

**BOSTON UNIVERSITY
COURSE SYLLABUS**

Spring 2006

CFA AR 340 - *The Arts in Ireland*

**Lecturers: Sean Corcoran (Performing Arts - Theatre)
Padhraic Egan (Performing Arts - Music)
Eimear O'Connor (Visual Arts)**

Grading Criteria

Students will be graded as follows:

Exam: 50%

Written Assignment: 40%

Attendance/Participation: 10%

The lecturers will jointly issue a list of assignment topics from which students will choose one.

For the exam, students will be required to answer four questions: one on music, one on theatre, and two on the visual arts.

Part A: The Performing Arts in Ireland

Lecturers: Sean Corcoran and Padhraic Egan

TUESDAYS 6:30 – 9:00 p.m

Classroom number CG 02

Course Overview

In this course students will have an opportunity to study and experience the most vibrant aspects of the performing arts in Ireland. In part one of the course, students will be introduced to the Irish theatrical tradition. As well as receiving grounding in the origins of the world-famous Abbey and Gate theatres, students will also be given an opportunity to experience the best in contemporary theatre.

The second part of the course will provide an introduction to the structure, characteristics, scope and history of Irish traditional music. Attention will also focus on its revival and re-development in the latter half of the twentieth century.

Methodology

Tuition will be conducted through lectures, followed by class discussion on more specific aspects of the lectures. There will be a field trip to a theatre performance. During the latter half of the course, workshop instruction on playing the bodhran will be included. Through this the characteristics of traditional music will be explored.

Required Reading - THEATRE

Brian Friel *Dancing at Lughnasa* (Faber)

J.M. Synge *The Playboy of the Western World and Other Plays* (Oxford UP)

Conor McPherson *The Weir* (Nick Hern Books)

Required Reading - MUSIC

Gearoid Ó hAllmhuráin *A Pocket History of Irish Traditional Music* (O'Brien/IABC)

Recommended Reading - THEATRE

Adrian Frazier	<i>Behind the Scenes</i> (Univ. California Press)
Lady A. Gregory	<i>Our Irish Theatre</i> (Capricorn Books)
Denis Johnston	<i>Selected Plays</i> (Colin Smythe)
D.E.S. Maxwell	<i>A Critical History of Modern Irish Drama</i> (Cambridge)
Anthony Roche	<i>Contemporary Irish Drama</i> (Gill and Macmillan)

Recommended Reading - MUSIC

Tomas O Canainn	<i>Traditional Music in Ireland</i> (Ossian)
Nuala O'Connor	<i>Bringing it All Back Home</i> (BBC)
Richard Pine	<i>Music in Ireland</i> (Mericer Press)

Chronology

Part 1: Modern Irish Theatre

Week 1	<u>Tuesday, 7 March</u> : Introduction and course overview; the origins of Irish Theatre
Week 2	<u>Tuesday, 14 March</u> : Synge, <i>The Playboy of the Western World</i>
Week 3	<u>Tuesday, 21 March</u> : Brian Friel, <i>Dancing at Lughnasa</i>
Week 4	<u>Tuesday, 28 March</u> : Theatre Trip to see <i>Bacchae of Baghdad</i> at the Abbey Theatre

Part 2: Irish Traditional Music

Week 5	<u>Tuesday, 4 April</u> : Characteristics and structure of Irish traditional music
Week 6	<u>Tuesday, 11 April</u> : An overview of the historical development of Irish music
Week 7	<u>Tuesday, 18 April</u> : The revival of Irish traditional music
Week 8	<u>Tuesday, 25 April</u> : Key personalities and organisations The final night will also involve revision of all material covered in the three previous classes. Audio and visual material will also be used to vary teaching methods.

Part B: The Visual Arts in Ireland

Lecturer: Eimear O'Connor
FRIDAYS: 1:00 – 3:30 p.m
Classroom number CG 02

- **NOTE: It is of vital importance that students read the required readings for the course. Most readings are available in the *Arts in Ireland* folder and in books that are made available in the BU office for the purposes of essay research and study for examination.**
- **Make sure to bring a notebook to every class and on every outing.**
- **Essays and examination are based on the work done during outings, video showings, discussions etc. Therefore, please do not skip class.**

INSTRUCTIONS: Please meet me inside the main entrance of THE NATIONAL MUSEUM OF IRELAND, KILDARE STREET, at 1pm sharp. (I will carry BU identity). We will commence with coffee, introductions and a chat about the course before taking a tour of the Irish artefacts in the Museum.

