

School of Histories and Humanities HH1002

## UNDERSTANDING IRELAND

THE TRINITY SEMESTER START-UP PROGRAMME (SSP)

COURSE HANDBOOK AUTUMN 2016

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<b>Contact hours:</b>	<table><tr><td>Classroom contact</td><td>48 hours</td></tr><tr><td>Book review</td><td>24 hours</td></tr><tr><td>Field trip report</td><td>24 hours</td></tr><tr><td>Essay</td><td>72 hours</td></tr></table>	Classroom contact	48 hours	Book review	24 hours	Field trip report	24 hours	Essay	72 hours
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<b>Weighting:</b>	5 ECTs								

# Table of Contents

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- 1. Academic Calendar**
- 2. Course Description**
  - 2.1. Overview
  - 2.2. What will I be studying?
  - 2.3. Aims and Objectives
  - 2.4. Fieldtrips
  - 2.5. Timetables
- 3. Lectures and Seminars**
  - 3.1. Lecture List
  - 3.2. Seminars
- 4. Written Assignments**
  - 4.1. Overview
  - 4.2. Academic Writing
  - 4.3. Final Essay Topics
- 5. Registering for College**
- 6. ECTS and Registering for Modules**
  - 6.1. ECTS
  - 6.2. Registering for Modules
  - 6.3. International Officers and Global Officers

# 1. Academic Calendar, 2016-2017

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## Michaelmas Term 2016 (Semester 1)

### *Understanding Ireland Dates*

- Welcome reception Sunday 30 August 2015
- Lectures commence Monday 31 August 2015
- Assignment 1 deadline Monday 7 September 2015
- Assignment 2 deadline Monday 14 September 2015
- SSP ends Friday 18 September 2015

### *Normal Teaching Term Dates*

- Freshers' week 21–25 September 2015
- Assignment 3 deadline Friday 25 September 2015
- Teaching term starts Monday 28 September 2015
- Teaching term ends Friday 18 December 2015

**Hilary Term 2017 (Semester 2)** for students staying for a full academic year

### *Normal Teaching Term Dates*

- Teaching term starts Monday 18 January 2016
- Teaching term ends Friday 8 April 2016
- Followed by exam period Late April to mid-May  
(Examination timetables are confirmed much closer to the time)

## 2. Course Description

### 2.1. Overview

Welcome to **Understanding Ireland: The Trinity Semester Start-Up Programme (SSP)**! This module offers international students the best possible foundation for settling into their time at Trinity. The programme is unique in providing both an orientation to life in Trinity and an academic introduction to understanding Irish culture—all before normal teaching begins.

The programme takes place for three weeks before the start of normal teaching term. It covers the first one-sixth of your semester work commitment at Trinity (5 ECTS). This module must be completed by all students in order for credit to be awarded. The remainder of your work commitment is covered by the undergraduate courses which you will undertake during normal teaching term between October and December.

### 2.2. What will I be studying?

**Understanding Ireland** immerses you in the rich world of Irish history, art and literature. The module consists of three interlinked strands.

#### A. The Story of Ireland: From St Patrick to the Present Day

This strand invites you to explore seminal events, leading personalities, key debates and contested views from St Patrick in the fifth century to the Irish Revolution and the dawn of the Irish Free State in 1922. The strand includes a field trip to some of the most important historical sites in Ireland.

## **B: Visualizing Ireland: Archaeology, Art and Architecture**

An exploration of the overlapping influences and impact of archaeology, art and architecture on Ireland from the early Middle Ages to modern times. The strand includes excursions to the National Museum and National Gallery of Ireland.

## **C: Representing Ireland: Ireland and the Irish in Drama, Literature and Film.**

This strand explores the problem of the representation of Ireland in a range of cultural forms from art and literature to drama and film. It examines the stereotyped images of Ireland and the Irish that have been deployed through the ages, and the extent to which contemporary notions of Irishness play up to or react against these stereotypes. The strand includes attending a play at the Abbey Theatre and a screening of an Irish film.

