

**CCSA Ireland
Women & Gender Studies
Enchanted Women of Ireland
Summer 2022**



Dates: June 1-14, 2022
Instructor: Dr. Lisa Day
Office hours: Available (almost) anytime by What's App (DrLisaDay), email, Discord, or Zoom
Email: lisa.day@eku.edu

Course Description

What do supernatural creatures, like wailing banshees, prankster fairies, and a shape-shifting morrigan, have in common with Ireland's businesswomen, herbalists, widows, and otherwise misunderstood women? In this course we will visit sites in both city and country that provide cultural, literary, and artistic depictions of women in Irish society to gain a better understanding of how women in Ireland have made indelible contributions to Irish history while remaining marginalized. Literature, museums, and natural locations will be our learning sites in our exploration of the evolving roles of women in Irish society as reflected in Irish culture.

Physical Activity

Students should expect to walk about 4 miles per day, and some of the walking will involve hills or rocky terrain. Bringing along at least two pairs of comfortable, broken-in walking shoes is highly encouraged. Flip-flops and high heels are to be avoided.

The Value of Tentative Scheduling

Because we can't plan for the unexpected while we are traveling, this document is subject to vicissitudes in scheduling. I'll keep you posted about any changes.



About the Instructor

Dr. Lisa Day is an Associate Professor of English at Eastern Kentucky University, where she directs Women & Gender Studies and Appalachian Studies. Dr. Day has taken groups of students to Italy in previous summers, making it a goal to teach in all of the "I" countries. Pronouns: she/her/hers.

Extended Description

Banshees will wail, hags will curse, maidens will beckon, a morrigan will shape-shift, sidhe will watch, and fairies will play tricks in Summer 2022! Throughout Ireland, the appearance of a supernatural creature typically connects to a specific natural location, as a helper to the living in ways that range from fertility to battle, as a harbinger of death, or as a threat to a man's way of life. Early Irish women leaders such as Queen Maeve and St. Bridget offered feminine role models as well as intimidating figures for all of Ireland, and their lives—whether historical or mythical—still hold a powerful influence on the Emerald Isle. We'll compare these stories with specific women who have been connected with supernatural

elements and persecuted for their independent thought, including Alice Kyteler, Florence Newton, Mary Dunbar, Biddy Early, and Bridget Cleary, among several other nameless women.

In "classrooms" such as Irish country sides, hills, castles, inns, churches, and museums, we'll learn more about the women who make Irish folklore memorable:

- Visit the sites where supernatural legends are based
- Go to places where legendary historical women lived
- Read Irish mythology and literature containing supernatural women
- Look for feminine symbols in architecture

We'll use an ecofeminist standpoint, which encourages a view of "deep time" instead of socially constructed time periods. One effect of this view of time is that Irish history and folklore treat these feminine figures as symbols of power, all while the women of Ireland struggle for civic and civil rights. As the course progresses, we'll form questions and have conversations based on our experiences. Some questions include the following as they pertain to the Republic of Ireland and Northern Ireland:

- How do the cultural, literary, and artistic depictions of women shift in content and purpose?
- How does the mythological treatment of women compare with women's history?
- How does women's power influence Irish culture, from its art and mythology to its architecture and local lore?
- How do women in Ireland--especially the ones known for having special powers--dealt with plagues, pandemics, and perils?
- How do historical women fare in the different regions?

Course-Specific Student Learning Outcomes

Upon completion of the course, students will be able to:

1. Identify cultural, literary, and artistic depictions of women in Ireland and explore their shifts in content and purpose.
2. Analyze histories and natural features of Ireland's four provinces as they pertain to women and femininity.
3. Apply ecofeminist theory to analyze connections between Irish culture and nature.
4. Contrast the mythological treatment of female figures with the status of women in Ireland.

Course grade

All final grades will be based on a whole-letter grade system of A (90-100), B (80-89.9), C (70-79.9), D (60-69.9), and F (0-59.9). The grade will be distributed according to the following percentages:

Blog and vlog entries (7)	35%
Group Presentation	10%
Individual Presentation	10%
Participation	10%
Proposal and Outline	5%
Bibliography	5%
Final Project	25%

Evaluation Methods and Course Requirements

▪ **Group Work – Due First Day of Class.**

During the week before class, you'll separate into four pairs. With your teammate, determine who's collecting what information about the four provinces of Ireland: Connacht, Leinster, Munster, or Ulster.

