

AN UNDERGRADUATE SEMINAR ON IRISH MUSICAL CULTURE IN IRELAND
AND THE IRISH DIASPORA IN AMERICA, INCLUDING THE INFLUENCE OF
IRISH MUSIC ON APPALACHIAN FOLK MUSIC CULTURE

A MASTER'S PROJECT
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Thank you, most of all to God for your unfailing and abiding love, your generous mercy, your bountiful grace, and your world full of beautiful music. I love you!

Jeremiah 14:22 c

ABSTRACT

The following project establishes a concise, yet multi-faceted design for a seminar on Irish musical culture. While it was initially developed as a course for its author to teach in the undergraduate, on-ground classroom, this project provides a framework adaptable enough for use by other instructors and/or for additional music seminars. This project is unique in its two-fold purpose in that the design and resources are directed to assist the instructor with streamlining course curriculum preparation, while the course content specific to the project when utilized offers students in the undergraduate college classroom a better understanding of Irish musical culture and the musical cultures that have been influenced by Irish music, such as folk music in America. This study will round out a comprehensive curriculum for world music and is suitable to enhance an ethnomusicology, anthropology, or music degree program.

The structure of this project includes eight modules to correspond with eight weeks or twenty-two hours of study divided into three, fifty-five minute sessions per week but may be arranged differently to suit the needs of an instructor or institution. Interviews, activities, event listings, web links, supplementary material suggestions, and audio visual samples are utilized for reference. The study takes students from developing an understanding of music within Irish culture to the Irish Diasporas resulting from citizen and music migration to other parts of the world. The course then directs students to discussions regarding Irish culture in America followed by a review of folk music in America, with special emphasis on the music of Appalachia. This course might serve well as a pre-requisite to a broader study of folk music in America.

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FIGURE A: IRELAND (Source: https://www.cia.gov/library/publications/the-world-factbook/maps/maptemplate_ei.html). PUBLIC DOMAIN.

CHAPTER I: INTRODUCTION

The following eight week, twenty-two hour, on-ground (resident) course on Irish musical culture has been designed to meet a two-fold purpose: to provide a framework easily adaptable for use by other music seminar instructors and to specifically generate a course curriculum on Irish musical culture that may be taught by its designer. Material for this course has been assimilated to include organizational resources for the instructor, as well as cultural information specific to Irish music history and culture.

The project is divided into two main components within the project design and implementation. These are *Structure* and *Content*. The section on *Structure* includes the instructor's course preparation with directions for organizing the content; the course guidelines and objectives with instruction on how to achieve these goals; appropriate organizational resources; and the course syllabus. With minimal modification, the chosen learning objectives for this project are adopted from those prescribed within the ethnomusicology music seminars for the Master of Arts program at Liberty University where the project designer currently attends. These objectives were chosen as they are nearly identical to the desired course outcome. Liberty's Ethnomusicology Seminar Course Objectives as provided according to the curriculum are included as *Appendix D* and the modified objectives for this course are included as *Appendix E*. In addition, the project designer will utilize a modified course syllabus format provided for the current ethnic seminars in the Ethnomusicology Program at Liberty University.

The course *Content* section includes video examples and information specific to each module as well as ideas for use in each session, including activities and the

recommended amount of material to cover in each session. The range of pertinent page numbers and test materials are also provided. Maps of the discussed geographical areas are located in the front matter on pages *vi* and *vii*, and a glossary of commonly used terms can be found as *Appendix F* in the back matter of the project.

The course consists of twenty-four sessions to be taught over for the period of a semester. Each of the eight weeks of classroom time corresponds to a module which is subsequently broken down into individual sections corresponding to the three classroom sessions each week. The course is designed to be taught on-ground, that is, in a physical classroom, rather than online; however, the course design can certainly be adapted and expanded for the online instructional format. The course design is intended for the undergraduate university or college setting and may be incorporated into an ethnomusicology, music, or anthropology curriculum.

The Oxford Companion to Music quotes ethnomusicologist Bruno Nettl when he lists "...the folk music of Western....civilizations" (431) as part of the definition of *ethnomusicology*. Nettl also writes in his book *The Study of Ethnomusicology: Thirty-One Issues and Concepts* that one widely accepted definition of ethnomusicology is "all the music that lives in the oral tradition" (Nettl 2005, 4). This definition does not limit the study of ethnomusicology to oral-aural traditions. Rather it provides additional explanation for the inclusion of Irish music in the study of ethnomusicology.

Furthermore, as a part of the field of ethnomusicology, the International Folk Music Council (Journal no. 7, 1955, 23) supports the relationship of folk music to oral transmission as shown by its definition of folk music: "Folk music is a product of a musical tradition that has evolved through the process of oral tradition" (Latham 2002,

469). Again, it is important to note that field of ethnomusicology may include the music of literate cultures; however, for this project, the focus is on the Irish musical culture where the oral-aural tradition, as it relates to folk music, is important. This consideration leads to the definition of folk music as provided by *The Oxford Companion to Irish History* which lists Irish music as both *folk* (Connolly 2007, 189) music and of primarily an *oral tradition* (391). As far as acceptable inclusion in an ethnomusicology program, Irish music qualifies in two senses – it is both a type of Western folk music and the most traditional Irish music stems from an oral-aural tradition.

The 2000 United States Census records indicate there were just over 281 million people living in the United States and that 11% of the population claimed to have Irish ancestry. This percentage represents the second largest ethnic group living in the U.S. (U.S. Bureau of the Census Brief 2004). This suggests a probable underlying interest in Irish culture and definite Irish influence on all aspects of American culture. In support of this idea of interest in Irish culture, *The Oxford Companion to Irish History* states, “The phenomenal revival of interest in [ethnic] music as a living tradition since the early 1960s (exemplified by the unprecedented success of music festivals, summer schools, and individual exponents) attests to the cultural significance of the ethnic repertory in contemporary Ireland” (Connolly 2007, 189).

The Appalachian region holds special interest in this project, because many of the first and primary Irish settlements of the 17th and 18th centuries occurred within the region of Appalachia. Unfortunately, this influx of Irish immigrants, largely Protestant, is often overshadowed by the heavier migration of the Irish-Catholics in the 19th century.

Both global movements warrant inclusion in the class study. This course ultimately paves the way for a course offering a broader study of folk music in Appalachia.

The course provides the setting for students to explore the Irish musical culture and its characteristics. It will also enable students to gain a base-line understanding of how Irish music has been both impacted and influenced by Western music thus making this course an excellent addition to the offerings of a college or university curriculum.

CHAPTER II: LITERATURE REVIEW

The goal for the literature review has been to locate material that best defines Irish traditional music, the history of Irish music and its role in culture, perspectives on Irish migration throughout the world, documentation for the resulting music of the diaspora, and discussion on Irish influence on other musical genres. For the project, it has been of primary importance to obtain the most suitable, accessible textbook titles for the required and supplemental reading for the students who will attend the course. Included in this assimilation of material are resources on musical instruction for a few of the most well-known of the Irish instruments as well as the vocal techniques utilized within Irish music and studied by the course designer. The current popular trends in Irish music have also been reviewed. This research lends itself to determining sufficient resources to enable each student to engage in his or her own comprehensive discovery of Irish music. Due to the unique aspect of developing a curriculum for an ethnic music seminar, for the course instructor, there is also section that includes resources for curriculum development.

REQUIRED READING FOR THE STUDENT – IRELAND & THE DIASPORA

As noted, one of the essential elements in the development of a course is determining the appropriate textbooks for use in the classroom. There are three books which will serve as the *required* texts for this course. These are *Music in Ireland: Experiencing Music, Expressing Culture* (2004) by Dorothea E. Hast and Stanley Scott; *Focus: Irish Traditional Music* (2010) by Sean Williams; and *Two Continents, One*

Culture: The Scotch-Irish in Southern Appalachia (2006) by Stephen Brown, Elizabeth Hirschman, and Pauline MacLaran . These texts appear level appropriate and summarily offer the information that will be presented during the course presentation. The Hast and Scott and Williams texts were designed with the classroom in mind. Both include a listening CD with examples of referenced music and musical styles. For the most part, these books address the musical culture within Ireland's borders; however, the text authored by Hast and Scott (2004) includes the perspective of Irish emigrants when arriving in America (20-36) and a chapter about music in the global marketplace (121-136). Williams' text (2010) includes Irish music as a part of the *Celtic* mix and a section on Irish music in America (79-128). The third text is an ethnographic work entitled, *Two Continents One Culture: the Scotch-Irish in Southern Appalachia* (Brown, Hirschman, and MacLaran 2006). This text provides a brief chronology of the migrations of the Celts to Scotland and Ireland, followed by the migration of the Irish to Scotland and the Scottish to Ireland preceding the emigration to the Southern Appalachian region of the United States. This text also addresses ideology, religion, and music among other pertinent topics. For a short work and with regard to Southern Appalachia, this book is rather comprehensive.