Each strand of this module is taught by a combination of lectures and small-group sessions known as 'seminars'. Within each strand, the main focus of lectures and seminars is upon detailed assessment of key events, personalities, debates, influences, and texts. You will receive guidance on relevant readings and sources through which you will gain a broader overview of the relevant period and topic.

Lectures take place in the mornings between Monday and Wednesday, while seminars take place once a week on Thursdays. Some afternoons are dedicated to field trips which complement the lectures and seminars. Students also

participate in a number of field-trips related to their areas of study as well as attending social outings to enhance their experience of Irish culture and customs.

The programme is taught by the full-time academic staff and teaching assistants, and is co-ordinated by the **School of Histories and Humanities**. The School embraces the Department of History, the Department of Classics, and the Department of History of Art & Architecture, as well as the Centre for Gender and Women's Studies. The School has a strong international research profile and students enjoy access to a broad range of expertise in areas as varied as classical, medieval, and modern history; the history of art and architecture; archaeology; Latin and Greek language and literature; and gender and women's studies.

### **2.3. Aims and Objectives**

On completion of the module students should be able to:

- Demonstrate knowledge and understanding of Ireland in a historical, cultural, and political context.
- Present both oral and written analysis of aspects of Irish history, culture and society.
- Engage in discussion of seminal events, personalities, debates, influences, and texts relating to Ireland.
- Record and present information in a systematic manner.
- Write a scholarly essay appropriate for an undergraduate student in the humanities.

## 2.4. Field Trips

Excursions to national cultural institutions and historical landmarks are integral to the programme. Within Dublin, you will attend a performance at The Abbey Theatre (founded by W. B. Yeats in 1904) and visit Croke Park, headquarters of the Gaelic Athletics Association (GAA). You will go on a field trip to a site of major



historical importance outside the capital, such as the Hill of Tara (the ancient seat of the High Kings of Ireland) and Trim castle (pictured above), one of the most impressive castles built by the Anglo-Normans after the invasion of Ireland in the late twelfth century.

### List of Field Trips

(Please consult your timetable for dates and times)

#### Week 1:

- Film viewing: 'Michael Collins'
- GAA Museum and stadium tour (day time – coaches provided)

#### Week 2:

- Abbey Theatre (evening – no transport necessary)
- Trim Castle and Hill of Tara (all day tour – coaches provided)

#### Week 3:

- Glasnevin Museum and Cemetery (afternoon – coaches provided)

## 2.5. Timetables

In your 'welcome pack', the **Understanding Ireland** co-ordinator provides you with:

- (i) An overview timetable showing details for the whole course.
- (ii) A seminar timetable showing the times and locations of your individual seminar groups.

The pack also contains a map showing the layout of the city-centre campus. **Please consult your timetables for details of the times and locations of lectures, seminars and field trips.**





## 3. Lectures and Seminars

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### 3.1. Lecture List

Lectures take place on between 10 am and 1.30 pm on Monday, Tuesday and Wednesday of Understanding Ireland Weeks 1–3. Lectures last for approximately 50 minutes. Students are required to be punctual and to sign in each morning.

During the lectures you are encouraged to listen attentively and to take notes, which will assist you later in completing your written assignments. It is appropriate to ask questions during lectures if the lecturer invites you to do so.

Unless otherwise indicated, **Strand A** (Story of Ireland) lectures take place at 10.00 am, **Strand B** lectures (Visualizing Ireland) at 11.00 am and **Strand C** (Representing Ireland) at 12.30 pm. All students attend the same lectures.

The final lecture will take place on Friday 18 September 2015. It is compulsory that you attend this lecture and sign out of the programme.