- **Research:** Using Google, travel guides, social media, actual residents, and/or any other resources *besides* Wikipedia and online encyclopedias, you should identify information including, but not limited to, the following topics in your chosen order as they pertain to your province:
 - Counties in the province
 - Major historical events with dates

- Historical contributions of women in the province (e.g., women's rights, artists/writers, Jacobite Rising, Easter Rising, Bloody Sunday, "The Troubles," government, education, medicine)
- Persecuted women from the area
- Sites of supernatural legends
- Any other distinctive quirks
- *Quote any use of direct language and document and cite all sources!*
- The product: With your group members, prepare a one-page handout. Document and cite all sources in MLA or APA style. Email the handout to me by 6:00 p.m. on the previous day, and I will post it to the Google Drive for the rest of the class.
- The Presentation: We'll need to improvise with the presentation mode, and hopefully, everyone will use a bit of creativity.
- **Individual presentation.**

On designated days of class, you'll lead the discussion about one of the scholarly articles that everyone will have read by specific class dates. By 7:00 p.m. on the previous evening, you'll send an email to Dr. Day containing the following information:

 - The thesis of the article you've chosen from the secondary sources;
 - At least five passages from the article that seem particularly cogent;
 - Three specific questions about the content of the article and its relevance to our course, the day's scheduled visits, or previous content from the course.
- **Blog Posts.**

When we arrive in Ireland, you'll probably think your memory will hold every detail of our two weeks for as long you live; how couldn't you remember all of these things, right? That's pure adrenaline! The unfortunate nature of memory is that it is fleeting. As a result, I want you to keep a record of our adventures. The best way for me to check these records is through a blog, and you'll also be able to share it with friends and loved ones in the States. Please follow these specifications:

 - Site: You'll create a blog on WordPress, which is free as long as you don't want to embed photos or other media (you can include a link to a photo album or a YouTube video). You'll choose a distinct title for your blog that somehow conveys your personality. My site is An American Feminist Teacher, where I've posted content specific to teaching abroad.
 - Number and Length: By the end of the course, you will have written and posted a minimum of six written blogs and one vlog. Each written entry should be at least 350 words (no word limit). My recommendation is to write the entry in Word, then copy-paste it into your WordPress page. This method will probably work best in your hotel room since more than a few people using the internet simultaneously can cause serious lag time.
 - Frequency: The expectations and privilege entry (see more below) have specific deadlines, but the other entries should be dispersed throughout our time in Ireland. At the minimum, your blog should contain three or four entries by the end of our first week.
 - Audience: If you aren't used to writing in a journal or on a blog, you might imagine a first-year student who's contemplating studying abroad, or perhaps your roommate back home.
 - Language: Language should be family-friendly, and your prose should be edited carefully. You're representing not only your own university but also CCSA and your humble professor who wants to teach abroad again someday.