Several topics found in the *Garland Encyclopedia of World Music* will be required reading for the students. As related to the course topic, Volume Eight of this resource includes articles on *Ireland*, *Celtic Music*, and *The Music of Europe: Unity and Diversity of Europe*. By studying this material, the budding ethnomusicologist will make a broad discovery of facts regarding the music of Ireland and its characteristics (Rice 2000). This encyclopedia follows Irish music from the Middle Ages to the mid-1990s

but only briefly mentions the migration of the music to the United States. Volume Three of the *Garland Encyclopedia of World Music* (Koskoff 2000) provides information on the topics of *Irish Traditional Dance Music* (842); *Irish Song* (842); *Irish American Popular Music* (843-845); and *The Irish Traditional Music Revival and Beyond* (846) in the United States and Canada. The *Musical Migrations* article in Garland's Volume Nine: *Australia and the Pacific Islands* provides insightful information on Irish musical culture in Australia (Kaeppler 1998, 77-79).

The *Continuum Encyclopedia of Popular Music of the World* includes information on the *Irish Diaspora* (Perone 2005) in the late twentieth and early twenty-first centuries. The entry refers to the more mainstream, popular artists with Irish affiliations. Although the entry is limited, the content provides information on current musical groups with strong Irish influences that are not discussed in other articles. In this encyclopedia, there are also sections on the popular music of both the *Republic of Ireland* and *Northern Ireland* (Perone 2005) and will be provided as a resource for required reading.

One online resource that will be required for review is the file on Irish culture located in the CIA's Word Fact Book (<https://www.cia.gov/library/publications/the-world-factbook/geos/ei.html>). This is free information and provides comprehensive data on the Irish culture.

Ireland and the Americas: Culture, Politics and History (Byrne, Coleman, and King 2008) is a three-volume series that includes several pertinent entries regarding Irish music. These articles are *Music, Country and Irish* (632-635); *Music in America, Irish* (634); *Irish Traditional Music in Ireland* (636); *The Arrival of Irish Musicians in America* (636-637); *The Irish in American Musical Theater* (637-640); *The*

Popularization of Irish Music in America (640-643); and *The Revival of Irish Traditional Music in America* (643-645). These sections are concise and will be part of the required reading. This requirement will benefit the student by enabling a better understanding of the cultural impact of Irish music in America, as well as that of Ireland. This information is accessible through an online collegiate library but may also be purchased.

SUPPLEMENTAL READING FOR THE STUDENT – IRELAND & THE DIASPORA

One of the first suggested supplemental resources chosen for study on Irish musical culture is *The Characteristic Traits of Irish Music* from Proceedings of the Musical Association's 23rd Session (Patterson 1996-1997). This text details the contextual aspects of the music itself and the performance of the music and provides an opportunity for the student or educator of ethnomusicology to establish understanding of Irish music characteristics and make comparisons to the music heard in the Irish diaspora.

Several general references are important for aiding in the discovery of new terms and historical information not specifically clarified in the other texts. Two of the sources providing general information regarding the characteristics of Irish music and an in-depth discussion of how Irish music has maintained its ethnic integrity including whether it has influenced other music are *The Making of Irish Traditional Music* (2008, reprinted 2010) by Helen O'Shea and *Music in Irish Cultural History* (2009) by Gerry Smyth. Excerpts from both books will be utilized for the course; however, these books would better serve for graduate reading and will not be required.

Two other books for supplemental reading deal with Irish culture in Ireland. They are not textbooks and can be picked up in a general bookstore as the popularity of Irish culture has increased in recent years. These books by the same author Malachy McCourt are entitled, *Malachy McCourt's History of Ireland* (2004) and *Danny Boy: The Legend of the Beloved Irish Ballad*. These might be more accessible texts for students. *Malachy McCourt's History of Ireland* moves from the ancient world through approximately 2500 years of history to bring the reader to a 2001 U2 concert.

ProQuest offers *CultureGrams World Edition: Ireland* (2010) which includes condensed entries on the *Land, Climate, History, People, Customs* and *Lifestyles* among many other topics. On Ireland, this twelve-page document might be a suitable starting point in getting to know the people and culture of Ireland, but this resource definitely offers more surface-level information.

Likewise, the *Harvard Dictionary of Music* also offers an abbreviated section on Ireland. Overall, the resource itself does not lend a great deal of *new* information, even if it does condense much of the studied information into some of the most essential points.

Among other general resources, *The Oxford Companion to Music* (Latham, 2002) includes entries on *ethnomusicology, folk music, Ireland, and sean-nós*, all of which are helpful in gaining a broader understanding of Irish music. *The Oxford Companion to Irish History* (Connolly, 2007) also lends to a comprehensive understanding of Irish culture with its sections on *music, musical institutions, music halls, and emigration*.

One aspect that cannot and should not be neglected in a general study of Irish musical culture is the religious and spiritual climate of the people of Ireland. Several of the texts allude to this topic; however, under the section on *Ireland*, the text entitled,

Operation World: the Definitive Prayer Guide to Every Nation (Mandryk, 2010) provides statistics and information on the religious challenges and makeup of the population.

The Historical Atlas of the Celtic World by Dr. Ian Barnes is helpful in documenting the migration of the Scots-Irish people to other parts of the world. While it is not a primary source, the book does show the areas where the Scots-Irish settled, and it includes excellent summary material on the history of the Scots-Irish and Irish-Catholic settlements in America. *The Historical Atlas of the Celtic World* (Konstam 2004) also serves as a resource to support and coincide with the information noted in Dr. Barnes' atlas.

ADDITIONAL RESOURCES FOR THE INSTRUCTOR – IRELAND

Other material that will be presented but not required for student reading during the course is derived from the text entitled *Musical Traditions of Northern Ireland and Its Diaspora* (Cooper 2010) is available for purchase online and to borrow or print through the ebrary system. This resource provides additional information on the Irish diaspora that is suitable for the classroom. Cooper expounds on the point of not confusing the cultures when it comes to the music of the region. He is careful to acknowledge "...that there were many Scotch-Irish settlers in the Southern Appalachians who performed the music they brought with them, (but) there were also English, Irish Catholics, Germans, Scandinavians and others, and there is no strong reason to imagine that they gave up their own cultures in deference to a hegemonic Scotch-Irish musical style" (163). Other resources will explore this topic further. Chapter five of this text is entitled, *Music of the*

Northern Irish Diaspora in America (154-177) and provides information primarily in the region of Appalachia.

Another helpful resource is *The Great Famine and the Irish Diaspora in America* by Gearóid Ó hAllmhuráin (Arthur Gribben). Chapter six of this book entitled, *A Catalyst in Irish Traditional Music Making* offers information on how Irish traditional music existed prior to the Great Famine in comparison to the music that existed after the famine.

The article entitled *Gaelic Singing and Oral Tradition* (Sheridan, MacDonald and Byrne 2011) explores the transmission of Scots Gaelic and is relevant to this study by providing a picture of the neighboring and similar culture of Scotland in regard to transmission of music. This article is valuable, because it provides clues for a better understanding of the oral-aural tradition that is an integral part of Irish culture. This article supplies interviews with people who lived this tradition. The included listing of recurring themes within the interviews (183) is a helpful resource.

Accessible through *ProQuest*, the article *Diaspora and Comparison: the Global Irish as a Case Study* (Kenny 2003) provides some history on how the Irish moved about globally. While this is not an article that specifically addresses the music of the Irish, it does assist the learner in a comprehensive understanding of the resulting diasporic workforce and how the Irish responded to the conditions they faced after having left their homeland.

Music Education in Ireland: the Meeting of the Waters is a discussion on Irish Traditional and Folk music (often synonymous) and the status of music education in Ireland. This article explores the teaching methods in the oral tradition.

