experience the space, and learn the value of knowing location & space in a piece, of seeing how the landscape itself is a character in the work, of walking within the boundaries of the text, and being able to create exact ideas of battle and triumph scenes, walk the floor of the banquet hall, climb the banks of the Hill of Tara, and take steps in the footprints of mythology. The class's assessment will be discussionally based, with both a journal of the trip and a creative

project to be submitted upon return from the trip. In order to guarantee interactivity, I use an innovative technique called 'spotlighting'. Each student 'leads' a portion of the class in a structured and safe manner. Considered a 'step' in learning how to deliver a seminar, 'spotlighting' gives the student a safe platform upon which they can share their perspective on the creative work at hand and in situ, and setting up a set of questions to help introduce the thematic topic of discussion. These dates are set, and the students have a chance to prepare and do background work before their ten minute 'spotlight' for their given topic.

**(b) Proposed Travel Study Evaluation**

Creative Final Project	35%*
Spotlighting work	15%
Discussional/Experiential journal	35%**
Participation	15%

\* The Creative Project is a liberal arts based end of course project which can be presented in either writing or in fine arts formats. It is an opportunity for the student to focus the experience into a play, a poem, an essay, a drawing, a painting, a dance piece, etc. Allowing the final project to be creatively based assists the students in understanding the value of the experience through their own talents and interests, which in turn customarily works to solidify and entrench the study parameters more deeply and fully. A written rationale and critical analysis of all Creative Final Projects will be submitted in completion of the work.

\*\* The Travel Study Journal is a combination of both objective and subjective writing, and is an invaluable tool in a travel study experience. The most important aspect of journal writing, impressions, acquisitions, and reflections will be shared, allowing the importance of the travel study to take on both a comprehensive and a educationally compartmentalization. Journalling will provide the students with the opportunity to reflect on the day's activities and categorize them into narrative, descriptive, or expository entries, enabling a learning curve while providing daily perspective.

**(b) Proposed Travel Study Courseplan**

<b>Courseplan</b>	<b>Title/focus and area</b>	<b>Brief Overview of intended coverage</b>
Day 0	Travel Day	Meet in Toronto airport for flight to Dublin. Organize seating, ensure all documents are in order, that all students have required purchased books. Board plane.
Day 1	Arrival.	Get ourselves established and have a group gathering to discuss the parameters of the course and the responsibilities of each student's Spotlight. Pass out Coursepacks and do a general introduction to the duties/responsibilities of required readings. Allow for jetlag and settling in.
Day 2	West Coast – Readings: <i>3 of the Remscela to the Táin</i>	Gather and bus to west coast. 2 hours of reading the texts provided in the coursepack. Settle into the westcoast, explore University College Galway. Afternoon, take a tour of the campus, and join together in a lecture hall to discuss the stories and have a guest lecturer from UCG.

Day 3	Arran Isles Readings: <i>the Book of Invasions</i>	Take a boat out to the Innishmore, visit the Dun Aenghus site and discuss the mythology written within the Book of Invasions, and the legends recounting of the mythological race of the Fir Bolgs building Dun Aengus after they sought refuge on the island in detail.
Day 4	The Burren, and the Cave of the Rock Dove and Bunratty Readings: <i>West Coast Folklore, Mal's Love for Cuchulainn and Aill na Searrach</i>	Poll na gColm (Pole na Gollum - cave of the rock dove) is purported to be the inspiration for Tolkien's Gollum. The Cliffs of Moher & the Burren with its magnificent Poul nabrone & Gleninsheen will be visited, & the mythic stories surrounding these locations will be discussed in situ (Mal's love for Cuchulainn and Aill na Searrach, specifically) before moving on to Bunratty Castle and a medieval banquet at the Folk Park. Bus back to Galway.
Day 5	Misgaun Medbh, Knocknarea Readings: <i>the remainder of the Remscala to the Tain.</i>	Bus to Knocknarea and see Misgaun Medbh, the cairn dedicated to Queen Medbh. Discuss the remainder of the remscala of the Tain in situ. Visit the Carrowmore megalithic burial complex; discuss how these sites would have influenced the construction of the tales, continuing on to Visiting WB Yeats' gravesite on our way to Derry.
Day 6	Galway-Derry Readings: <i>The Northwest as an artform and the introduction of Fionn mac Cumnaill's mythology</i>	The Giant's Causeway, where we will discuss Fionn mac Cummaill, the Salmon of Knowledge, and the folklore of the northwest. Upon return to Derry, we will visit the walled city.
Day 7	Guest lecture at UofU-Magee campus/Derry and Bushmills	Topic - Donegal, history, the walled city, mythological and folkloric creativity based on this area. A trip to the Bushmills factory visitor's centre to learn about the ancient art of brewing in Ireland, and how Uisce beatha is entrenched in Ireland's mythic presence.
Day 8	Navan: Emain Macha Readings: <i>The Tain</i>	Spend the morning exiting Derry and driving to Navan/Emain Macha to see some of the major landscape present within Ireland's great saga; discuss The Pangs of Ulster from the Tain. Finishing off late evening in Dublin.
Day 9	Dublin	Day off.
Day 10	Dublin Lecture Hall Readings: <i>Drama and myth</i>	Irish Theatre guest lecturer (already committed to do the lecture is Dr. P Halferty of UCD)
Day 11	Dublin Readings: <i>Mythology in Art</i>	with an evening of theatrical performance at the Gate. Reading and discussing two articles on artistic productions of Irish mythology and visiting the Book of Kells at Trinity.
Day 12	National Museum of Ireland Readings: <i>Myth in Museums</i>	The mythic nature surrounding the findings from the bogs in Ireland. We will discuss the Faddem More Psalter, the bog bodies as well as other hoard finds.
Day 13	Newgrange and Knowth	A daytrip out to Newgrange and Knowth to experience two major megalithic sites in Ireland, and to discuss the folklore that has grown surrounding the these sites and Brugh na Boinne in general.

