AHA SUMMER PROGRAM
DUBLIN, 2013
EXPLORING IRELAND:
THROUGH ITS LITERATURE, DRAMA, FILM & HISTORY

With four Nobel Prize winners, Ireland can claim her place on the world cultural stage. Students who participate in Exploring Ireland will experience the rich heritage of its history, theatre, literature, and film through three course options, which contextualize their creative material in relation to Ireland’s socio-cultural history. Dublin provides the backdrop for the Program – in an exciting, dynamic, young and diverse way.

“When I die Dublin will be written in my heart”
– James Joyce
IADT - Location of the AHA Summer Program

Currently educating just under 3,000 students, IADT's educational structure is unique to Ireland. The college prides itself on being the only Institute for Art, Design & Technology hence its abbreviated title. Divided into three Schools, The School of Creative Arts, The School of Creative Technologies and The School of Business and Humanities, IADT is also home to the internationally recognized National Film School.

The campus contains a number of modern well appointed buildings. Whether it is the studios, offices, lecture theatres or PC labs, all are modern, appropriately equipped and fully functional.

The institute is located on the outer perimeter of Dun Laoghaire, a coastal town 11km (7 miles) south of Dublin City centre. The town is a high amenity area with a splendid harbor and picturesque views of the surrounding Dublin Mountains. As well as being a thriving centre for festivals, cultural events and commercial activities. Dun Laoghaire also boasts a number of golf courses, tennis courts and sports centers not to mention a variety of restaurants, pubs, theatres, shopping centers, cinemas and parks.

Administration Staff

Una Kilroy, Site Director

Una Kilroy is the site director and also acts as program co-ordinator. She holds a BA in English & Classics from University College Dublin, A Montessori Diploma in Education and the DELTA (Diploma in teaching English to speakers of other Languages) from Cambridge University. Her background is rooted in education she has worked as a teacher, teacher trainer, Director of Studies, and school administrator. Having formed her own company in 1999, Academic & Language Options she has worked in partnership with AHA since 2003 to bring quality learning programs to American university students. Una is responsible for managing the day to day operations on site and placement of students in home stay families. She is readily available to help answer students' questions about living and studying abroad in Ireland.

Daniel Dwyer, Assistant Site Director

Daniel has been working full time on the AHA program since 2008, He holds BA Hons in Business & Arts Management from IADT. As a graduate of the college he is an invaluable resource to the students on all matters concerning the campus. He runs the campus office efficiently and oversees the day to day running of the program. He always has a strong connection to the group and acts as group leader on all field trips along with the Academic Director Sarah Jane Scaife.
Academic Staff

This program will be led by academics that are also working practitioners, at the cutting edge of their chosen fields.

The Academic Director Sarah Jane Scaife works both as a professional theatre practitioner and an academic lecturer. It is her use of the experiential and the theoretical that helps place the student at the centre of their study. She has taught and directed Irish Theatre all over the world as well as touring her own work abroad. Having studied in New York as a young woman she is aware of the exciting potential created when looking, both at another culture and through a reflective process back at your own. Drama is used to facilitate a cultural and textual discussion rather than to train students as actors.

Her latest theatre project is Samuel Beckett’s “Act Without Words II, which has played on the streets in Dublin, London and is touring to New York in June 2012.

Dr Sara Keating is one of Ireland’s foremost theatre and arts critics. She completed her PhD on contemporary Irish theatre, and is passionate about the role of culture and performance in shaping history in its dialogue with current events. She has spent the last 2 years travelling across the country as a judge for the Irish Theatre Awards, the Irish equivalent of the Tonys, seeing more than 220 productions each year.

The highlight of her career as a journalist was when she interviewed two Oscar-winners in a single week: the actor Stephen Rea, and the actress Brenda Blethyn. For the past 5 years, Sara has also worked as an adjunct lecturer at Ireland’s two leading universities, as well as on a variety of American visiting programmes. You can read some of her theatre reviews and feature articles at www.irish-times.com

Susanne Bach, M.A, Susanne Bach received her Masters Degree in Film Studies from University College Dublin and has been teaching film for over 10 years. Her courses include Irish and German Film Studies. Susanne has over 11 years of experience working with US students as NYU’s Dublin Program Director.

http://www.academicoptionsireland.com/
The Courses

The courses are designed to complement each other and students will select two from the options listed below allowing them to receive a potential six credits from the entire Program. Students will also be encouraged to place classroom work in a wider cultural setting, with weekly field trips to selected sites and institutions across the island.

Monday, Tuesday, and Thursday classes will be held in IADT from 9.30am – 5pm. Wednesdays will be dedicated to field trips, as will some evenings. Fridays and weekends are free, with the exception of the first weekend which involves a group trip to the West of Ireland.