An unexpected surprise when researching Irish musical culture was finding a *National Geographic* from September 1969 that includes an article entitled, *The Friendly Irish* (Scofield 1969, 354-391). Looking at the culture from the perspective of an article written in the 1960s allows the instructor an oddly fresh and personal perspective on Ireland.

Learning more about instrumental instruction and vocal styles is beneficial for a better understanding of the music of the culture and the culture itself. An example of a delightful book for studying sean-nós singing is entitled, *Singing in Irish Gaelic by Mary McLaughlin: a Phonetic Approach to Singing in the Irish Language, Suitable for Non-Irish Speakers* (2002). A CD is provided on which McLaughlin sings in the Donegal dialect. She notes that this style is similar to that of the two Irish music groups Clannad and Altan (6). This book includes several notated tunes and lyrics for the songs written in both Irish Gaelic and English. Another book of importance is *Ceolta Gael* by Sean Og and Manus O Baoill (2007). It is compilation of sean-nós tunes and lyrics; however, this book is written entirely in Irish Gaelic. The use of the Irish Gaelic in traditional music is one reason the study of the Irish Gaelic language is of tremendous benefit in the study of Irish musical culture.

Of the Irish traditional Irish instruments, the project designer studied only the fiddle, penny whistle, and bodhrán. The instruction for the fiddle was entire taught orally; however, books on the other instruments were reviewed for help to the project designer. The first is a book entitled *How to Play the Penny Whistle* (Landor & Cleavor 2005) and provides diagrams, limited music theory, terms, and several tunes. *The Bodhran Book* by Steafan Hannigan comes with an audio compact disc and provides

instruction through the use of diagrams for instruction on playing the Irish frame drum. The CD provides the student the opportunity to play rhythms along with the instructor. Other instruments that that might be considered for instruction are the concertina, the accordion, the Irish flute, the uilleann pipes, the Celtic harp and the violin. Overall, books are good as supplemental material but the Irish instruments are best learned via the traditional oral-aural method.

One of the best ways to learn about what matters to the Irish and their music is to study the music itself. The songbook entitled *Over 200 Irish Songs and Dances that have Captured the Hearts of Music Lovers throughout the World* includes the English lyrics and piano music for many of the most popular Irish songs. In addition, this songbook includes many fiddle reels, hornpipes and other tunes. This book is entirely devoted to Irish music unlike the *Golden Encyclopedia of Folk Songs* (Hal Leonard 1985) which is only sprinkled with Irish songs considered favorites among the folk music of America. An example is *Drill Ye Tarriers* which references unskilled laborers on the railroad and is “sometimes attributed to an Irish composer, Thomas Case” (248). *The Fiddlers Fakebook: the Ultimate Sourcebook for the Traditional Fiddler* (Brody 1983) claims to contain over 500 jigs, reels, rags, hornpipes and breakdowns; however this book includes multiple fiddling traditions including but not limited to Scottish, Welsh, and English fiddle tunes. This book provides the origin for each tune, the genre of tune, and the mode or key in which the song is played. The last feature is among the most important aspects of the book. This book has also been highly recommended by fiddle instructors.

The book entitled *130 Great Irish Ballads*, with included CD, (Gogan 2002) is an example of an Irish songbook with some history of each song and a CD to hear how each

tune should sound. With the included notated music, the student can easily follow along while the CD music plays. The songs in this text are printed in English.

ADDITIONAL RESOURCES FOR THE INSTRUCTOR – IRISH DIASPORA

In the investigation of the literature detailing the Irish diaspora, it has been noted that the music of the Irish diaspora is most recognized in Canada, Australia, and in America; however, there is a much greater volume of available information on the diaspora in the United States of America and more specifically with regard to the regions of Appalachia and more specifically North Carolina. Most references to Appalachia deal with the entire Appalachian region in the eastern United States which includes *parts* of 13 states: Alabama, Mississippi, Georgia, (southern) New York, Pennsylvania, (eastern) Ohio, Kentucky, West Virginia, Tennessee, North Carolina, South Carolina, Virginia, and Maryland. In the discussion of Appalachia, references will be made to the Scots-Irish much more frequently than with the use of the Irish. In addition, most of the information to be shared in this project on other global areas of the Irish diaspora will come from the general resources noted earlier in the review.

The influence of the Scots-Irish reaches beyond linguistics to music, but to get to this point, it is helpful to first look at where people settled in the migration with the available resources. In studying the region, the learner may determine how the emigration of the Scots-Irish affected language, the environment, and consequently, the music. Linguistically and dialectically, the presence of the Scots-Irish in the Appalachian region of America was notable. Crozier writes in his book entitled, *The Scotch-Irish*

Influence on American English, that the Scots-Irish are "...the second largest national group in colonial America" (2011). In addition, *The Phonetics of the Great Smoky Mountain Speech* discusses the peculiarities and specifics of the vernacular in the region of the Great Smoky Mountains, which is a part of Appalachia. The text entitled, *The Irish Scots and the Scotch-Irish* (1902) is of special interest in the discussion of this Appalachian-Irish diaspora. In this text, Linehan claims that the Scots are actually Irish by heritage which is often vehemently denied in history perhaps because an ethnic prejudice of sorts. Though dated, this text supplies information not expounded upon elsewhere in the available literature. .

As most information in the oral-aural musical traditions, the learner must rely on individuals who have gone into the area to research the culture and have written about what they have found. The connection to music can be noted in the book entitled, *Song Catchers: In Search of the World's Music* (Hart and Kostyl 2003) focuses which on the archival of different types of music indigenous to the various regional areas of the United States. It is an attempt to preserve the ethnic heritage of the music of the people. *Irish Ethnic Recordings and the Irish-American Imagination* is descriptive of the recordings completed by the Library of Congress. This is an exceptionally helpful lead for finding more in-depth information on the project to preserve music.

Upon arrival in America, the Scots-Irish naturally continued their oral traditions. With regard to dialect, the *Encyclopedia of Southern Culture: Language* identifies the Scots-Irish as the dominant group in the southern mountains of Appalachia, as well as the coastal areas, specifically referencing unique dialectal characteristics (Montgomery and Johnson 2010). Included in most cultural contexts, music is indicated as being an integral

part of the lives of the people. The music of the Irish culture it is said "...contributed to the emerging culture of the Appalachian Mountain Region" (Barnes 2010, 333).

Another outlet for transmission of the music was not necessarily an intentional attempt to continue the tradition but through natural process and circumstance. Music is active music is and travels in unexpected ways. For example, those who participated in war within the boundaries of the United States sang as a means of finding comfort and expressing freedom during often sad and difficult times. Through song, they offered music reflective of the regions they called home. *Songs of the North Carolina Regulators* shares many of the songs vocalized by the North Carolina Regulators and even provides the notated music and lyrics of the songs. These songs included music with Irish, English, and Scottish origins and explicitly show the Scots-Irish influence on the music of the region.

Three reviewed texts on the Appalachian region offer limited information on the *music* of the region but provide helpful insight and contribute to the overall knowledge base. The *Encyclopedia of Appalachia* is extraordinarily comprehensive and addresses early Appalachia, the effects of the Civil War, and the issues of slavery in the area. Another text supportive of the prevalence of the Irish influence, is entitled *Appalachia: a History* and also includes information on the Irish population in the Appalachian region of North Carolina. The information is presented in an alternative format. *The Appalachians: America's First and Last Frontier* is also a history of the Appalachian Mountains and the people who settled there. This book deals with the cultural heritage of the people.

One source – *The Upland South: the Making of an American Folk Region and Landscape* (Jordan-Bychkov 2003) argues that the Scots-Irish ancestry and influence is no longer valid. It alludes to the existence of some Scots-Irish music but does not connect it to influencing modern culture. *Southern American Folk Fiddle Styles* provides a history of southern fiddle styles referring not only to musical aspects but how the instrument is held and manipulated during play. This is another example of documented styles of music played in Appalachia; likewise, it does not support Scots-Irish influence as much as British influence. With this being noted, other authors disagree and have based entire books and articles on the premise that the influence still exists. Cecilia Conway's writing and research lends support to the fact that the Scots-Irish music as an entity has influenced other music genres of the Appalachian region and has remained constant. This phenomenon is noted in her book entitled, *African Banjo Echoes in the Appalachia: a Study of Folk Traditions*. Conway has done extensive field research on Southern and Appalachian folk culture and music. Her article *Black Banjo Songsters in Appalachia* references the black banjo players' interaction with the Scots-Irish musicians and documents their Scots-Irish influence on the banjo music that ultimately spread to other areas considered a part of the American South. This was an unexpected inclusion but one of the most telling sources.