Day 14	Dublin Readings: <i>A Modest Proposal, Lady Gregory's translations of Irish Myth and Folklore</i>	Dublin Bustour, discussion of Dublin as an artist's backdrop in literature as well as canvas art. Visit St. Patrick's and Christ Church Cathedral and discuss Jonathan Swift and <i>A Modest Proposal</i> . Evening at the Abbey Theatre.
Day 15	Dublin	Day off.
Day 16	In situ at UCD lecture hall Readings: <i>various critical works</i>	Discuss the article "The Irish Renaissance and the Visual Arts" by Bruce Arnold, "Aspects of Irish Applied Art in the 18 <sup>th</sup> Century" by Mariead Reynolds, and "The Historical, The Sacred, The Romantic: Medieval Texts into Irish Watercolours" by Pamela Berger.
Day 17	National Art Gallery of Ireland	The opportunity to apply the articles read at The National Gallery of Ireland and Dublin City Centre. Late afternoon tea at the historic Bewleys Café on Grafton Street. Evening performance of live theatre at the Gaiety.
Day 18	Hill of Tara Readings: <i>Temair poems I through IV</i>	A Daytrip out to the Hill of Tara, with in situ lecture on how sacred a place this location is in mythic, historic and literary texts, and discussions on the four ancient "Temair" poems associated with the locale.
Day 19	Dublin Readings: - <i>compilation discussion of what we have read</i>	A Literary tour of Dublin, and a visit to the Guinness Storehouse. Discussion on myth in the making of Dublin. A social early evening out in Dublin city centre, visiting some of Temple Bar locations.
Day 20	Dublin Readings: <i>discussion on how these readings have influenced our time in Ireland</i>	Excursion out to Powerscourt Gardens to experience the 'Big House' ascendancy environment in Ireland. Discuss physical gardens as a living art form in Ireland, and the importance of the family, the house, and the socio-cultural associations with the location. The evening will entail a final semi formal dinner to mark the end of the official course
Day 21	Dublin	Day off, chance for people to buy souvenirs.
Day 22	Travel Day	

## 10. Evaluation System

### A) As a course delivered on campus

Creative Final Project	35%*
Spotlighting work	15%
Independent Research Assignments (3)	35%**
Participation	15%

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### B) As a Travel-Study course

Creative Final Project	35%*
Spotlighting work	15%
Discussional/Experiential journal	35%**
Participation	15%

\* The Creative Project is a liberal arts based end of course project which can be presented in either writing or in fine arts formats. It is an opportunity for the student to focus the experience into a play, a poem, an essay, a drawing, a painting, a dance piece, etc. Allowing the final project to be creatively based assists the students in understanding the value of the experience through their own talents and interests, which in turn customarily works to solidify and entrench the study parameters more deeply and fully. A written rationale and critical analysis of all Creative Final Projects will be submitted in completion of the work.

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## **11. Proposed Required Texts**

The course will have two required texts and a coursepack in both the Travel Study and in a classroom based format. These will be:

A) **Kinsella, Thomas, and Brocquy L. Le. *The Táin: Translated from the Irish Epic Táin Bó Cualinge*. Oxford: Oxford University Press, 1970.**

B) **Matthews, John, and James Field. *Fionn Mac Cumhail: Champion of Ireland*. New York, NY: Firebird, 1988.**

and

C) **Coursepack** comprising pieces (both creative and critical) from the following:

Booss, Claire. *A Treasury of Irish Myth, Legend, and Folklore*. New York: Avenel Books, 1986.