- **Sources:** They aren't required, but if you use or refer to sources, please attribute the creators of all sources, including literary pieces, street art, performances in a club, or other creations.
- **Content:**
 - **Entry #1.** Required pre-departure entry: Describe your expectations of this study abroad experience, three to five goals, your hopes, your fears, and any personality quirks that you think we should know before we start traipsing all over Ireland together. Be as lofty or as practical as you desire. A good example is at <https://capaworld.capa.org/2012/11/28/setting-personal-goals-for-your-study-abroad-experience>
 - **Entry #2.** Required entry on privilege: After we've been in Ireland for a few days, compare your level of privilege between your American lifestyle and your Irish experience. Think specifically about the areas of ability, gender identity and expression, race, socioeconomic status, and any other intersectional identities as well as the "creature comforts" (e.g., a/c, wifi, various appliances, walking surfaces, navigation of city) that you can compare with your daily life in the U.S.
 - **Entries #3-6.** Four entries on your choice of excursions, readings, experiences, interactions, or whatever you are doing to engage with Ireland and our class discussions. Your content can vary as long as it connects what we are reading or viewing with what you're experiencing in Ireland, including an analytical component of feminism and our class themes. While the topic should connect to historical and/or supernatural women of Ireland, blog topics can and should vary: perhaps write notes about a tour or other excursion we've made that week; your recollection of a conversation you had with a local or an experience in a shop; an experience involving a cultural difference; a written sketch of a scene in a restaurant or café; a sensory description of a walk down a street or up a hill that is somehow connected to Irish women; or just about anything else that captures your experiences. If you're unsure about whether your content will suffice as a blog entry, run it by Dr. Day. Of course, you are allowed to write more than the assignment requires.
 - **Entry #7.** Required vlog entry to be posted when we're back in the U.S.: You may record clips in several places during our time in Ireland, or you may choose one favorite site in our last few days and film from there. In this vlog, you will face the camera for at least the opening scene, and for the remainder of the video you can incorporate voice-over or other kinds of narration. As for content, you'll tell the camera what you liked most about the trip, the course, and the overall experience; you might also describe what you like most about your chosen site or explain how you've dealt with any fears or insecurities while you've been in Ireland. Include tidbits about our class content. No curse words and no alcohol in the frame of the camera, please. The vlog must be at least two minutes and is due after we return to the U.S.

- **Course Project.**

WHEN WE RETURN TO THE STATES, your course project kicks in.

- **Option 1: Research Paper.**

As a natural complement to your reading and our discussions, you may engage in a process of feminist scholarship, involving your interpretation of an experience, historical figure, supernatural concept, or a place, blending scholars' ideas with your own,

incorporating the theories of feminists and ecofeminists. For ideas on a research topic, refer to the questions on page 2 of this document.

You'll put together the project in stages: a proposal, a bibliography of at least eight scholarly sources (not annotated), and your full paper. The required length is 8-9 pages (not 8.25 or even 8.5). Include a Works Cited/References page in APA or MLA style; this page doesn't count in the length requirement.

▪ **Option 2: A Creative Work.**

I'm sure you'll be inspired while we are in this beautiful country. That's why you may opt for a less traditional way to show your understanding of something directly connected to our course material (think about things we've read, discussed, or experienced as part of the schedule) in a more creative manner. The goal of a creative project is to express your Ireland-inspired grasp of feminism, literature, art, history, folklore, spirituality, genealogy, or other discipline in a different manner than usual academic routes.

You'll submit a proposal, a bibliography of at least four scholarly sources (not annotated), and your analysis of the project.

After we return, we'll decide on a date to gather on Zoom, when you will be able to perform/present your work—a slam performance, a dramatic monologue, a song, a sculpture, a painting, a written revision of a myth—and describe it to the class within five minutes so that everyone else will have time to present. After the presentation, you'll submit a 3-4 page description of how your work specifically responds to your chosen place, person, or concept, supplemented by scholarly research that has informed your topic. In a sense, you'll be analyzing your own work through an academic lens. Include a Works Cited/References page, which will not count in the length requirement.

With either option, you will be submitting the final paper to me via email before or on the deadline; the project will not be graded until your paper clears Safe Assignments.

Please note that I am detail-oriented, and it will benefit you to edit and proofread carefully and conscientiously. Follow the Format Guidelines for Essays in this class (Bb: Research Paper). Familiarize yourself with MLA or APA bibliographical style and refer frequently to the *MLA Handbook* (2016) or the *Publication Manual of the American Psychological Association* (2009) so that you can correctly document and cite all sources. Be extremely wary of citation generators; most of the time they do not follow MLA or APA style thoroughly.

• **Participation**

To obtain the most benefit from this course, you should come to every class and site meeting prepared for active conversation. To attain this goal, practice *active reading*: always read with a pen in hand with a notebook to jot down your thoughts as you engage with the text. Don't merely underline or highlight text; instead, make notes about why those passages are significant. Note any examples that you've seen on our tours or personally witnessed. Once you come to class, you can share your thoughts and examples. Our discussions will aim for depth rather than breadth, and while feminism fully embraces the idea that the personal is political, we will strive to keep all personal anecdotes germane to the day's readings and viewings.