Course Name:
Staging Ireland: Irish Theatre in Performance

Instructor: Sarah Jane Scaife, MPhil

45 hours based on 3 X 2 hour sessions per week plus 6 hours of related field trips per week.

Weighting: 3 Credits

No previous acting experience is necessary for this course. The practice of theatre is being used to facilitate and enrich the cultural exchange of ideas and the research tools necessary to intercultural dialogue. Students of Drama, Literature, Music, History and Irish Studies will all find connections through an immersion in this course.

This course will examine the texts of some of Ireland’s greatest dramatists, and Ireland itself as a source of inspiration for its writers. The course will consist of two studio classes and one academic class per week. Each week will focus on different writers from the course. The scenes will be taken from the work of a selection of playwrights: William, Butler Yeats, John Millington Synge and Samuel Beckett. In the studio classes the students will work in groups, exploring the practical tools necessary to create a vibrant piece of theatre. In the academic class students will be introduced to the theoretical frameworks and themes they will need to research, in order to direct and act in their scenes. The selected playwrights span from the early twentieth century to the present. Throughout the five weeks the practical/studio classes will constantly interface with the more academic based lecture/seminar class. It is hoped that through this approach that the students will be able to use the experience of being in Ireland and of actually taking part in the creation of theatre to create a healthy interest in both the research of and documentation of Ireland’s culture. They will be encouraged at all times to explore cultural issues inherent in the texts and to interrogate those issues not only in relation to Ireland, but also in relation to themselves as Americans in their interpretation of them.
The course will culminate in an informal presentation of scenes explored. Students will work as directors or performers. They will be expected to work in groups outside of class time and will introduce their selected scene, giving the contextual background from a historical and cultural perspective and also of how they came to their particular approach. This will all be documented in their production notebooks, which will also contain visual research, design ideas and possible set, lighting and music choices. There will also be journal style entries under specific headings, showing what they have learned throughout the term. Guidelines for this notebook/journal will be given from the start.

**Course Instructor:** Sarah Jane Scaife MPhil has performed, directed and lectured on Irish Theatre internationally for over twenty years. Her speciality areas are Samuel Beckett, W.B. Yeats and Irish Theatre in Performance. She is an Adjunct Lecturer in Drama in Trinity College, Dublin; NYU Tisch Dublin Program and is also Artistic Director of Company SJ which is presenting Beckett’s Act Without Words 11 for the River 2 River Festival NY, in June 2012. She is currently writing up her PhD on the Theatre of Samuel Beckett.

**Week One**

**Seminar:** Introduction to W. B. Yeats; new forms of theatre and the founding of The Abbey Theatre.

**Playtexts:** Purgatory, At the Hawk’s Well.

**Studio Classes:** Yeats in Performance, These workshops will focus on: the heightened use of space, body and poetry as used in Yeats’ dramas; They will also look at how to draw the audience in to another time and place through the use of mask, puppetry and movement. The student will learn how Yeats looked to Ireland’s ancient mythology for his new idea of ‘total theatre’.

**Field Trip:** The National Gallery of Art: Yeats, Beckett and Synge, National Library, Yeats Exhibition, includes Imagining Ireland option students.

**Week Two**

**Seminar:** Introduction to Samuel Beckett.

**Playtexts:** Introduction to John Millington Synge, his relationship to the Aran Islands and the Irish language as inspiration for his dramas. Playtexts: The Playboy of The Western World and Rider’s to the Sea.

**Studio classes:** The students will be introduced to the use of storytelling as a device used throughout Irish Theatre; the use of heightened speech in Synge’s dramas, which comes from the direct translation from the spoken Irish in The Aran Islands. They will also learn, through their immersion in the texts, how it was for the people of Ireland in the early 20th century.

**Field Trip:** Glendalough and County Wicklow, where Synge lived and wrote, includes Imagining Ireland option students.
Week Four

Seminar: Introduction to Samuel Beckett.

Playtexts: Waiting for Godot.

Studio classes: Beckett in Performance. These workshops explore the body and the site of performance as the primary materials used by Beckett to express his artistic and philosophical concerns around the notion of being.

Field Trip: Beckett’s home ‘Cooldrinagh’; Dalkey and Killiney, where Joyce lived in a tower and found inspiration for Ulyssess; includes Imagining Ireland option students.

Week Four

Seminar: Introduction to Samuel Beckett’s Shorter Plays.

Playtexts: Come and Go, Catastrophe, What Where..

Studio classes: We will look at some of the Shorter Beckett Plays as a way in to understanding his use of image; the sculpture of the body in space; the use of rhythm and repetition; sound and silence; movement and stillness, light and dark.