Burns, Batt, and Igor Oleynikov. *The King with Horse's Ears and Other Irish Folktales*. New York: Sterling Pub. Co, 2009.

- Coogan, Tim Pat, ed. *Ireland and the Arts*. London: The Literary Review Namara Press, 1979.
- Dalsimer, Adele M, ed. *Visualizing Ireland: National Identity and the Pictorial Tradition*. Boston: Faber and Faber, 1993.
- Dooley, Anne and Harry Roe. *Tales of the Elders of Ireland =: (acallam Na Senórach)*. Oxford: Oxford University Press, 1999.
- Gantz, Jeffrey. *Early Irish Myths and Sagas*. London: Penguin Books, 1981.
- Kiberd, Declan. *Irish Classics*. Cambridge, Massachusetts: Harvard University Press, 2001.
- Killeen, Jarlath. *Gothic Ireland: Horror and the Irish Anglican Imagination in the Long Eighteenth Century*. Dublin: Four Courts, 2005.
- Manson, David, Lara Lowe, Nick Guest, Matthew Hale, Alexander Fyfe, and Mike Leighton. *Irish Legends*. West Long Branch, NJ: Kultur, 1999.
- Massey, Eithne. *Legendary Ireland: A Journey Through Celtic Places and Myths*. Dublin: O'Brien Press, 2003.
- McCarthy, Mark. *Ireland's Heritages: Critical Perspectives of Memory and Identity*. Hants: Ashgate Publishing, 2005.
- Mackillop, James. *Fionn Mac Cumhaill: Celtic Myth in English Literature*. Syracuse, N.Y: Syracuse University Press, 1986.
- Welch, Robert. *The Concise Oxford Companion to Irish Literature*. Oxford: Oxford University Press, 2003.

## **12. Bibliography of selected secondary texts currently available through the HIL (7.02.2015)**

### Addendum (April 2015):

The HIL has just subscribed to a JSTOR Irish package, with archival access to the substantial new JSTOR Ireland collection of about 75 journals.

Overview: <http://about.jstor.org/content/ireland/>

Access: <http://www.lib.unb.ca/eresources/index.php?id=88>

"The Golden Age of Irish Art: the Medieval Achievements, 600-1200." *Choice Reviews Online*. 37.7 (2000): 37-3728. Print.

"In Footsteps of an Irish Giant." *Toronto Star*. (1990). Print.

AE, . *The House of the Titans and Other Poems*. London: Macmillan, 1934. Print.

Alderson, Smith P. W.b. *Yeats and the Tribes of Danu: Three Views of Ireland's Fairies*. Gerrards Cross, Bucks: C. Smythe, 1987. Print.

Cornish, Rory T, and Marguerite Quintelli-Neary. *Crafting Infinity: Reworking Elements in Irish Culture*. Newcastle upon Tyne: Cambridge Scholars Publishing, 2012. Internet resource.

Bartlett, Thomas. *Irish Studies: A General Introduction*. Dublin: Gill and Macmillan, 1988. Print.

Bracken, Damian, and Riain-Raedel D. Ó. *Ireland and Europe in the Twelfth Century: Reform and Renewal*. Dublin: Four Courts, 2006. Print.

Brady, Sara, and Fintan Walsh. *Crossroads: Performance Studies and Irish Culture*. Houndmills, Basingstoke, Hampshire: Palgrave Macmillan, 2009. Internet resource.