At the very minimum, I expect you to keep up with the syllabus and to come to class alert with pen, notebook/journal, and, most importantly, a willing, cooperative attitude so that you may make a positive, regular contribution to the class. Please note: participation and attendance are not synonyms; good participation also isn't the equivalent of filling the air with noise. Good participation does *not* mean coming in late, leaving early, sleeping in class, doing homework for other classes, whispering to others, or showing disrespect toward others; be sure to take care of restroom needs before class starts. **Good participation definitely does not mean keeping your head in your phone while we are discussing a topic and definitely not while we are at cultural sites.** If I notice any of these behaviors and must ask you not to continue the behavior, please view it as a warning; if subsequent infringements occur, you will be asked to leave the

classroom and will be counted absent for the day.

Student Progress

I'll be reading and giving completion points for your blog entries and recording other grades in a personal file. If I figure out a private way to allow you keep track of your grades as I log them, I'll let you know. Please give me at least three days after you've submitted work to record a grade. If you are wondering how you are doing in general, you can always reach out to me individually for a chat, and I will give you my best assessment.

If you think you need to drop the course, you're kinda stuck with me for a couple of weeks in one of the most beautiful countries in the world.

Attendance

Because of the concentrated term of study abroad, Students are required to attend all scheduled course activities. Students are also required to be on time for scheduled activities. A reduction in grade will result from absences or tardiness. Do not ask for exceptions.

- Late work policy: You must turn in your assignments by the appointed time on the syllabus. Late submissions will receive a five-point deduction per calendar day.
- Life interrupts everyone's schedules sometimes. I will be sympathetic to any genuine crises that may occur, and I would rather know about a problem you may be having than to assume that you are avoiding doing the work.
- If you can't avoid an absence, EMAIL ME AS SOON AS YOU CAN. If you aren't with the group, I need to know where you are.

Potential additional expenses

While the CCSA program fee will cover much of the incidental expenditures for required course activities on field trips, it is possible that additional costs will accrue to participants. Therefore, participants need to budget \$100-150 for such extra class-oriented expenditures. This expense may especially pertain to valuable activities that we find out about while we're in Ireland, even if it involves an extra expense. Budget \$100-150 for required activities not covered by course fees. Consider bringing \$75-100 for optional activities with the professor.

Technology and email

Please use your official university email account for all correspondence. If you send an email and don't receive a reply within 24 hours, re-send the message. If you send an email from your non-university account, I will reply only with the comment to re-send from your school account due to privacy and security reasons.

This course utilizes a Google drive for all handouts and course documents. If you do not have reliable access to the internet, make arrangements to do your work at a café with wifi or somewhere else with better access than your housing location.

Title IX

Even while we are abroad, your Title IX rights as a university student are still in effect. Thus, if you experience any type of discrimination, harassment, or violence of any kind, please let me know so that I can obtain the best resources for you while we are in Ireland and once we've returned to the States. While I cannot promise confidentiality, I can tell you that I will share your information only with those whose full intention is to help you.

Accessibility Statement

Students with disabilities or special needs must contact the instructor and the CCSA office at least a month in advance of the program's beginning so that accommodations can be made, to the extent possible in a study abroad setting. Students seeking such accommodation must provide CCSA with a copy of the letter on file with their own Office of Disability Services, outlining what services they receive on their home campus.

Academic Integrity

Please submit all course work with your own ideas. If you use sources in any form, please quote, document, and cite the information to adhere to the highest level of academic integrity. If any work exhibits plagiarism, the assignment will receive a grade of zero and cannot be made up.

**Enchanted Women of Ireland
Summer 2022**

Please read each day's readings preferably before we leave and definitely before class time so that we can discuss the topics in our classroom, whatever form it may take. Course readings are available through links or access to a Google Drive called Dr. Day's Ireland 2022, abbreviated as DDI22 in the schedule.

NOTE: If any dates are listed as "Wear church attire," please wear a top that covers the shoulders and pants/skirts that are knee-length or longer. If your knees or shoulders are showing, you probably won't be allowed inside many cathedrals, many of which still function as places of worship. Previous students have carried scarves to cover their shoulders in case they want to go inside any cathedrals.

On the days when we'll be discussing a scholarly article that everyone has read, you'll see **IP** in green font next to the citation to indicate that it's up for grabs as an individual presentation.