#### A. The Story of Ireland: From St Patrick to the Present Day

- |     |                                                 |                          |
|-----|-------------------------------------------------|--------------------------|
| 1.  | Introduction (one meeting for Strands A, B & C) | <i>Peter Crooks</i>      |
| 2.  | An Armchair tour of Dublin's History            | <i>Ciarán Wallace</i>    |
| 3.  | 1169 and all that: The Middle Ages              | <i>Peter Crooks</i>      |
| 4.  | The Tudor re-conquest and the Nine Years War    | <i>Ciaran Brady</i>      |
| 5.  | Oliver Cromwell and Ireland                     | <i>Micheál Ó Siochrú</i> |
| 6.  | Robert Emmett and the 1798 Rebellion            | <i>Patrick Geoghegan</i> |
| 7.  | King Dan: Daniel O'Connell                      | <i>Patrick Geoghegan</i> |
| 8.  | Global Ireland                                  | <i>Ciaran O'Neill</i>    |
| 9.  | The Irish Revolution                            | <i>Anne Dolan</i>        |
| 10. | Colliding cultures in contemporary Ireland      | <i>Peter Crooks</i>      |

## **B: Visualizing Ireland: Archaeology, Art and Architecture**

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|--------------------------------------------------------------|----------------------------|
| 1. Introduction (one meeting for Strands A, B & C)           | <i>Peter Crooks</i>        |
| 2. The Book of Kells                                         | <i>Rachel Moss</i>         |
| 3. The landscape of Ireland                                  | <i>Mark Hennessy</i>       |
| 4. Irish Art and the Anglo-Norman Invasion                   | <i>Rachel Moss</i>         |
| 5. Apes and Angels: Visual Representations of Irishness      | <i>Catherine Lawless</i>   |
| 6. Portrait of a City: Dublin City in Painting               | <i>Katy Milligan</i>       |
| 7. The Architecture and History of Trinity College           | <i>Christine Casey</i>     |
| 8. Aspects of Irish art in the long 19 <sup>th</sup> Century | <i>Philip McEvansoneya</i> |
| 9. Modernism in Ireland                                      | <i>Angela Griffith</i>     |

## **Strand C: Representing Ireland in Literature, Drama and Film**

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|---------------------------------------------------------------------------------|-----------------------|
| 1. Introduction (one meeting for Strands A, B & C)                              | <i>Peter Crooks</i>   |
| 2. Ancient Art and National Identity                                            | <i>Roger Stalley</i>  |
| 3. Nineteenth-century Irish Writing                                             | <i>Ciaran Brady</i>   |
| 4. Ireland and the Classical tradition                                          | <i>Brian McGing</i>   |
| 5. James Joyce and the Classics                                                 | <i>Brian McGing</i>   |
| 6. Jonathan Swift                                                               | <i>Ciarán Wallace</i> |
| 7. W.B. Yeats                                                                   | <i>Melissa Sihra</i>  |
| 8. Rejecting the Revival: Women Writers<br>in 19 <sup>th</sup> -century Ireland | <i>Ciaran O'Neill</i> |
| 9. Ireland and the Irish in Cinema                                              | <i>Sue O'Neill</i>    |

### **3.2. Seminars**

All students will have one Seminar in each of the three strands of the 'Understanding Ireland' module. Seminars are small discussion groups of 10 to 12 students. The discussions are led by a teaching assistant and the topics for the Seminar are related to the three strands of the 'Understanding Ireland' module.

Seminars take place on Thursdays during **Understanding Ireland** Weeks 1–3. Seminars for Strand A (The Story of Ireland) and Strand C (Representing Ireland) take place in the Arts Building. The first seminar for Strand B (Visualizing Ireland) takes the form of a mini-field trip to the National Museum of Ireland. Students must sign in for each Seminar.

### **Readings**

A selection of readings for each Seminar will be available in advance on the [Understanding Ireland webpage](#). Make sure that any additional web resources you use are academic in nature: reliable web resources are those listed on the [Library's e-resources page](#).