- Irish Studies Review. London: Carfax, 1992. Internet resource.
- Browne, Ray B, William J. Roscelli, and Richard J. Loftus. *The Celtic Cross: Studies in Irish Culture and Literature*. Freeport, N.Y: Books for Libraries Press, 1970. Print.
- Burgess, Anthony. "The Irish Art." *New Republic*. 183.22 (1980). Print.
- Burns, Batt, and Igor Oleynikov. *The King with Horse's Ears and Other Irish Folktales*. New York: Sterling Pub. Co, 2009. Print.
- Byrne, James P, Padraig Kirwan, and Michael O'Sullivan. *Affecting Irishness: Negotiating Cultural Identity Within and Beyond the Nation*. Oxford, UK: Peter Lang, 2008. Internet resource.
- Western Folklore. Berkeley, Calif: University of California Press, 1947. Internet resource.
- Callaghan, M H. "Margaret Clark's Mary and Brigid, 1917: Mother Ireland in Irish Art and Nationalism." *Atlantis*. 22.2 (1998): 99. Print.
- Cashman, Ray. "The Heroic Outlaw in Irish Folklore and Popular Literature." *Folklore*. 111.2 (2000): 191-215. Print.
- Cashman, Ray. "Locating Irish Folklore: Tradition, Modernity, Identity (review)." *New Hibernia Review*. 5.2 (2001): 155-157. Print.
- Ciosáin, Niall. "Approaching a Folklore Archive: the Irish Folklore Commission and the Memory of the Great Famine." *Folklore*. 115.2 (2004): 222-232. Print.
- Clarke, Austin. *The Celtic Twilight and the Nineties*. Dublin: Dolmen Press [distributed by Dufour Editions, Chester Springs, Pa., 1969. Print.
- Colum, Padraic. *A Treasury of Irish Folklore: The Stories, Traditions, Legends, Humor, Wisdom, Ballads and Songs of the Irish People*. New York: Crown Publishers, 1962. Print.
- Coogan, Tim Pat, ed. *Ireland and the Arts*. London: The Literary Review Namara Press, 1979. Print.
- Cronin, Michael, Luke Gibbons, and Peadar Kirby. *Reinventing Ireland: Culture, Society, and the Global Economy*. London: Pluto Press, 2002. Internet resource.
- Crowley, John, William J. Smyth, Michael Murphy, and Charlie Roche. *Atlas of the Great Irish Famine*. New York: New York University Press, 2012. Print.
- Cullen, Fintan. "Still a Long Way to Go: Recent Irish Art History." *Art History*. 15 (1992): 378-83. Print.
- Dalsimer, Adele M, ed. *Visualizing Ireland: National Identity and the Pictorial Tradition*. Boston: Faber and Faber, 1993. Print.
- Davis, Alex, and John Goodby. *Irish Studies*. London: Arnold, 2003. Print.
- Davis, Leith. *Music, Postcolonialism, and Gender: The Construction of Irish National Identity, 1724-1874*. Notre Dame, Ind: University of Notre Dame Press, 2006. Print.
- Dooley, Anne and Harry Roe. *Tales of the Elders of Ireland =: (acallam Na Senórach)*. Oxford: Oxford University Press, 1999. Print.
- Eyler, Audrey S, and Robert F. Garratt. *The Uses of the Past: Essays on Irish Culture*. Newark: University of Delaware Press, 1988. Print.
- Farr, Carol. "From Ireland Coming: Irish Art from the Early Christian to the Late Gothic Period and Its European Context (book)." *Speculum*. 78.3 (2003). Print.
- Gallagher, S F. *Woman in Irish Legend, Life, and Literature*. Gerrards Cross, Bucks: C. Smythe, 1983. Print.
- Gantz, Jeffrey. *Early Irish Myths and Sagas*. London: Penguin Books, 1981. Print.
- Gillissen, Christophe. *Ireland: Looking East*. Bruxelles [Belgium: P.I.E. Peter Lang, 2010.

- Internet resource.
- Gregory, . *The Kiltartan Books: Comprising the Kiltartan Poetry, History and Wonder Books*. New York: Oxford University Press, 1971. Print.
- Harbison, Peter, Homan Potterton, and Jeanne Sheehy. *Irish Art and Architecture from Prehistory to the Present*. London: Thames and Hudson, 1978. Print.
- Hayes, Micheál. "Indigenous Otherness: Some Aspects of Irish Traveller Social History." *Éire-ireland*. 41.3 (2007): 133-161. Print.
- Jordan, Heather B. *How Will the Heart Endure?: Elizabeth Bowen and the Landscape of War*. Ann Arbor: University of Michigan Press, 1992. Print.
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- Leach, Maria. *Funk & Wagnalls Standard Dictionary of Folklore, Mythology and Legend*. New York: Funk & Wagnalls, 1949. Print.
- Lentin, Louis, Murray Grigor, and Jonathan Ryan. *The Book of Kells: The Work of Angels?* United States: Kultur, 2006.
- MacKillop, James. *Fionn Mac Cumhaill: Celtic Myth in English Literature*. Syracuse, N.Y: Syracuse University Press, 1986. Print.
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- McLoone, Martin. *Irish Film: The Emergence of a Contemporary Cinema*. London: British Film Institute, 2000. Print.
- Messenger, John. "A Critical Reexamination of the Concept of Spirits: with Special Reference to Traditional Irish Folklore and Contemporary Irish Folk Culture." *American Anthropologist*. 64.2 (1962): 367-373. Print.
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- O, Shea S. "Syncretics and Spirituality: Irish Art Practice and the Art of the Possible." *Canadian Woman Studies*. 17.3 (1997): 86. Print.
- O'Brien, Eugene. *Examining Irish Nationalism in the Context of Literature, Culture and Religion: A Study of the Epistemological Structure of Nationalism*. Lewiston, N.Y: Edwin Mellen Press, 2002. Internet resource.
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- Petrie, George, David Cooper, and Laoire L. Ó. *The Petrie Collection of the Ancient Music of Ireland*. Cork: Cork University Press, 2002. Print.
- Rosenberg, Bruce A. "Irish Folklore and 'the Song of Wandering Aengus'." *Philological Quarterly*. 46 (1967): 527-535. Print.
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- White, Harry. *Music and the Irish Literary Imagination*. Oxford: Oxford University Press, 2008. Print.