CONTENT WARNINGS: In this course, we'll be reading about and discussing the structural and institutional oppression of women, and sometimes this oppression leads to violence. On the days when we talk about these instances, you'll see "**CW**" on the schedule. We will develop a system for letting me know when our conversation becomes troubling to you.

Terminology:

Ecofeminism

Feminism

Gender

Hegemony

Patriarchy

The Personal Is Political

Privilege

Structural and institutional sexism/misogyny

Course Activities

As part of the overall package, the students will attend afternoon, early evening, and weekend trips sponsored by CCSA.

Schedule of Activities

May 31 Depart U.S., 11:24 a.m., Cincinnati (United 3507)

Wednesday, June 1 – Dublin**Due: Group Project**

7:05 a.m.	United 23 arrives at Dublin Airport. A guide will meet our group in the Arrivals Hall and escort us to our coach. We'll take the coach to Dublin City University Glasnevin. <i>To re-set your Circadian rhythms, resist the urge to take a nap!</i>
10:30 a.m.	Orientation at DCU Glasnevin
12:00 noon	Lunch at DCU Glasnevin (provided by CCSA)
Evening	<p>Journey into city center via bus for exploration</p> <p>We'll attempt to see</p> <ul style="list-style-type: none"> Grangegorman Avenue, across from Barbers Pub http://www.irelands-sheelanagigs.org/sheelas/grangegorman/ Crumlin church http://www.irelands-sheelanagigs.org/sheelas/crumlin/

	Dinner (own expense)
Overnight	DCU Glasnevin

Discussion:

IP Freitag, Barbara. *Sheela-na-gigs: Unravelling an Enigma*. Routledge, 2004, pp. 1-14. **(DDI22)**

Thursday, June 2 - Dublin

Morning	Half-day coach city tour with guide John Kennedy
2:00 p.m.	Amazing Women of Irish History walking tour
Evening	Literary pub crawl (probably only for Mullen class)
Overnight	DCU Glasnevin

Discussion:

Callan, Maeve Brigid. *The Templars, the Witch, and the Wild Irish: Vengeance and Heresy in Medieval Ireland*. Cornell University Press, 2015, pp. 78-115.

O'Connor, Sinéad. "Irish Ways." *YouTube*. Sinéad O'Connor Channel.

<https://www.youtube.com/watch?v=rCBpRh-JItg>

O'Connor, Sinéad. "Irish Ways and Irish Laws (lyrics)." *Genius*, <https://genius.com/Sinead-oconnor-irish-ways-and-irish-laws-lyrics>

Friday, June 3 - Dublin/Glasnevin

Day trip	Glendalough <ul style="list-style-type: none"> • Visitor Centre w/ guide John Kennedy • Sheepdog demo • Weather permitting: beachside walk in Bray
Lunch	Glendalough Hotel
Overnight	DCU Glasnevin

**Discussion:**

IP Dowd, Marion. *The Archeology of Caves in Ireland*. Oxbow, 2015, pp. 218-32 only

IP Flannery, Eoin. "Introduction." *Ireland and Ecocriticism: Literature, History, and Environmental Justice*. Routledge, 2015. **(DDI22)**

Jones, Mary, translator. "The Enchanted Cave of Keshcorran." *Celtic Literature Collective*, 2016. . <https://maryjones.us/ctexts/f07.html>

Saturday, June 4 - Dublin

11:00 a.m.	Kilmainham Gaol (look for Sheela-na-Gig that "honours the fearless women of the 1916 rising that were imprisoned here")
Afternoon	Guinness Storehouse
	Maybe (at least talk about): <ul style="list-style-type: none"> • Bridget Cleary's home area in Clonmel, County Tipperary • The fairy ring at Kilenagranagh • Kyteler's Inn in Kilkenny
Overnight	DCU Glasnevin

Discussion:

Boland, Eavan. "A Cynic at Kilmainham Gaol" **(DDI22)**

"Dame Alice Kyteler." *Kyteler's Inn*, 2022. <https://www.kytelersinn.com/dame-alice-kyteler/> **CW**

Ruxton, Dean. "The Story of the Last 'Witch' Burned Alive in Ireland." *Irish Times* 24 Nov. 2016

<https://www.irishtimes.com/news/offbeat/the-story-of-the-last-witch-burned-alive-in-ireland-1.2880691> **CW**

IP Sneddon, Andrew. “Witchcraft Belief and Trials in Early Modern Ireland.” *Irish Economic and Social History*, vol. 39, 2012, pp. 1-25.