### **Preparation for Seminars**

You must read the assigned documents carefully before the Seminar and come prepared to engage in a group discussion. You do not need to have 'all the answers'. In fact, for the purposes of discussion, it is quite useful if you write down some questions that occur to you as you are reading the documents, or any thoughts the readings provoke in you. You can then bring these questions and ideas to the group during the Seminar.

## Seminar Topics

### Strand A: The Story of Ireland

- Week 1:** 'A filthy people, wallowing in vice': Anglo-Norman perceptions of a conquered people. *An appraisal of the writings of Gerald of Wales and his views on the native Irish population.*
- Week 2:** Cromwell and Ireland: seventeenth-century criminal or war hero? *An assessment of the historiography surrounding Oliver Cromwell and the Cromwellian conquest.*
- Week 3:** The 1916 rebellion: memory and remembrance. *An examination of the Easter Rising and the Battle of the Somme.*

### Strand B: Visualizing Ireland

- Week 1:** Metalwork Objects at the National Museum of Ireland
- Week 2:** Paintings of the Irish 'Peasantry' in the Nineteenth Century
- Week 3:** Modernism in Irish Art

### Strand C: Representing Ireland

- Week 1:** W.B. Yeats and the Celtic Twilight
- Week 2:** Poetry during War and Rebellion
- Week 3:** After the Revolution: Literature in the Irish Free State

# 4. Written Assignments

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## 4.1. Overview

Each student must complete and submit three written assignments for assessment. Written work must be submitted in hard copy before the deadline to the **Understanding Ireland** administrator, Dr Patricia Stapleton, in Room 3141.

- (i) **Assignment 1:** 500 words to be submitted on the Monday of Understanding Ireland Week 2 (**7 September 2015**) based on the seminars from Week 1.
- (ii) **Assignment 2:** 1000 words to be submitted on the Monday of Understanding Ireland Week 3 (**14 September 2015**). You may write on any topic covered in a lecture, seminar or excursion, with the proviso that this is a piece of academic writing. It should include footnote references to your sources together with a bibliography with at least two printed sources from Trinity's Library (in addition to any web resources you use).
- (iii) **Final essay:** 2500 to be submitted by Friday **25 September 2015** (the end of the week following Understanding Ireland Week 3, which is known in Trinity as "Freshers' Week"). You should choose an essay from the list provided, or alternatively agree an essay title with your seminar leaders. You may not write on a topic without discussing the title in advance with your seminar leader.

## 4.2. Academic Writing

Please ensure that your written work is typed (double-spaced) and that it conforms to normal conventions for academic writing. You should cite all your sources and include a bibliography. In particular, please make an effort to consult printed sources from Trinity's magnificent collection in the Library. Do not base your academic writing on unsubstantiated sources discovered on the internet.

A document providing an overview of expectations for academic writing in the humanities will be circulated at the Introductory Lecture. If you have any queries about what is expected of you in terms of the presentation of written work, your seminar leaders will be glad to discuss these points with you.



### 4.3. Final Essay Topics

Each student enrolled on **Understanding Ireland** is required to write a 2500-word essay. Students are encouraged to choose a topic from the selection of essay titles offered below. Alternatively, you may design an essay title of your own, **but you must agree the title in advance with your seminar leader.**

#### Strand A: The Story of Ireland

- What was the influence of Ireland on Europe in the early Middle Ages?
- To what extent can the invasion of 1169 be considered an ‘English’ invasion of Ireland?
- Did the Normans become more ‘Irish than the Irish themselves’?
- Did the Reformation fail in Ireland?
- ‘The 1641 rebellion was an attempt to create an independent Ireland.’  
Discuss
- Has Oliver Cromwell been unfairly criticized by Irish historians?
- Did the ideals of the American Revolution inspire the 1798 rebellion in Ireland?
- ‘Our gallant allies in Europe’: the 1916 Rising could not have happened without the wider context of World War 1?