## Study Abroad Proposal – International Education Committee

### I. IRSH 3XX3: Lines of Vision: Landscape, Art, and Irish Writing – Travel Study

#### a) **Overview**

Lines of Vision: Landscape, Art, and Irish Writing explores the cultural and artistic value of mythic Ireland. This course will allow students to better contextualize Ireland through viewing its landscape and creative community through the lens of myth and saga. This course will bring a more intimate understanding of the country's social, creative, and material world as we explore the landscape, be it physical, literary and/or artistic (painting, music, sculpture, theatrical, etc). Learning of the great Irish Sagas while visiting some of the islands amazing ruins/prehistoric monuments are present within the texts, to attending the Abbey, Gate and Gaiety Theatres for some of the worlds best productions of Irish myths and sagas will provide an avenue of learning not possible in a classroom. To really understand a culture one must contemplate it on every level. Finally, this course helps student learn how environment, landscape and produced images influence not only what is being communicated by a culture, but why it is communicated in that manner.

This study abroad course is predominantly experiential, and will focus on in situ contemplation of works. Students registered in the course will hike the landscape that is portrayed, inhale the air the sagas breathe; view the horizon that the painters immortalized; experience how time has forged connections between the ages; taste the culinary arts of the land; see how the Celts, Vikings, Anglo-Normans and the British left their cultural stamps on the island and how they interpreted Irish myths and sagas differently. These experiences will allow the students to actually sit next to, look at and contemplate the locations in Ireland of the stories being studied; sit in the theatres in which the now famous once sat and experience Irish theatre at its finest; saunter through art galleries seeing mythic Ireland through creative Irish eyes; experience a myriad of public sculpture displays of Cuchulainn, Fionn, Medbh and others; and finally to rest in the landscape that hold these sculptures, landscapes which are live art pieces in and of themselves. Irish art, culture and mythic writings will come alive and resonate in situ, and students will have more than simply intellect, memory and the internet upon which to found their learning - they will have hands-on location-based experience.

Students registered in this course should have taken IRSH2006, though having a literature, culture, history or language class with Ireland as a focus would be acceptable with instructor's permission. What is important is that they have prior knowledge of Ireland and what this culture has produced. This format for the course will not exclude people who would simply like to go on the trip as an audit as long as they have a nodding acquaintance with the field. The literature is specifically chosen for the geographical, cultural, and historical importance: every location chosen is vital to Irish history, literature, and culture, and is an integral part of the background to the mythic sagas of Ireland, and in turn, these sagas are an integral component to the molding of a nation and culture.

## **Background**

This travel study will enhance Irish Studies' offerings and highlight our programme. Increasingly over the past 10 years, students have asked, repeatedly, about a travel study. Two years ago three students earnestly approached me to organize a trip off the books, and go to explore the island with them in the context proposed here. Though I did not feel such a trip was within my independent fiscal ability, the request really increased my desire to put forward a travel study. Last Christmas I was fortunate enough to spend 48 hours in Ireland as a research opportunity while spending Christmas with my sisters in Switzerland. Upon my return to STU, I shared the experience of how I spend my teaching enhancement allowance with my students, at which point over half of the class spoke to how great it would be to be able to do an Irish Studies course in Ireland. The idea was further solidified when recently speaking with the Coordinator of Irish Studies. When I brought the student commentary up, Dr. Donovan commented on the number of students who have been asking him for a travel study. This cemented the need for Irish Studies to put forward a proposal.

## **b) Logistical Information**

**Canadians do not need a visa to enter the Republic of Ireland or Northern Ireland(UK).**

### **The Republic of Ireland (IE)**

As of January, 2014, the following advisory pertains to Ireland:

- **Exercise normal security precautions.** There is no nationwide advisory in effect. Exercise normal security precautions.