Other studies document the influence of the Scots-Irish on today's culture. *Hands in Harmony: Traditional Craft and Music in Appalachia* provides photos and information on music and art in the "North Carolina flatlands east of Raleigh, north into Kentucky and west to Nashville" (Barnwell 2009). Descriptions of the music are provided and help in understanding how people populated North Carolina from other countries. Due to

contrasting opinions and no substantial right or wrong answer, it is suggested that contrasting voices be included when the material is presented in the classroom.

One of the additional areas where Scot-Irish influence is noted is in the Outer Banks. With regard to the Outer Banks region of North Carolina, *Song of an Unsung Place: Living Traditions by the Pamlico Sound* provides information for the music of Hyde County and Pamlico Sound. This source also discusses the disappearance of local music to pop culture. *The Formative Cultures of the Carolina Piedmont* (Coe 1964) is a discussion on the cultural influences and settlements within the piedmont region of North Carolina. Unfortunately, neither text should be expected to serve as a comprehensive study of the region's music.

Southern Cultures Magazine: Irish (Reed 2011) includes several essays including one by William R. Ferris who writes, "Irish families first settled in the coastal cities of New Orleans, Savannah, and Charleston during the colonial period, and their enduring influence continues to shape those communities today" (17). Ferris is one in very few authors on Irish in America who talk about southern Irish settlements beyond Appalachia. Another article in this issue discusses the impact of Irish fiddle songs on country music (22) and describes the collaboration of Irish band, The Chieftains with country singer Emmylou Harris (26). Of course, some articles are more pertinent than others, but the Irish cultural thread runs throughout the selections.

The New Encyclopedia of Southern Culture: Music (Malone 2009) provides 30 thematic essays on the music of the region of the United States more commonly referenced as the American South. While this book does not provide a substantial amount of information on Irish music, it does include articles on the folk traditions and

subsequently offers the student and educator insightful information on a connection between Irish and folk music.

From Ulster to Carolina: the Migration of the Scotch Irish to Southwestern North Carolina (Blethen and Wood, Jr. 1998) and *Ulster and North America: Transatlantic Perspectives on the Scotch Irish* Third Edition (Blethen 2001) are notably by the same authors and seem to have nearly the same feel to them. The topic appears to be a specialty of Blethen and Wood and there is a great deal of overlap, but the added details and broadening of subject in the latter text are worth at least a limited study of both.

Out of Ireland: the Story of Irish Emigration to America by Kerby A. Miller (1997) is a resource that offers a broad yet somewhat general picture of the Irish culture as it was brought to America. Very little is focused on the Appalachian region, rather more information is provided on Northern regions in the country. The book discusses the challenges the Irish met in America and how they overcome their difficulties in acclimation.

For an overall, mainstream history of the Irish in America, *The Irish Americans: a History* (2010) by Jay P. Dolan offers the Irish enthusiast a look at the nineteenth and twentieth century influx of the Irish to America. Dolan does however provide a short chapter on Irish emigration during the eighteenth and early nineteenth century Irish, identifying this period as “A Forgotten Era” (1-63). Like McCourt’s books, this text does not have the “academic” feel of the required textbooks. It should be noted that there is very little information on the musical aspect of culture. The book is otherwise helpful in understanding how the traditional music of the Irish increased with popularity as the

number of Irish emigrants and their descendants increased. It also documents a revival of interest in Irish culture.

ADDITIONAL RESOURCES FOR THE INSTRUCTOR – IRISH MUSIC IN POPULAR CULTURE

The popularity of the Bluegrass, Old-Time and Country music has increased in recent years. Much of this music is thought to have Irish roots, along with other music of the “Celtic” world. Schools such as East Tennessee State University have established programs directed at teaching music in these genres. Books such as *Southern Exposure: the Story of Southern Music in Pictures and Words* by Richard and Bob Carlin (2000) offer a look at the folk tradition. Chapter 3: *Rosin the Bow: Folk Instruments and Their Players* hints at the Irish music heritage and mentions the instruments and style that seems continue to offer influence on current music. There is a great deal to be explored in this aspect of musical culture and the literature that addresses this music is continuing to be published.

An understanding of Irish music should not be limited to historical context. One text in which the popular music today is discussed in the *Celtic Music: Great Musician and Influential Groups* (2001) edited by Kenny Mathieson who also writes the section on Ireland. This book is divided into sections according to each country that is considered part of the Celtic world.

The article *Irish Traditional Music in a Modern World* (Sommers-Smith 2001) is meant to show how music has changed with new technology. Irish music was once more

intimate in its transmission. Sommers-Smith explores how technology has brought about change how music is now presented to greater numbers of people and via media outlets.

The literature of this review is surface-level in comparison to the volume of information available on Irish musical culture. Many other topics such as dance and gender issues are available for study. In addition, the music of Irish culture, especially in the Diaspora is constantly moving and changing, even if the Irish pride themselves on maintaining their traditional music roots. The most scholarly resources are obviously found in the journals of organizations such as the Society for Ethnomusicology or the American Folklore Society; however, the most up-to-date information is located in the popular music magazines such as *Songlines*, *Ireland of the Welcomes*, and *Fiddler Magazine*. *Songlines*, published by Songlines Publishing Ltd. includes reviews of global music and profiles of global music festivals, composers, and performers. *Ireland of the Welcomes* published by Harmonia Ltd. includes information on Irish history, celebrities, and festivals. *Fiddler Magazine* offers stories on popular fiddlers, fiddling styles, and events; however, the most relevant offering in this magazine are the articles on Irish tunes and the actual notation on these fiddle tunes. Articles such as *Bringing Jigs to Life* by Phil Berthoud (Winter 2011/12, 30-33) offer instruction on best playing the jig. Occasionally, *The Fiddler* includes reprinted excerpts like *The Mountains of Kerry* from O'Neill's *Music of Ireland*, 1903 (*Fiddler Magazine*, 2012, 32). These articles or supplements allow the student or teacher to learn traditional music and feel connected to the music in a very personal way.

ADDITIONAL RESOURCES FOR THE INSTRUCTOR – TEACHING ETHNIC MUSIC

Teaching music from and to other cultures provides unique opportunities and scenarios for instruction. For this reason, resources specific to the joys and challenges associated with global instruction are beneficial. Three books published by Oxford University Press provide information to aid in this process of teaching ethnomusicology. These are *Teaching Music Globally: Experiencing Music, Expressing Culture* (Campbell 2004), *Thinking Musically: Experiencing Music, Expressing Culture* (Wade 2009); and *Facing the Music: Shaping Music Education from a Global Perspective* (Schippers 2010). The article *Music Education: Perspectives from Current Ethnomusicology* by Jonathan P.J. Stock (2003) discusses what instructors in ethnomusicology are trying to accomplish by first offering to the learner a description of ethnomusicology and then providing discussion on the benefits of music education in general.

To present the material in an effective way, it was essential to consult literature regarding education. The text entitled *Teaching at its Best: a Research-Based Resource for College Instructors* (Nilson 2010) provides excellent ideas for the transmission of pertinent information in the classroom. The text *The Confident Student* (Kanar 2011) provides learning activities and ideas from the perspective of the student. It is a student book; whereas, Nilson's text is created as a resource for teachers.

Created to Learn by William Blount (2010) explores the education and psychological impacts of the teaching-learning experience from the Christian perspective. Using this text as a resource may be beneficial for the Christian instructor for it offers an

alternative perspective from other texts in the field of educational instruction utilizing only secular input.

Another article that may be of benefit regarding the educational aspect of global instruction is *A Cross-Cultural Outline of Education* by Jules Henry (1960) who at the time of this article's publication served as a professor of anthropology at Washington University in St. Louis, Missouri. Although this article is dated, it provides the cross-cultural educator with several checklists and directives for helping a child learn the information and the desired characteristics to meet the intended learning objectives. This article is more about how the instructor can manipulate the student to become what the instructor desires rather than designing the course curriculum to meet the needs based on the student's perspective; however, for the curriculum designer, it provides questions that should be asked when developing a course curriculum and is helpful in determining if the learning objectives are actually being met in the classroom. Along these same lines, Maureen Tam presented two papers – Part I and Part II of *Assessing Quality Experience and Learning Outcomes*. The study was intended to see how well the university (in this case Lignan University) was meeting its educational goals. This case study is helpful by providing feedback on what has or has not worked in meeting learning outcomes in the classroom.