#### Strand B: Visualizing Ireland

- Discuss the Madonna and Child Page, fol. 7v, from the Book of Kells. Consider the image in terms of the subject matter, techniques employed and overall design.

- Select two items of metalwork from the collection of the National Museum of Ireland. Discuss the objects in terms of function, materials, manufacturing techniques, style and artistic method.
- Select and analyze two of Dublin's eighteenth-century buildings, considering themes such as function, style and ornament.
- Nineteenth-century painters depicted the Irish peasantry as 'contented, fun-loving, lovable but also at times stupid, boorish and unreliable' (Bhreathnach-Lynch, 2008). Discuss this statement in relation to at least two Irish paintings from this period.
- It has sometimes been argued that 'Irish architecture is merely English architecture, translated across the Irish Sea' (McParland, 1975). Do you agree with this statement? Give reasons for your answer and refer to at least three Irish buildings in support of it.
- Describe a work by one twentieth-century Irish artist who may be identified as a 'social realist' and discuss their representation of a 'modern' Ireland.
- Commenting on an exhibition of contemporary Irish art held in 1999, Fiona Barber has noted that 'there was very little [...] that could be specifically labelled as 'Irish' in terms that would have been recognizable earlier in the century' (Barber, 2013). Discuss this statement in relation to two contemporary Irish artists.



## **Strand C: Representing Ireland**

- ‘It is possible to get a real sense of Irish identity through how Ireland is represented’: Discuss this using examples from the course.
- Does the Abbey Theatre present an unreal, idealised version of Irishness?
- ‘People are the same the world over’. Use any two pieces of Irish culture (any painting, poem, play, or short story) to examine this claim.
- The representation of Ireland has always been a debate between the country and its diaspora. Discuss.
- Critically assess any Irish poem or play of your choice (see Seminar leader).
- Is there an Irish nation? Or are there multiple Irish nations? Address this question with reference to the work of any two Irish authors.
- Should more female authors be included in the list of ‘Great Irish Writers’? Discuss giving two or more examples to support your argument.
- Yeats should not be counted as an Irish writer. Instead, he should be classified in a separate category as an Anglo-Irish writer. Discuss.

## 5. REGISTERING FOR COLLEGE

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Any student who did not register for College online before arrival will be able to do so in a designated area on the first day of the programme. Once registered, students will receive their user ID and password and will have full access to College networks, libraries and the gym.

Please note, registration for College is **not** the same as registering for individual modules. This must be done with specific departments at a later date.



## 6. ECTS and Registering for Modules

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### 6.1. ECTS

The credit system in use in Trinity College Dublin is the European Credit Transfer and Accumulation System (ECTS). ECTS credits represent the student workload required to achieve the desired outcomes of modules and programmes where 60 credits is the norm for full-time study over one academic year (40 weeks).

Credits are obtained by individual students upon successful completion of the academic year or course. One-year and part-year visiting students are awarded credit for all individual modules successfully completed. Visiting students who study at Trinity for Michaelmas term only should undertake **30 ECTS**, while those here for the full year should undertake **60 ECTS**.

When you are choosing your modules it is vital to ensure that your home institution is satisfied with your choice so seek the full permission of your home institution before taking up a module. Remember, **Understanding Ireland** accounts for 5 ECTS. You should check with the study abroad coordinator in your home institution to ascertain how these credits transfer to the system for awarding academic credit.

## 6.2. Registering for Modules

Registering for modules is **not** done online. **Visiting students must register for modules in the individual School or Department where they wish to study.**

During the third week of Understanding Ireland, there is a designated session at which you will receive information concerning modules in the School of Histories and Humanities. You will also be able to sign up for modules in the School of Histories and Humanities.

## 6.3 Non-E.U. Visiting Student Co-ordinator

Each school/department has a **Non-E.U. Visiting Student Co-ordinator**, who is a designated member of staff who looks after visiting students and will assist them in their choice selection and registration for modules. A list of these officers will be made available at the information day on the Monday of SSP Week 3.