**as per S.I. No. 473/2014 - Immigration Act 2004 (Visas) Order 2014 Republic of Ireland, no3.** It is hereby declared that the following classes of non-nationals are specified as classes the members of which are not required to be in possession of a valid Irish visa when landing in the State: (a) nationals of a state or territorial entity specified in Schedule 1 (the Schedule within which Canada falls) (<http://www.irishstatutebook.ie/2014/en/si/0473.html>).

### **Northern Ireland (UK)**

As of January, 2014, the following advisory pertains to the UK:

- **Exercise normal security precautions.** There is no nationwide advisory in effect. Exercise normal security precautions.

Canadian nationals do not need a visa to enter the UK on a visit (under 6 months) from Canada.

(<http://www.ukba.homeoffice.gov.uk/view/visa.form>)

**From the UK Border Agency website** (redirected from **British High Commission** website)

**Verification**

Regarding any entry requirements into a given country beyond a valid passport

- No documents are necessary, however a letter of registration from the university listing the students registered in the course would assist Irish Immigration in fast tracking/processing in situ.

**Date and Duration: May 16-June 6/7** (depending on cost of flights)

**c) Financial Details – Projected Overview and Cost Recovery Proposal**

**Total student expense projections** *For full details See Appendix C*

<b>STUDENT EXPENSES – WITHOUT INSTRUCTOR COSTS</b>			
<i>minimum # students– 10</i>		<i>Maximum # students – 20</i>	
<i>with flight</i>	<i>without flight</i>	<i>with flight</i>	<i>without flight</i>
\$ 3635	<b>\$ 2635</b>	\$3305	<b>\$2305</b>
<b>STUDENT EXPENSES – INTEGRATING INSTRUCTOR COSTS</b>			
\$ 4635	<b>\$ 3635</b>	\$ 3789	<b>\$ 2789</b>

**Total institutional expense projections**

<b>INSTRUCTOR EXPENSES</b>					
<i>minimum # students– 10 (MAXIMUM EXPENSE)</i>			<i>Maximum # students – 20 (MINIMUM EXPENSE)</i>		
<i>Expenses</i>	<i>Salary</i>	<b>TOTAL</b>	<i>Expenses</i>	<i>Salary</i>	<b>TOTAL</b>
\$ 3635	\$6364	<b>\$ 9999</b>	\$3305	\$6364	<b>\$ 9669</b>

*(Notez Bien: Dr. Schutz has agreed to waive any compensation in both salary and expenses for this trip, so the institutional expense projections are for one instructor only.)*

Fund-raising activities proposed in support of the project:

- a GoFundMe Crowdfunding and fundraising site for general contributions;
- Various fundraising activities such as:
  - i. Bake Sale in James Dunn Hall (permission to be obtained);
  - ii. An Irish Treasures Basket raffle;
  - iii. A musical event with donations at door;
  - iv. Upon approval, a 50/50 draw at a major STU sporting event;
  - v. A fundraising campaign within the Irish Cultural community of the province (including sales of tickets for basket at such events as the Miramichi Irish Festival, etc);  
and (but not limited to)
  - vi. Individual contributions from ‘friends of Irish Studies’.
  - vii. Advertising in New England (Dr. Donovan’s travel study jointly with St. FX in 1998 garnered mature students from Portland, Me, for example)
- Letter Campaign to local businesses for fiscal donations or donations in kind for basket.
- Letters to National Trust, UK and English Heritage, UK, the High Commission of Ireland, and the Irish National Trust: we are seeing several of their properties, and it is



possible that they may be inclined to support us in turn with donations or perhaps a cut in the rates for entry purposes to their sites.

- Facebook campaign for individual students
- Helping students set up e-transfer gift requests for birthdays/Christmas to help with their fees.

d) **Number of students travelling:** Minimum 10, maximum 20.

e) **Number of faculty members travelling:** 2.

1. Prof. Lorraine Nolan – I am the instructor for the course, the organiser of the trip, and the contact person for all the arrangements.
2. Dr. Andrea Schutz has expressed interest in being co-chaperone and guest speaker for the course: her expertise in her field will be of invaluable assistance as we consider the links between the cultures of Ireland and the UK in the contexts of myth and sagas.

*Dr. Schutz has agreed to waive any compensation in salary or expenses for this trip.*

f) **Mode(s) of transportation –**

- local and regional transport: miscellaneous transportation costs in Dublin ('LEAP' pass for all transit systems) circa \$65/week=\$130;

TourBus fee: (*Tour Bus hire: circa \$825/day for 8 days = \$6600 total expense*)

RANGE: \$660 for minimum #students (option 1)

\$330 for maximum #students (option 2)

g) **Arrangements for accommodations:** University villages in Dublin, Galway, and Derry. Depending on the Euro conversion \$45/night = \$945/person. See Appendix D for details.

h) **Arrangements for meals:** Self-cater at the university villages to keep costs down.