ADDITIONAL RESOURCES FOR THE INSTRUCTOR – DEVELOPING A CURRICULUM

In the aspect of assessment, the article entitled *Meeting the Challenges of Assessing Student Learning Outcomes* (Friedlander & Serban, 2004), provides

information to show how colleges can provide faculty assistance in better enabling students meet learning outcomes. Along the same lines, the most comprehensive guide reviewed for this project is entitled, *Designing Online and On-Ground Courses to Ensure Comparability and Consistency in Meeting Learning Outcomes* (Fabry 2009). This text offers information on ensuring that what is taught online is as fair and comprehensive in design as those taught in the classroom. Looking at various aspects, Fabry compares educational models that provide the instructor help developing his/her own curriculum. This insight aids the instructor in ensuring the learning outcomes are properly met in either education venue.

Regarding the creation of a course in Irish studies, an insightful article entitled *Developing Irish Diaspora Studies: a Personal View* by Patrick O’Sullivan (2003) brings to light some of the challenges as well as some of the most important aspects of creating a course on the diaspora of a culture. He specifically refers to the Irish culture and acknowledges, “No one academic discipline is going to tell us everything we want to know about the Irish Diaspora” (131). This is true about the diaspora, just as it is true about Irish culture itself; therefore, the instructor should seek to present material objectively while leaving the door open for the student to pursue his/her own additional learning opportunities.

Music in Words: a Guide to Researching and Writing about Music (Herbert 2009) is a book on writing and expressing music in words. The author makes the point that those who are writing about music may be trying to reach others who have no musical background and no concept or knowledge of musical terms. This factor presents a challenge for the writer. Herbert hopes to provide the tools necessary to alleviate this

concern. In the text *Across the Water: Teaching Irish Music and Dance at Home and Abroad* (Farrell 2010), the author offers a discussion on applied ethnomusicology – one of the few books specific to teaching Irish from an ethno-musicological perspective.

The Teacher's Guide to Copyright (Davis 2011 e-pub edition) was a basic guide to copyright in general; however, Nilson does a better job in her text *Teaching at its Best* (2010) with her chapter entitled *Copyright Guidelines for Instructors*. In this chapter, Nilson provides rules and details specific to copyright and transmission of copyrighted materials for use within the classroom.

One of the best texts for class curriculum preparation and design is Robert M. Diamond's text, *Designing and Assessing Courses and Curricula: A practical Guide*. His first chapter is entitled, *A Learning-Centered Approach to Course and Curriculum Design* (28). Diamond's title fits his theme in the book identifying where his priorities rest.

In conclusion, the review of literature for this project has covered broad ground in several aspects – in the way of required reading for the student, supplemental reading for the student, general topical education for the instructor, global teaching objectives for the educator, and course design for the curriculum designer. All are valid inclusions though limited in the grand scheme of existing literature on each topic. Still, there is sufficient information to establish a worthwhile and educational design for a course with its subsequent application in the undergraduate classroom.

It is important to note that while there appears to be a surplus of literature available for study on the history and culture of the Irish and the Irish Diaspora, fewer articles exist to tell the learner everything he or she might want to know about the

musical culture. This is the challenge of the oral-aural tradition. Infusion and diffusion have inevitably occurred since the establishment of a cultural identity; yet, the Irish have prided themselves on maintaining their ethnic integrity. The result is that traditional Irish music can still be recognized as such. Although there is a lack of detailed certainty especially regarding the topic of the Irish diaspora, Irish music in America as one diaspora does exist and been identified as having had a bearing on several music genres that are important today. Irish music is also widely popular as an independent genre; therefore, whether the answers exist or remain a mystery, the study of Irish music and the diaspora make a worthwhile subject for study.

During the research, additional and valuable resources were noted. Though not a part of this formal review, many of them have been included in the reference section and should be considered when planning future courses on the topic. Other related subjects might also be considered for further study. Three such prevailing themes are *gender studies in Irish music, dance and its connection to music*, and *folk music in the United States*. Several resources addressing these topics have been identified in the reference section of this project.

CHAPTER III: STRUCTURE - DESIGN AND IMPLEMENTATION

The first step in developing an academic course requires determining the need for transmission of specific information in a curriculum or program of study. Once the need is identified, the next step is assuring that there is a purpose and learning outcomes for the course. This step is followed by the gathering of resources to enable research pertinent to meeting these objectives and, of course, to fill the class-time with engaging and relevant material.

Finally, all of these factors must be organized into some sort of design. There are many resources online from individual colleges and universities that offer design ideas and steps to follow when developing a course curriculum. These resources are beneficial; however, it is ultimately the responsibility of the course designer to take into account the specifics of the material and the university where the course is presented, then present the material in such a way conducive to a positive *learning* experience for the student. In addition, not every learning activity mentioned in these modules is advantageous for every course. Factors such as course level, availability of student resources, location, class size, and the general philosophy of the institution in which the course will be presented should also be considered.

The design for this course is based on the following specifics: twenty-two hours of in-class, on-ground (resident) study; eight weeks in class with one corresponding module per week; three individual class periods with three corresponding sections per module with the exception of the first class to include an introduction to the course, syllabus review and class introductions among students. Test days and Irish seisiún days (see Appendices F & H) are also incorporated in the twenty-four sessions over the

semester. All of these details may be modified or expanded depending on the university or college requirements for credited courses. The required texts and supplementary material are included in the syllabus.

In preparation for each class session, a form has been designed to input the schedule, information and activities. A blank form is included as *Appendix K*. The goal for design is to maintain a consistent format for each class, then substitute activities for each section within that structure. For example, each class session will include a segment entitled, *The First Five Minutes*. This daily review activity provides an opportunity for the students to share questions that have arisen during the night's reading. Prevailing themes will receive more coverage during class-time. A part of the expectations for the student to earn participation points is that he or she takes the time to prepare a reasonable or legitimate question for class on a consistent basis. Five minutes of class time in each class session has been allotted for the purpose of taking these questions. None of the questions will be answered at that session except when the question is relevant to the day's topic. Since it would be impossible for every student to comment due to time constraints, each student *only* earns a participation point when he or she submits the question *in writing* when first entering the classroom or via email or blackboard by 11:59 p.m. the night before the class in which the question is due. It is always possible that a student (or instructor) may point out that a question has been answered during class discussion. Should a student have more than one question, he or she may submit all questions in writing for the instructor to choose among them for discussion in future class sessions. If a question is chosen from the additional questions submitted in writing, the student earns an additional point per question discussed. This practice will encourage the student to

submit thoughtful questions. The instructor is also encouraged to use as many of the submitted questions as possible as another means to encourage the student. All information regarding this practice is included in the syllabus.

Before continuing with the format of the typical class session, it would be of benefit to discuss the first class session which has a different format. As mentioned, this class time will be used to review the syllabus, the expectations for attendance and participation, the grading policies, and the learning objectives. Approximately twenty minutes has been allotted for this activity. The next fifteen minutes will be used for introductions. The student should supply his or her name, hometown, and academic major if known. Depending on the number of students in the class, more specific biographical items may be added. The final twenty minutes will include an activity hereafter known as a *Group Brainstorm*. The time will be divided into two periods of ten minutes each. During the first ten minutes, the class will be divided into two groups. Half the class (for example, the left side) will group together to write down everything they know (or believe they know based on stereotypes) about *Irish culture or history* up to ten characteristics, while the other half of the class will brainstorm (writing down as well) everything that is known about *Irish music* throughout the world up to ten descriptions. Each of the groups should have a writer, presenter, and counter. (Counters may not be necessary if an audience response system is available.) At the end of ten minutes, the presenter will read each of the lists. After each noted trait, a count of hands will be taken as to whether each point is believed to be true or false. The instructor will also have a list of five or more statements concerning culture and music to also get a count of alignment among students. The *counter* will record the number of votes on his

or her side and supply to totals to the instructor. Once each of the items has been mentioned and counted, class will be dismissed.

The next session topic will be on the characteristics of Irish music and identifying Irish music. The students will begin with *The First Five Minutes* exercise as noted for the beginning of each class session. Following the exercise and having read the articles for class, the group discussion items that were reviewed prior to the end of the preceding class session will be read again to determine whether the students now think the each statement is true or false. A comparison will be made, and a summary review will commence to address the topics where impressions have changed from the preconceived notions of the culture. If any misconceptions remain, a discussion on these topics will also be discussed.