Sunday, June 5 - Explore Day

Meet for food, TBD

Collins, Siobain. “The Cailleach: Irish Myth, Legend, and the Divine Feminine.” *Folklore Thursday*, 14 March 2019. <https://folklorethursday.com/myths/the-cailleach-irish-myth/>

Monday, June 6

TBA	Project Sheela (https://www.projectsheela.com/locations) <ul style="list-style-type: none"> ▪ Merrion Square, Jane Wilde ▪ Sean MacDermott Street, Magdalene Laundry and Countess Markievicz’s house
Overnight	DCU Glasnevin

Discussion

Harvey, P.J. “Sheela-Na-Gig.” *The Arkive*, https://youtu.be/Sjxr_No-yuY

Heaney, Seamus. “Sheelagh-na-Gig.” *Opened Ground: Selected Poems, 1966-1996*. Farrar, 1999, pp. 218-19. **(DDI22)**

McStravick, Louise. “Sheela Na Gig.” *Porridge*, 13 Oct. 2021.

<https://porridgemagazine.com/2021/10/13/sheela-na-gig-louise-mcstravick/>

IP Bitel, Lisa M. “Warriors, Hags, and Sheela-na-Gigs.” *Land of Women: Tales of Sex and Gender from Early Ireland*. Cornell, 1996, pp. 204-34.

Tuesday, June 7 - Dublin to Belfast

11:00-12:30	The Herb Garden Walk
12:30-1:00	Naul Village talk
1:00-1:45	Lunch at Cottage Pantry (own expense)
2:00-3:00	Fourknocks tour
Afternoon/ evening	Hill of Tara
Overnight	Holiday Inn Express, Belfast City Centre



The Hill of Tara

Discussion:

Boland, Eavan. “Anorexic” and “Witching.” **(DDI22)**

IP Chambers, Anne. “Ireland’s Pirate Queen.” *World of Hibernia*, vol. 4, no. 4, 1999, pp. 110-17. **(DDI22)**

O’Connor, Sinead. “Oro Se do Bheatha Bhaile.” *YouTube*. Shared by Lokiloclay.

<https://www.youtube.com/watch?v=4Sje2VYw99A>

Scanlon, Nora. “Óró Sé do Bheatha ‘Bhaile.” *Songs in Irish*. <https://songsinirish.com/oro-se-do-bheatha-bhaile-lyrics/>

Wednesday, June 8 – Belfast

a.m.	Half-day city tour
Lunch	On your own
Afternoon	Time/location permitting: “Sean na Gig” at Grey Abbey, County Down http://www.irelands-sheelanagigs.org/sheelas/grey-abbey/
P.M.	<i>Titanic</i> Belfast



Sheela-na-Gig

Overnight	Holiday Inn Express, Belfast City Centre
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Discussion (DDI22) (CW: mass deaths, misogyny):

Boland, Eavan. “Mirages.” (DDI22)

“The Foretelling.” *Táin Bó Cúalnge (The Cattle Raid of Cooley)*. Translated by Joseph Dunn, 1914.

<http://adminstaff.vassar.edu/sttaylor/Cooley/Foretelling.html> (CW: Physical violence, misogyny)

IP Owicki, Eleanor Speer. “‘Fine When She Left Us’: Theater and the *Titanic* Belfast Legacy.” *New Hibernia Review*, vol. 21, no. 2, 2017, pp. 51-67. (DDI22)

Wright, Gregory. “Medb, Celtic Queen.” *Mythopedia*, 7 Apr. 2022, <https://mythopedia.com/topics/medb>

Zhanna. “Irish Superstitions and Beliefs that Are Still Alive.” *Roads and Destinations*, 17 June 2020.