Breakfasts in, and we will eat out as cheaply and rarely. We will picnic/make sandwiches for lunches. We are budgeting \$25 per day/per person for food. There will be one official banquet, which has been calculated outside this expense, and potentially a final dinner out in Dublin depending on budget expenditures.

Total: \$525

i) **Any other costs to be incurred** (local guides, equipment and/or materials, etc.):

Entrance fees for sites, audio equipment etc. = approximately \$290

Bunratty banquet =\$85

See Appendix E for details on Entrance fees, and Appendix C for budget details.

### III. Trip Itinerary *(see detailed courseplan in Appendix A for topics to be covered each day)*

<b>Itinerary</b>	<b>Location</b>	<b>Details of plan</b>
Day 0	Travel Day	Board plane. Flight to Dublin.
Day 1	Galway	Get on Tourbus. Travel to west coast
Day 2	West Coast – Galway and Carraroe	Campus tour, lecture hall UCG.
Day 3	Arran Isles	EARLY MORNING. Boat out to the Innishmore, visit the Dun Aenghus. Return to Galway.
Day 4	The Burren, and Bunratty	Poll na gColm, The Cliffs of Moher, Poul nabrone and Gleninsheen; Bunratty Castle and a medieval banquet at the Folk Park. Return to Galway.
Day 5	Misgaun Medbh, Knocknarea	Early morning pack bags, exit of Galway. Knocknarea, Carrowmore megalithic burial complex; WB Yeats' gravesite, get settled in residence in Derry.
Day 6	Derry and Bushmills	Morning in lecture hall. Afternoon trip to Bushmills factory visitor's centre.
Day 7	Derry	Early morning. Giant's Causeway. Upon return to Derry, we will visit the walled city.
Day 8	Navan: Emain Macha	Early morning, exiting Derry, Navan/Emain Macha, arrive in Dublin, get settled into campus housing.
Day 9	Dublin	Day off for laundry facilities, etc.
Day 10	Dublin Lecture Hall	Irish Theatre guest lecturer (already committed to do the lecture is Dr. P Halferty of UCD) with an evening of theatrical performance the Gate.
Day 11	Dublin	Book of Kells at Trinity. Lecture Hall in the afternoon
Day 12	Dublin	National Museum of Ireland. Irish Parliamentary buildings.
Day 13	Newgrange and Knowth	A daytrip the sites and Brugh na Boinne.
Day 14	Dublin	Dublin Bustour, St. Patrick's and Christ Church Cathedral Evening at the Abbey Theatre.
Day 15	Dublin	Day off for laundry facilities, etc.
Day 16	Dublin	In situ at UCD lecture hall
Day 17	Dublin	National Art Gallery of Ireland. Evening performance of live theatre at the Gaiety
Day 18	Hill of Tara	A Daytrip out to the Hill of Tara
Day 19	Dublin	A Literary tour of Dublin, Guinness Storehouse. Temple Bar area of Dublin.
Day 20	Powerscourt Gardens	Excursion out to Powerscourt The evening will entail a final semi formal dinner @ Montrose (close to UCD) to mark the end of the official course
Day 21	Dublin	Day off, chance for people to buy souvenirs.

**Logistics****II. Additional Financial Guidelines**

International Education Committee Forms

**Name:** Prof. Lorraine Nolan

Destination	<b>Galway &amp; Dublin</b> , Republic of Ireland, and <b>Derry</b> , UK
Security Status of destination	No travel advisory; exercise usual caution
Entry Requirements	Canadians must present a passport to visit Ireland and the UK; must be valid for at least 6 months beyond return date
Approx duration of travel	22 days
Approx date of departure	May 16, 2016
Approx date of return	June 6, 2016
Fund-raising activities proposed	See above in application, under <i>"II. c) Financial Details – Projected Overview and Cost Recovery Proposal"</i>
Maximum number of students	20
Minimum number of students	10
Names of faculty members travelling	1 – Prof. Lorraine Nolan, Co-ordinator and instructor 2 - Dr. Andrea Schutz <i>Dr. Schutz has agreed to waive any compensation in salary or expenses for this trip</i>
Mode(s) of transportation	- Regional transportation services; - for satellite study (in Galway and Derry) a tour bus+driver will be employed.
Arrangements for accommodation	University Village accommodations, shared accommodation
Arrangements for meals	Self-Catering, picnics, market lunches, campus cafeteria services and budget restaurants
Number of credit hours	3 ch