Each class, with the exception of the first, the test days, seisiún days and special movie day will include what is known as *The Last Five Minutes*. During the last five minutes of each class, students are asked to put away all of their books and notes to brainstorm everything he or she can remember from the class discussion. The instructor should remind the students to put their names on their individual paper. At the end of five minutes, the instructor will take up the papers to keep until the test is given, at which time the students will have their own papers returned for use on the test. These sheets should be returned with the tests, so that they may be used again for future test reference. This activity was adopted from a similar one called the *mind dump* noted in Nilson's chapter entitled *Getting Students to Do the Readings* (Nilson 2010, 221).

Of the twenty-four sessions, there are three test days, one or two project days depending on the number of students and individual choices for the final project, and four

seisiún days. The rest of the class days will be teaching days to include discussion, class activities, audio-visual representations of the discussed music, and lecture. This particular course schedule is operating on the premise that the eight weeks of class will begin on a Monday; therefore, the test days and seisiún days will occur on alternating Fridays.

Friday class sessions are instead known as *Forty-five Minute Fridays*. These Fridays will include alternating activities. Every Friday sessions will include *The First Five Minutes* covering questions from reading. On session (seisiun) days, which are the first, third, fifth, and seventh Fridays an additional five minutes is allotted for an introduction of guests which is followed and a forty-five minute Iris music seisiún with a visiting musician. The visiting musician may be a group, vocalist, instrumentalist, instructor, or student specializing in a traditional Irish instrument or style. In addition, if a student is learning an instrument for the final project, he or she may use the opportunity to practice in front of a non-judging audience (provided that another performer has not been scheduled for that date). The alternate Fridays (second, fourth, and sixth) are the test days and will include last minute questions and an introduction to the test as the tests are distributed. The notes taken in the *Last Five Minutes* of past class sessions will be returned to the students. The tests will consist of five multiple choice questions (worth four points each), five fill-in-the blank questions (worth four points each), five short answer questions (worth four points each), and two essay questions (worth twenty points each). Forty-five minutes has been allotted to complete the test. Sample tests from the material are included as *Appendices L, M, and N*. These, of course, may be modified.

For the final project, students in the class will be asked to choose an approved traditional Irish instrument from the list provided as a part of the project description

included as *Appendix I*. If an instrument not listed is chosen, a one-page justification must accompany the written final project *Decision Paper*. A *Decision Paper* or the identification of the final project (see *Appendix H*) should be turned in on Session Eighteen of class as a part of the last test in the sixth week of class. The *Decision Paper* is worth ten points toward the participation grade. When the student decides on an instrument, he or she has the option of completing the project in one of the following manners: perform the instrument (or sing in traditional Irish style) for the class including a description of the instrument (total ten minutes), make an oral presentation *with media* on the chosen instrument (total twenty minutes), or a write a paper on the instrument and its role in culture (minimum 1250 to a maximum of 1500 words). Depending on the size of class, there may be a limit placed on the number of projects on the same instrument. It is also possible depending on the number of presentations that students may need to make an oral presentation outside class-time in which case five additional participation points will be awarded to the student making the presentation and to those students who attend the presentation. This will not be disclosed unless necessary. Students will be asked their preferences.

As noted, the regular class sessions (Mondays/Wednesdays) will consist of lecture, group activities, discussion, audio examples, and video presentations. For each topic or type of song discussed in class, a corresponding audio and/or video presentation will be utilized. During two sessions on the Irish diaspora, the video *Out of Ireland* will be shown. For extra credit (or simply for fun), three extra-curricular videos - one entitled *The Story of Ireland* (Keane, Fergal 2012. British Broadcasting Corporation.) broken into two segments and counted as two movies and the other *Irish Folk Music Revival*

Documentary, produced by the BBC and uploaded by IrishDocs at the following address: <http://youtu.be/39D0J8SzQMA> will be shown outside of the class time. In addition, Irish concert times and locations will be provided for students at the beginning of the semester. Students attending one or more of these experiences outside of the class may submit a one page paper to receive five participation points per event to be applied to the participation grade.

Another activity in which a student will earn participation points is a *Viewpoints Assignment* during which students will discuss opinion regarding the influence of Irish music on modern music (i.e. bluegrass, folk, country-western, or some other genre). The students will be asked to research the information on the Irish diaspora in the United States to determine whether he or she is *for* or one *against* the belief that Irish music has influenced or continues to influence present-day music. The student should provide three reasons to support his or her belief. There is no right or wrong answer. Each student should bring the explanation to class for submission and be prepared to discuss the topic with his or her classmates. The report should be no more than two typed pages. A class discussion will follow. Ten participation points will be awarded for submission of this paper.

Two homework assignments worth five participation points each will be utilized. The first assignment is to find the three most important statements from the assigned reading and include support for this choice. This paper should be no more than three pages typed (400-600 words). Since this is a subjective assignment, the student will not be scored on the statements he or she chooses, only whether the assignment is completed. Because the reading is assigned at the beginning of the course, the student may complete

this task ahead of time. The paper should be turned into the instructor at the beginning of the class session for which the assignment is due. This assignment will be given in Module #5, Session #2.

The second assignment, also worth five participation points, is a website review. Each student should review three websites relating to Irish culture or music. He or she may choose from the list of sites provided by the instructor or may choose his or her own related sites. The objective is to offer information from which the entire class can benefit. The student should provide a separate page for each of the sites, listing three interesting points about each site. The information may be bulleted, narrative, or other format as there is no specific requirement. The student will receive credit for completing the assignment. The three pages should be submitted in writing to the instructor at the beginning of class for the day it is due. This assignment may also be completed early. This homework will be assigned in Module #3, Class Session #2.

Participation points have been noted throughout this project. Every student begins with 105 points on a 100 point scale. The value for each of the participation activities is noted in the syllabus. When student complete these assignment, no points are deducted. Participation points are *maintained* when students attend class and complete assignments. Additional points for work considered above and beyond may also be added to this participation grade. A detailed explanation is provided for the student in the Course Syllabus included as *Appendix G*.

For *required* work, one point will be deducted for every twenty-four hour period (or part thereof) the assignment is late unless a prior arrangement is made with the instructor.

Although this will ultimately be determined by the institution, the hope is that if a student is ill, he or she will provide a note from a doctor or health services. An absentee procedure will be better addressed when the policies of the institution are known. For this project, notes from a health official are encouraged. When a student is absent due to illness, he or she should also ask the instructor or classmate for the class notes taken on the day he or she was absent. At the discretion of the instructor, the student may use these notes with the test just as if they were notes taken during *The Last Five Minutes* from which the other students in attendance will benefit. All specifics will be expressed in the syllabus. An optional participation grading sheet is provided for use in record keeping by both the student and the instructor and is included as *Appendix J*.

Generally, non-graded class discussion will be incorporated into the individual sessions. For a majority of the time, the discussion will occur in an open forum. Alternately, small groups will be asked to answer specific questions and bring back collective responses to all class members for further discussion. When discussion or other activities are included in the class time, the means by which these activities will take place are specifically identified in the completed forms in *Chapter Four: Research and Additional Implementation* of this project.

The eight modules to be included in the course are as follows:

- Introduction to Irish Music and Culture
- Irish Culture: History and Language
- Regional Culture and Vocal Music
- Instruments and Instrumental Music
- Migration of Music around the Globe
- Irish Diaspora in America
- Influence of Irish Music in Appalachia
- Irish Music in the Modern World

These modules are broken down even further into more specific topics for each week. Details are included in *Chapter Four: Content - Research and Additional Implementation*.

The grading policy is included in the syllabus (*Appendix G*) and will be discussed with the students. This course is designed on a seven point grading scale which equates to the following scoring: A: 93-100% B: 85-92% C: 77-84% D: 70-76% F: 69% and below. These may, of course, be adjusted based on other grading scales.

There will be three tests, one final project, a participation grade, and extra credit points. Each test is worth 15% of the final grade. The project is worth 25% of the final grade. The participation grade is worth 30% of the grade. Extra credit points will be added to the participation grade, because it carries the most weight. The reason the participation grade is worth more stems from the course designer's belief that it is most important for the student to be consistent. For example, if a student is having a tough day, needs to miss class, or is unable to finish turn in a question one day – the penalty is not steep; however, if he or she consistently misses completing the assignment, then the participation grade will be reflective of it, resulting in a greater loss to the student.