<https://www.roadsanddestinations.com/2020/06/17/irish-superstitions-and-beliefs-that-are-still-alive/>

Thursday, June 9 – Belfast to Derry

A.M.	Giant’s Causeway (possible stop at Shane’s Castle en route)
P.M.	Museum of Free Derry
Overnight	Maldron Hotel Derry

Discussion:

Boland, Eavan. “The Making of an Irish Goddess.” (DDI22)

“Morrigan and the Bull.” *Ask About Ireland*, Changing Libraries Initiative, 2014.

<http://www.askaboutireland.ie/reading-room/life-society/irish-language-legends/the-tain/morrigan-and-the-bull/>

IP Kempton, Elizabeth. “The Morrigan, the Land, and an Ecocritical Critique of Sovereignty and Warfare in Early Ireland.” *Essays in Medieval Studies*, vol. 33, 2018, pp. 23-34. (DDI22)

O’Malley, Mary. “The Otter Woman.” (DDI22) CW: SA

“Sadhb, the Mother of Oisín Who Was Cursed by a Dark Druid.” *Irish Myths and Legends*, 2017.

<https://www.ireland-information.com/irish-mythology/sadhbh-irish-legend.html>

Woman-to-animal poems



Rendering of Queen Medb by J. Leyendecker, 1916.

Friday, June 10 – Derry to Sligo

A.M.	Possible stop: Donegal Castle and/or photo stop at Benbulbin
Lunch	Sligo (own expense)
P.M.	Yeats Country coach tour
Overnight	Clayton Hotel Sligo

Discussion (DDI22):

“Biddy Early: Wise Woman of Ireland.” *YouTube*, shared by OurLegends.

<https://www.youtube.com/watch?v=C1oArjrxeeew>

IP Bourke, Angela. “Reading a Woman’s Death: Colonial Text and Oral Tradition in Nineteenth-Century Ireland.” *Feminist Studies*, vol. 21, no. 3, 1995, pp. 553-86. (DDI22)

Cannon, Moya. “Mountain.” (DDI22)

Rainsford, John. “Feakle’s Biddy Early: A Victim of Moral Panic?” *HistoryIreland*, January/February 2012. <https://www.historyireland.com/18th-19th-century-history/feakles-biddy-early-a-victim-of-moral-panic/>

Yeats, William Butler. “The Host of the Air.” *Irish Culture and Customs*, 2014.

<http://www.irishcultureandcustoms.com/Poetry/WBYeats4.html>

Saturday, June 11 – Sligo to Galway

A.M.	Strokestown Park
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Lunch	Strokestown Café
P.M.	Rathcroghan (if possible, Morrigan's Cave at the Rathcroghan Royal Site) https://www.rathcroghan.ie/
Overnight	NUI Galway Goldcrest Village

Discussion:

Boland, Eavan. "The Famine Road." (DDI22)

---. "Quarantine." (DDI22)

Fitzsimons, Eleanor. "A Noble Woman: Lady Jane Wilde." *Irish Philosophy*, 16 Oct. 2015,
<https://www.irishphilosophy.com/2015/10/16/lady-jane-wilde/>

Wilde, Jane. "The Famine Year (The Stricken Land)." 1847. <https://ireland-calling.com/the-famine-year/>
(CW)



The Islandmagee Witch Trial (the last one in Ireland), 3/31/1711.

Sunday, June 12 - Galway

Day trip	Aran Islands
Overnight	NUI Galway Goldcrest Village

Discussion:

Ni Dhombnaill, Nuala. "As for the Quince," "The Water Horse," "The Mermaid in the Hospital" (DDI22)

IP O'Connor, Maureen. "'The Most Haunting Bird': Unbeing and Illegibility in Contemporary Irish Women's Writing." *Women's Studies*, vol. 44, 2015, pp. 940-55. (DDI22)

O'Malley, Mary. "Bean Sidhe," "Ghost," "The Wound" (DDI22)



Diarmuid and Grainne's Cave

Monday, June 13 - Galway

A.M.	The Burren and Cliffs of Moher
Afternoon	Galway City
Overnight	NUI Galway Goldcrest Village

Discussion:

Boylan, Jennifer Finney. "The Hag of Beare." (DDI22)

Jones, Mary. "Lament of the Old Woman of Beare." *Celtic Literature Collective*, 2016.
<https://maryjones.us/ctexts/beare.html>