- **Required reading for week one:** Arnold, Bruce, *Irish Art*, Chapter One, The Celtic Era. In folder.

WEEK TWO: Thursday evening 16 March in DCU 6.30-9 pm: *The Book of Kells*.

INSTRUCTIONS: This is a video presentation and discussion.

- **Required reading for week two:** Arnold, Bruce, *Irish Art*, Chapter One and Two; 'The Celtic Era' and 'From the Viking Invasion to 1700.' In folder.

WEEK THREE: Friday 24 March: *Irish Art in the National Gallery of Ireland*.

INSTRUCTIONS: Please meet me inside the lobby of the MERRION SQUARE ENTRANCE to the National Gallery of Ireland at 1pm sharp.

- **Required readings for week three:**

1) Arnold, Bruce, *Irish Art*, Chapter Six and Seven; 'The Celtic Revival' and 'Jack Yeats and the Moderns.' In folder.

2) **Three readings from:** Stewart et al, *When Time Began to Rant and Rage*,

1. Bhreathnach-Lynch, S, *Framing Ireland's History, Art, Politics and Representation 1914-1929*.

2. Hartigan, M, *Irish Women Painters and the Introduction of Modernism*.

3. Murphy, P, *Madonna and Maiden, Mistress and Mother, Woman as Symbol of Ireland and Spirit of Nation*.

3) **Reading on life and work of Paul Henry. All readings are in the folder.**

4) Arnold, Bruce, *Irish Art, Chapters Six and Seven:* 'The Celtic Revival' and 'Jack Yeats and the Moderns'. In folder

I would also like you to read, *Sources in Irish Art, A Reader*,

- Ch.12. Mainie Jellett, *My Voyage of Discovery*.
- Ch. 21, Paul Henry, *An Irish Portrait, 1951*.
- Ch. 46. Thomas MacGreevy, *Picasso, Maimie [sic] Jellett and Dublin Criticism, 1923*.
- Ch. 54. Catherine Nash, *Gender and Landscape in Ireland, 1993*.
- **These readings are also in your folder and are necessary for research and examination purposes.**

WEEK FOUR: Friday 31 March. *An Exploration of Collins Barracks Museum in Benburb Street*.

This is a necessary day for your course, but also a fun day with no readings, which will give you a chance to catch up on your readings for week three.

INSTRUCTIONS: Please meet me at the main entrance to the museum (inside the courtyard) at 1pm sharp. (Allow adequate time to get there).

WEEK FIVE: Friday 7 April: *The Irish Museum of Modern Art, Kilmainham*.

INSTRUCTIONS: Please meet me in the inside lobby of the MAIN ENTRANCE of IMMA at 1 pm sharp.

- **Required reading for week five: *Visit to the Royal Hospital Kilmainham (IMMA)*.**
The reading is in the folder.

WEEK SIX: Thursday evening 13 April IN DCU: *The Life and Work of Harry Clarke, Irish Stained Glass Artist*. Video Presentation.

This is also essay hand in day!!!

- **Required reading for week six:** anything you can find on the web about Harry Clarke! And Bhreathnach-Lynch, S, *The Formation of an Irish School of Painting, Issues of National Identity*.

WEEK SEVEN: 1PM IN DCU: ESSAY RETURN AND FEEDBACK. EXAM REVISION AND GENERAL CELEBRATION !!!

Terms and conditions

Full attendance and participation in class is required. Non-attendance must be verified by written medical certificate or it will result in grading penalties at the discretion of the professor. Ensure that you are always on time for class and hand in all work by assigned deadlines.

All papers must be typed and double-spaced. It is essential that you provide full references of your sources in the text or footnotes. In addition you should attach a full bibliography. Please note that proper and full referencing is one of the marking criteria. Do not use excessively long quotations. All quotations must be clearly designated by quotation marks and duly acknowledged.

Plagiarism

All students are responsible for having read the Boston University statement on plagiarism, which is available in the Academic Conduct Code. Students are advised that the penalty against students on a Boston University program for cheating on examinations or for plagiarism may be "...expulsion from the program or the University or such other penalty as may be recommended by the Committee on Student Academic Conduct, subject to approval by the dean."