This concludes the *Design and Implementation* section of the project. The purpose of this section has been to meet the organization needs of the instructor. The next section should serve to meet the specific topical needs by the inclusion of suggested content and references that will adequately fill the class time.

CHAPTER 4: CONTENT - RESEARCH AND ADDITIONAL IMPLEMENTATION

Chapter 4: Content - Research and Additional Implementation is designed to include the formatted classes for the twenty-four sessions of the course design. This design will provide the instructor a daily schedule including topics to cover while noting the most pertinent material from the resources. This format has been utilized for the daily activities and discussion, because an entirely *scripted* course would severely limit the instructor, would be of exorbitant length, and would not take into account the student questions which may arise to shape the classroom discussion. At the same time, it seems beneficial to include quotations and questions to offer direction. Student assignment sheets noting specific reading and homework schedules are included as *Appendix Q* of this document. Student assignment sheets noting specific reading and homework schedules are included as *Appendix Q* of this document.

Finally, it is important to note that some questions included at the end of the chapter in the Williams textbook have been incorporated into the classroom activities and are identified on the daily schedule.

CLASS SESSION MODULES

COURSE SESSION ONE

TITLE/TOPIC OF CLASS SESSION: Introduction to Irish Music & Culture

MODULE #:1 SESSION#: 1 DATE:

FORMAT: LECTURE POWERPOINT DISCUSSION
 GROUP ACTIVITY TYPE: GROUP BRAINSTORM PARTICIPATION POINTS0
 INDIVIDUAL ACTIVITY TYPE POINTS VALUE

HOMEWORK (for next session):

Students will review syllabus and doc.

Assign students the following reading, and remind them about having a typed question to submit at the beginning of class session.

Assign reading: Celtic Music (Rice 2000, 319-324) online resource
Chapter 1 Hast & Scott 2000, 1-19.

IMPORTANT POINTS:

- Review the syllabus and attachments with the students (twenty minutes).
- Facilitate introductions with students (fifteen minutes).
- Have the students break into two groups to brainstorm ideas on what is known or thought about Irish culture (one group) and Irish music (in the other group). Read the statements including statements from teacher and votes from students on agreement or disagreement with the statement (twenty minutes).
- Review the night's reading assignment for Session 2.

QUESTIONS TO ANSWER (REFERENCED PAGES):

Have students vote on the following statements (which are all false):

1. When people refer to Celtic music, they are referring only to Irish music.
2. Gaelic always refers to the Irish language.
3. The Celts stayed separate from the rest of Europe.
4. The Irish first came to America to escape the Irish Potato Famine
5. The violin is a traditional Irish instruments which means it was created in Ireland.

Please note: a similar inquiry on stereotypes is found on page 24 of the Williams text.

LINKS/OUTSIDE RESOURCES (Audio/Video): N/A

ASSOCIATED LEARNING OUTCOME: 1.1 & 1.2 (Introduction)

COURSE SESSION TWO

TITLE/TOPIC OF CLASS SESSION: Introduction to Irish Music & Culture

MODULE #:1 SESSION#: 2 DATE:

FORMAT: LECTURE POWERPOINT DISCUSSION
 GROUP ACTIVITY TYPE PARTICIPATION POINTS
 INDIVIDUAL ACTIVITY TYPE POINTS VALUE

HOMEWORK (for next session): Assign Chapters 1 & 2 (Williams 2010, 3-52)

MATERIAL RESOURCES (TITLES/PAGES):

1. Hast & Scott text
2. Williams text
3. Celtic music article (Rice)
4. World Fact Book article
5. Duffy text
6. Ways of Transmitting Music (Rice 2000, 104-108)
7. Killeen text

TEXT QUOTATIONS & PAGE NUMBERS:

Irish piper Tomas O Canainn said, "A performance of traditional music is a thing of the moment - a few short minutes filled with music that is the result of many hours of practice, years of listening and perhaps generations of involvement in the tradition. In the past such a performance left no permanent record save in the mind of the listener. Does this mean that it is gone forever, without trace? In the traditional music context such a thing is unthinkable" (Rice 2000, 104-105 as quoted from Cowdery 1990:4).

To the students: What does this statement mean to you?

This would be a good place to discuss several terms often heard in the study of ethnomusicology like the difference between oral and aural, acculturation, and syncretism. Have the students refer to the glossary. Glossaries are also included in both the Williams and Hast and Scott texts. In addition, go over any other words that may be troublesome.

An elaborate discussion of religious syncretism will be incorporated in a class session during Module 2.

Killeen writes "No history can be complete. The sources upon which it is based are always partial..." (Killeen 2012, 1).

To students: What do you think about this statement?

IMPORTANT POINTS:

1. First Five Minutes
2. Answer some of the questions that have arisen from the students.
3. Discuss aural transmission (Aural Cue Systems Section (Rice 2000, 104-108).
4. Discuss quotes and questions listed above/below.
5. Watch an Irish music video (traditional music).
6. Complete Last Five Minutes Activity

QUESTIONS TO ANSWER (REFERENCED PAGES):

What makes Irish music "ethnic"?

How is learning music in a culture with aural-oral transmission different from learning music from a more literate culture?

LINKS/OUTSIDE RESOURCES (Audio/Video):

Video file http://youtu.be/8_nc4-xxdMA. Following each video, the instructor should ask the students what might be learned about the culture from the video.

ASSOCIATED LEARNING OUTCOME: Continue Outcomes 1.1 & 1.2

COURSE SESSION THREE

TITLE/TOPIC OF CLASS SESSION: Introduction to Irish Music & Culture

MODULE #:1 SESSION#: 3 DATE:

FORMAT: LECTURE POWERPOINT DISCUSSION
 GROUP ACTIVITY TYPE PARTICIPATION POINTS
 INDIVIDUAL ACTIVITY TYPE Irish Seisiun Day POINTS VALUE

HOMEWORK (for next session): Assign Ireland article in Garland Encyclopedia of Music, Volume 8: Europe (Rice 2000, 378-398); Assign Chapter 4, pages 81-102 (Williams 2010).

MATERIAL RESOURCES (TITLES/PAGES): N/A

TEXT QUOTATIONS & PAGE NUMBERS: N/A

IMPORTANT POINTS:

1. First Five Minutes. Go over any prevailing questions.
2. Introduce the guest performer.
3. Begin Irish Session as a part of Forty-five Minute Fridays.

QUESTIONS TO ANSWER (REFERENCED PAGES):

LINKS/OUTSIDE RESOURCES (Audio/Video): Special Music Guest (s)

ASSOCIATED LEARNING OUTCOME: Learning Outcomes 2.1 & 2.2 due in part to the presence of musicians who will engage in performance and discussion.

CLASS SESSION FOUR

TITLE/TOPIC OF CLASS SESSION: Irish Culture: History and Language

MODULE #:2 SESSION#: 1 DATE:
FORMAT: LECTURE POWERPOINT DISCUSSION
 GROUP ACTIVITY TYPE PARTICIPATION POINTS
 INDIVIDUAL ACTIVITY TYPE POINTS VALUE

HOMEWORK (for next session):

Assign articles: Northern Ireland & Republic of Ireland In Continuum Encyclopedia of Popular Music of the World: Locations (Perone 2005).

Also, assign Ireland article from the Harvard Dictionary of Music (Presidents 2004).

Notify students of special opportunity to earn extra points this week.

MATERIAL RESOURCES (TITLES/PAGES):

1. Williams text (2010)
2. Ireland article from Garland Vol. 8 (2000)
3. Duffy Text
4. Two Continents, One Culture text (2006)
5. Killeen text (2012).

TEXT QUOTATIONS & PAGE NUMBERS:

It is important during this session to make some clarifications with regard to history, nationality and language.

Along the lines of language: "(Irish Gaelic) belongs in the Gaelic branch of the Celtic language family of Indo-European. English in contrast, belongs in the Germanic family" (Williams 2010, 7). There should be a discussion on where Irish is taught. Note: Irish word for Gaelic: Gaelige and the reference to Irish speaking districts: Gaeltacht. English speaking districts are Galltacht. (ibid).