Field Trip: National Museum to see The Bog people; The Abbey Theatre Archives, includes Imagining Ireland option student.

Week Five

Seminar: Consolidating production notebooks and introductory texts for performance.

Studio classes: Final rehearsals and presentation of selected scenes.

Field Trip: Visit to The James Joyce Centre, North Great George’s Street, includes Imagining Ireland option students.

A selection of books on Irish Theatre will be available for the student’s use, all play texts will be provided.

GRADING

Production/Performance: 50% (during the last week, will also include rehearsal period during the course)
Production Project Book: 30% (end of last week)
Class participation: 20% (continuous)

Full attendance on all field trips is mandatory.
Course Name: Imagining Ireland: Irish Culture in the Twentieth and Twenty-First Century

Instructor: Dr. Sara Keating

45 hours based on 3 x 2 hour sessions per week plus 6 hours of related field trips per week.

45 hours based on 3 x 2 hours lecture/seminar sessions per week and 6 hours of related field trips per week.

Weighting: 3 credits.

This course will explore how culture has played a key role in the political, economic and social development of the Irish nation, from the beginning of the twentieth-century to the present day, and how it continues to play a vital role in the contemporary understanding of Irishness both at home and abroad. It will look at how emigration played a key role in the global dissemination of Irish culture, prompting an inter-cultural dialogue that continues to shape Irish culture.

Lectures will use single texts from the literary, performance and film history of Ireland to discuss key issues such as national and ethnic identity, political art, globalisation, culture as economic commodity, as well as the dilution of cultural difference and the democratisation of the cultural industry in the twenty-first century. Excerpts from other texts will be introduced in class to support key themes. Guest speakers will be invited to address students where appropriate/available. Students will also be encouraged in discussion to explore connections with their own heritage. This course is also designed as an introduction to Irish history, with a focus on the representation of changing political, economic and cultural mores in the twentieth and twenty-first century.

Accompanying field trips will contextualise classroom work by encouraging students to apply critical methodologies to their participation in events and consumption of Irish culture, as well as to the environments they move through during the duration of their stay in Dublin.

Course Instructor:

Dr Sara Keating received a PhD in 2006 from Trinity College Dublin for her research on Contemporary Irish Drama. She is a Cultural Correspondent with The Irish Times, and Adjunct Lecturer at Trinity College Dublin, University College Dublin and Tisch School of the Arts (NYU), Dublin.

Provisional Curriculum:

Week 1

Seminar 1: The Imagination of a Nation
Play Text: The Playboy of the Western World, JM Synge (1907)

Seminar 2:
Film Text: Man of Aran, Directed by Robert Flaherty (1934)

Seminar 3: Urban Legends

Novel: Excerpts from Ulysses, James Joyce (1922)
Play Text: The Plough and the Stars, Sean O’Casey (1926)

Field Trip: Archival talk, backstage tour and evening performance at The Abbey Theatre, will include performance option students.

Week 2

Seminar 1: The Emerald Isle
Poetry Text: The Great Hunger, Patrick Kavanagh (1942)

Seminar 2:
Film Text: The Quiet Man, Directed by John Ford (1952)

Seminar 3: Double Worlds

Play Text: Philadelphia Here I Come!, Brian Friel (1964)


Field Trip: Archival talk and archival screening at the Irish Film Archive, will include performance option students.

http://www.academicoptionsireland.com/
Week 3

Seminar 1: Church and State/ Church versus State

Play Text: Juno and the Paycock, Sean O’Casey (1926)

Seminar 2:

Film Text: The Magdalene Laundries, directed by Peter Mullen (2002)

Seminar 3: The Divided Island

Play Text: Translations, Brian Friel (1980)

Poetry Text: North, Seamus Heaney (1975)

Film Text: Bloody Sunday, directed by Paul Greengrass (2002)

Field Trip: Day trip and tour of Belfast (relevant to all classes)

Week 4:

Seminar 1: The Romance of Poverty
Memoir: Angela’s Ashes, Frank McCourt (1996)

Seminar 2:

Film Text: In America, directed by Jim Sheridan (2002)

Seminar 3: Performing Ireland on the World Stage

Film Text: Dancing at Lughnasa, directed by Pat O’Connor (1998)

Performance Text: Riverdance (1993-present)

Field Trip: Performance of Riverdance at the Gaiety Theatre and Post-Show Discussion, will include performance option students (Relevant to all classes)

Week 5

Seminar 1: ‘The Murder Capital of Feckin’ Europe

Play Text: The Cripple of Inismain, Martin McDonagh (1996)

Seminar 2:

Film Text: The Guard, Directed by John McDonagh (2011)

Seminar 3: Global/Local

Film Text: Yu Ming is Ainm Dom, directed by Daniel O’Hara (2003)

Novel: City of Bohane, Kevin Barry (2011)

Field Trip: The Dublin Writers Museum

Assessment

Essay: 50% (2000 words, due at end of programme)
Film/Theatre/Book Review: 30% (to be presented in class)
Class participation and attendance: 20% (continuous)
Course Name: Cinema in Contemporary Ireland

Instructor: Susanne Bach

45 hours based on 3 x 2-hour sessions per week + 6 hours of related field trips per week.