## Budget

<b>Cost per student</b>	<p><b>RANGE</b>            (Option 1 – minimum students; Option 2 – maximum students.)            Option 1 - <b>\$ 2635</b> (+ flight \$ 1000 = \$ 3635) + \$1000<sub>(share of prof's costs)</sub>            Option 2 - <b>\$ 2305</b> (+ flight \$ 1000 = \$ 3305) + \$484<sub>(share of prof's costs)</sub>  <i>***notez bien:</i>            - flight tickets quoted at hopefully a maximum, could be reduced with a block sale purchase.            - Calculations based on maximum room expenses quoted from Ireland. This quote could become cheaper as prices are solidified.</p>
Airfare	\$1000
Accommodation	\$ 945 (rooms circa \$45/night)
Meals	\$ 525 (based on \$25 CAD per day)
Tuition	\$ 0
Other	<ul style="list-style-type: none"> <li>• \$290: Entry fees to sites and attractions (see Appendix E)</li> <li>• TourBus fee:                RANGE: \$ 660 for minimum #students (option 1)                \$ 330 for maximum #students (option 2)                (Tour Bus hire: circa \$825/day for 8 days = \$6600 total expense)</li> <li>• \$130 Miscellaneous transportation (Dublin LEAP/ 2 weeks)</li> <li>• \$85 - Bunratty Banquet</li> </ul>
<b>Cost for professor</b>	
Airfare	\$1000
Accommodation	\$ 945
Meals	\$ 525
Other	<ul style="list-style-type: none"> <li>• \$290: Entry fees to sites and attractions</li> <li>• TourBus fee: RANGE:                \$ 660 for minimum #students (option 1)                \$ 330 for maximum #students (option 2)                (Tour Bus hire: circa \$825/day for 8 days = \$6600 total expense)</li> <li>• \$130 Miscellaneous transportation (Dublin LEAP/2 weeks)</li> <li>• \$85 - Bunratty Banquet</li> </ul>
Any other direct costs of the project to STU	none

### COST RECOVERY STATEMENT

1. Total costs for professor, incl stipend and all expenses	Option 1 \$6364 + \$ 2635+ \$1000 =\$ 9999 Option 2 \$6364 + \$ 2305+\$1000 =\$ 9669
2. Any additional costs to STU	0
3. Total of items 1 and 2 above	Either \$ 8999 or \$ 8669
4. Total of items 1 and 2 above,	\$ 999.90 or \$484

divided by minimum # of students (10)	
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**Detailed budget for accommodation**

		# nights	Cost @45	@55	@65
Galway	UCG campus	7	315	385	455
Derry	Magee campus	2	90	110	130
Dublin	UCD campus	13	585	715	845
<b>Total</b>			990	1210	1430

*It is my understanding that lecture halls within the university campuses will be at our disposal while we are renting rooms on campus. This is included in the price of the space. This has not yet been confirmed in writing, and has only been alluded to in phone conversations with UCD offices*

**Detailed budget for entry fees**

<b>Location</b>	<b>Specific site</b>	<b>fee</b>	<b>Any information</b>
Galway	Cliffs of Moher	\$5.50	
	Gleninsheen	Free	
	Poulnabrone	Free	
	Ferry to Inishmore	\$45	
	Spanish Arch	Free	
	Galway Cathedral	Free	
	Galway City Museum	Free	
	Hall of the Red Earl	Free	
	Lynch's Castle	Free	
Derry	Bushmills Tour	\$11.60	
	Giant's Causeway	\$13	Individual audio tour prompter included
	WB Yeats' grave	Free	
	Griannan of Aileach	Free	
	Prehen House	Free	
	Bogside Art	Free	
	St. Columb Cathedral	Free	
	Museum of Free Derry	Free	
	The Peace Bridge	Free	
Navan	Emain Macha	\$12	
Dublin	Newgrange and Knowth	\$14	
	Hill of Tara	Free	
	Monasterboice	Free	
	Bective Abbey	Free	
	Abbey Theatre	\$20	
	National Museum	Free	
	National Art Gallery	Free	
	Trinity Long Library	\$11.50	
	Newmann House	Free	
	Phoenix Park	Free	
	Stephens Green	Free	
	Guinness Storehouse	\$21	
	Collins Barracks Museum	Free	
	Kilmainham Gaol	\$5	
	Dublin Castle	\$5	
	Dublin Bus Tour	\$25	
	Joyce Martello Museum	Free	
	Gate Theatre	\$33	
	Gaiety Theatre	\$50	
	Glendalough	\$1.50	
	Clonmacnoise	\$3	

	Heywood Gardens	Free	
	Powerscourt	\$12	
<b>Total</b>		\$288.10	

\* End of SCC Report \*