Keough, Matt. "Ancient Irish Legends and Myths Surrounding the Cliffs of Moher." *Irish Central*, 16 Dec. 2021. <https://www.irishcentral.com/travel/best-of-ireland/irish-myths-legends-cliffs-moher>

Tuesday, June 14 – Galway to Dublin

NUI check out	Coach transfer to Dublin
A.M.	Bunratty Castle and Folk Park
Lunch	Limerick with stop at Dolores O'Riordan's memorial mural and gravesite
en route	Scott Boyd will collect Leap Cards
P.M.	COVID testing
P.M.	Dinner at Clayton Hotel (provided by CCSA)
Overnight	Clayton Hotel Dublin Airport

Discussion:

Halpin, David. "The Irish Keening Tradition: Singing the Soul Home." *Secret Ireland*, 9 Dec. 2019.
<https://secretireland.ie/the-irish-keening-tradition-singing-the-soul-home/>

O'Riordan, Dolores, and Sinfonia Varsovia. "Zombie." <https://www.youtube.com/watch?v=M6cfyLH9b-Q> (Pay attention to keening) CW: Grief, loss

Wednesday, June 15 – Departure

A.M.	Transfer to Dublin Airport
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Back in the U.S.: Research Paper OR Creative Project

- Proposal: a description of your project, including a working thesis and your choice of supporting scholarly articles (approximately 300 words). Points will be deducted from the final paper if the proposal document is not turned in on time.
- Bibliography: tentative Works Cited in MLA or References in APA style of relevant research (not annotated).
- Final Paper: a polished paper containing an interpretive analysis with support from ecofeminist or feminist theory and scholarly sources.

TBA **Proposal due.** Attach the proposal to an email addressed to Dr. Day.

The proposal should answer the following questions in one full paragraph:

- Which mythological or historical women have you chosen to analyze from the multitude of folklore and history you've studied in Ireland? Be sure to quote poem titles or italicize titles of creative works. Identify as much as you know about the origin of the myth: province, approximate year, other names involved, natural location.
- How does a specific myth illustrate/interrogate/subvert its Irish context?
- What ecofeminist scholarship will you be using?
- Why is this myth important in Irish culture and nature?
- How do you expect your paper to turn out? What do you hope to prove? This hypothesis will serve as your working thesis, and it will surely evolve as your work continues.
- The proposal should be at least 200 words, but you may choose to flesh it out more fully so that it will serve as the introduction to your research paper.

To develop a working thesis, follow these guidelines:

- The general topic of the paper is up to you, but it should contain three basic elements:
 - Supernatural or historical women
 - Analysis of one or two myths or events
 - The significance of women in story and history and in “deep time”
- Develop the point of your topic and design it in such a way that someone else could refute it. Examples of topics might include the following as they figure into any myth, architectural structure, or natural site involving women and/or femininity:
 - Subversive content in a myth that is superficially straightforward
 - Analysis of how “the personal is political” for women
 - Resistance of hegemonic power
 - SO MANY MORE! Propose an idea, and I'll help you tweak it.

TBA **Bibliography due.** Attach the bibliography in Word to an email to Dr. Day

- Use your university libraries' databases to research and choose relevant scholarly sources.
- Prepare a tentative References or Works Cited page.
- NO ANNOTATIONS.
- Familiarize yourself with MLA or APA bibliographical style and refer frequently to the *MLA Handbook* (2016) or the *Publication Manual of the American Psychological Association* (2009) so that you can correctly document and cite all sources.
- Be extremely wary of citation generators; most of the time they do not follow MLA or APA style thoroughly.

TBA **Final paper due.** Submit by sending an email with an attachment in Microsoft Word.

- Follow the Model of Formal Argument.
- Edit and proofread scrupulously.
- Seek consultations at your university's writing center.

- Use Microsoft Word.
- A polished paper containing a clear analysis and incorporating scholarly sources (e.g., 7-8 full pages – not 6½ or 6¾). Page count does not include the Works Cited/References.
- Email the final paper to Dr. Day before or on the deadline; the paper will not be graded until it clears Safe Assignments.
- Do not miss the deadline. Submit your paper without long stories of your computer woes.