Weighting: 3 credits.

Course description

This course provides a perspective on the history of Irish cinema, the contemporary experience, and focuses on films produced since the 1980s. The course examines the evolution of Ireland on film and the development of cinematic forms, styles and genres in light of the supposed emergence of an affluent, multicultural and liberal minded society. It will explore the works of well known filmmakers such as Neil Jordan and Jim Sheridan, as well as introducing students to the works of emerging directors. The course will explore the representation of the Irish and Ireland in Irish and American film, situating these within a cultural framework, past and present.

Course Objective

Upon completion of the course, the student will have a solid understanding of Irish Film culture. Students will gain experience in writing reviews and critically examine film as text through academic course work and class discussion.

Week 1
Objective: Course Introduction-A Short History of Irish Cinema
Screening: Irish Cinema, Ourselves Alone (Donald Taylor Black, 1996)
Reading: Rockett et al Cinema and Ireland (1988)

Week 2
Objective: Jim Sheridan – Politics and Cinema – International Recognition through the Art of Storytelling
Screening: In the Name of the Father (Jim Sheridan, 1994)
Reading: Barton, Ruth Jim Sheridan
Reference: Gerry Conlon Proved Innocent

Week 3
Objective: Presentation Of A Different Perspective Auteur Cinema - Neil Jordan
Screening: The Butcher Boy (Neil Jordan, 1997)

Week 4
Objective: Examination of the Art of Film within an Irish Context/ Representation of Political Violence in Northern Ireland
Screening: Hunger (Steve McQueen, 2008)

Week 5
Objective: The Second Wave of Independent Cinema
Screening: Adam and Paul (Lenny Abrahamson, 2005)

Field trip: Irish Film Institute & Ardmore Studios

Assessment
Essays: 50% (2000 words, due at end of programme)
Film Review: 30% (to be presented in class)
Class Participation and attendance: 20% (continuous
Course Timetable

Classes are held on Mondays, Tuesdays and Thursdays in IADT. While Wednesdays and some evenings are dedicated to Field Trips.

The school timetable is as follows:

9.30 – 11.30 am
Imagining Ireland: Irish Culture in the Twentieth and Twenty-first Century

11.45 am – 1.45 pm
Cinema in Contemporary Ireland

2.00 - 4.00 pm
Staging Ireland: Irish Theatre in Performance

Registration for all the classes is completed before arrival.

Field Trips

The National Gallery of Art: Yeats, Beckett and Synge.
The Irish Museum of Modern Art.
Collins Barracks: Museum of Ireland’s cultural and historical past.
The National Museum: A chance to look at the Bog people and the treasures of Ireland’s buried past.
The National Library; where literary treasures and archival materials are stored, specifically the interactive Yeats Exhibition.
The Abbey Theatre, Ireland’s National Theatre: backstage visit plus chance to go onstage and speak.
The Abbey Theatre Archive Department: Get a chance to look at the original production photographs and designs of the plays we are studying.
The James Joyce Tower.
The James Joyce Visitors Centre
The Writer’s Museum, Dublin

the Titanic Quarter in Belfast and to the Irish language cultural centre An Chultúrlann. Visit to An Cumann Cluan Árd, home of traditional song in West Belfast
Glasnevin Cemetery
Kilmainham Jail
GAA Museum
Gaiety Theatre; River Dance

Weekend Excursion: Weekend visit to Inis Oírr; to contextualize scenes from Synge’s Playboy of the Western World and Sean Nos singing and to experience the joys of informal performance in the pub at night. We will stop off in Galway to watch a Druid production, always a highlight of the trip.
Accommodation

Accommodation is in host families. Students are paired for placement in families living within easy commute of the College. They are housed on a half board – breakfast and evening meal. The family provide a wonderful bridge to the community for the student and many students remain in contact with their host family long after the program has finished.

Course Dates are flexible and will be set by AHA according to demand. The Program can run on any consecutive weeks during the summer months.

Grading

Grading will reflect the different elements of each course, with percentiles awarded on the basis of written assignments, attendance and participation. See each individual course for specific details.