Along the lines of history:

"The Celts did not conquer the existing inhabitants of Scotland and Ireland. Instead, they blended with the earlier populations, eventually coming to dominate in language (Gaelic) while adopting and adapting much of the pre-existing consumer culture" (Brown, et.al. 1)

"It is now believed that there was no sudden invasion of Ireland by conquering Celts. Instead, there was a steady influx of these related peoples over decades and centuries from about 500 B.C." (Killeen 2012, 9) Be certain to talk about the Vikings Normans.

In general, geography of Ireland itself should be discussed.

"Ireland's 32 counties are divided into four major provinces: Ulster (north, including the six counties of Northern Ireland and three counties of the Republic), Connacht (middle west), Muster (southwest), and Leinster (east).

With regard to the musical customs:

Talk about the seisiun held during the last session. Ask about the characteristics. Discuss where a seisiun like this might take place in Ireland.

IMPORTANT POINTS:

1. First Five Minutes on reading.
2. Be sure to take up Question for the day.
3. If the CIA information on Ireland has not been previously discussed, this would be a good session to do so.
4. Last Five Minutes Exercise.

QUESTIONS TO ANSWER (REFERENCED PAGES):

See note above:

- What are the most obvious characteristics you noticed from the seisiun?
- What did you learn?
- What did you like about it?
- How did it differ from your preconception of a seisiun?

LINKS/OUTSIDE RESOURCES (Audio/Video): N/A

ASSOCIATED LEARNING OUTCOME: 1.1 & 1.2

CLASS SESSION FIVE

TITLE/TOPIC OF CLASS SESSION: Irish Culture: History and Language

MODULE #:2 SESSION#: 2 DATE:

FORMAT: LECTURE POWERPOINT DISCUSSION
 GROUP ACTIVITY TYPE PARTICIPATION POINTS
 INDIVIDUAL ACTIVITY TYPE POINTS VALUE

HOMEWORK (for next session):

1. Assign the article The Music of Europe: Unity and Diversity in Garland Vol. 8 (Rice 2000, 2-15).
2. Assign Chapters 2 & 3 in Two Continents, One Culture (Brown 2006, 1-22).
3. Assign article United Kingdom and Ireland in Garland Vol. 8 (Rice 2000, 325).
4. Remind students to study for the test in the next session.

MATERIAL RESOURCES (TITLES/PAGES):

1. Operation World (Mandryk 2010, 474-477)
2. Garland Vol. 8 articles
3. Continuum Encyclopedia articles.

TEXT QUOTATIONS & PAGE NUMBERS:

Williams writes, "Ethnomusicologists have already pointed out how difficult it is to discuss an entity called 'Celtic music'...because it means so many different things to so many people . It also seems to mean so little to Irish and Scottish musicians in particular" (83). What does this statement mean to you?

For all the scholars, musicians, and marketers of CDs who struggle to define Celtic music, most succeed only in defining what it isn't, or point out that they know it when they hear it" (Williams 2010, 83). What are your thoughts on this statement?

IMPORTANT POINTS:

1. First Five Minutes
2. Review any popular student questions from the last session.
3. Discuss thoughts on the term "Celtic" addressing the questions posed above and below.
4. Discuss the entrance of Christianity in Ireland.
5. Last Five Minutes. With this discussion, it would be a good place to include current religious makeup and issues in Ireland.

QUESTIONS TO ANSWER (REFERENCED PAGES):

Based on what we have discussed so far, why might "Celtic" be somewhat inappropriate to use as a term describing music?
Do you understand its use as a CD marketing term?

How do its two uses differ? (See the Williams text, page 102.)

LINKS/OUTSIDE RESOURCES (Audio/Video):

Listen to Track 4 from Williams text and ask for responses. This is the Donegal style which we will discuss further in the next module. This can be done near the end of class as a segue into the next sessions.

ASSOCIATED LEARNING OUTCOME: 1.1 & 3.1

CLASS SESSION SIX

TITLE/TOPIC OF CLASS SESSION: Irish Culture: History and Language

MODULE #:2 SESSION#: 3 DATE:

FORMAT: LECTURE POWERPOINT DISCUSSION
 GROUP ACTIVITY TYPE PARTICIPATION POINTS
 INDIVIDUAL ACTIVITY TYPE TEST DAY POINTS VALUE

HOMEWORK (for next session):

1. Assign Chapters 2 & 3, pages 20-58 (Hast & Scott 2004).
2. Assign Chapters 7 & 8, pages 159-212 (Williams 2010)
3. Remind students about turning in question for next session.

MATERIAL RESOURCES (TITLES/PAGES): Note to Instructor: Test should be ready to distribute, along with students' notes from weeks 1-2.

TEXT QUOTATIONS & PAGE NUMBERS: N/A

IMPORTANT POINTS:

1. First Five Minutes.
2. Go over any prevailing questions/details to alleviate any fears of the first test.
3. Handout first test. Once everyone has the test in hand, begin Forty-five Minute Friday with the test.

QUESTIONS TO ANSWER (REFERENCED PAGES): N/A

LINKS/OUTSIDE RESOURCES (Audio/Video): N/A

ASSOCIATED LEARNING OUTCOME: 1.1, 1.2., 2.1, 2.2, 3.

CLASS SESSION SEVEN

TITLE/TOPIC OF CLASS SESSION: Regional Culture and Vocal Music

MODULE #:3 SESSION#: 1 DATE:

FORMAT: LECTURE POWERPOINT DISCUSSION
 GROUP ACTIVITY TYPE PARTICIPATION POINTS
 INDIVIDUAL ACTIVITY TYPE POINTS VALUE

HOMEWORK (for next session):

1. Assign Chapters 5 & 6 (Hast and Scott 2006, 84-120).
2. Have the students listen to Track 17 (Williams 2010)
3. Have students listen to Tracks 22-23 (Hast and Scott 2006).
4. Remind the students about submitting questions.
5. Ask students to bring Williams text to class next session to be able to follow along with the transcription and words of the chosen track.

MATERIAL RESOURCES (TITLES/PAGES):

1. Williams text (2010)
2. Hast and Scott text (2006)

TEXT QUOTATIONS & PAGE NUMBERS:

Read Quote: "...each region of Ireland has its own set of musical elements and standards" (Williams 2010, 12). Look at the map (overhead) with students.

1. Discuss the counties and provinces.
2. Discuss several of the vocal and instrumental styles.
3. Talk about "...Gaeltacht, where the Irish language has survived as an unbroken, dominant linguistic tradition" (Hast and Scott 2006, 84) as in Connemara. Refer to second paragraph on page 84 (Hast and Scott 2006) for elaboration.

Note the following quote: Williams writes, "Do not forget that leaping back and forth across history is the norm..." (Williams 2010, 83).

Discuss the characteristics of Irish music on page seventeen (Williams 2010). These are mode with form, texture, instrumentation, stylistic playing features, and melodic patterns.

Be sure to mention to the students the four most common modes of Irish music: Ionian, Aeolian, Dorian, and Mixolydian (Williams 2010, 16).

Talk about sean-nos singing. The class will watch a couple of videos in the next session, but it is important to discuss regional differences and perhaps about some of the most important singers of sean-nos in Irish history such as Joe Heaney.

IMPORTANT POINTS:

First Five Minutes.

Last Five Minute Activity if time allows.

QUESTIONS TO ANSWER (REFERENCED PAGES):

- What does the lyric and singing of Irish music tell us about the people?
- Does it make a difference if the music is sung in Irish or in English?
- Why? or Why not?
- Williams asks, "How can a 'folk music' (e.g. sean-nos singing) be considered a nation's contribution to classical music?"
- What do those terms mean to you?" (Williams 2010, 186).

LINKS/OUTSIDE RESOURCES (Audio/Video): N/A

ASSOCIATED LEARNING OUTCOME: 2.1 & 3.1

CLASS SESSION EIGHT

TITLE/TOPIC OF CLASS SESSION: Regional Culture and Vocal Music

MODULE #:3 SESSION#: 2 DATE:

FORMAT: LECTURE POWERPOINT DISCUSSION
 GROUP ACTIVITY TYPE PARTICIPATION POINTS
 INDIVIDUAL ACTIVITY TYPE POINTS VALUE

HOMEWORK (for next session):

Assign students the Website Review Homework. They are to pick three sites from the handout (have copies of websites available for each student). Ask the students to provide three important statements about each of them. Use a separate sheet of paper for each website (not each point). The complete instructions are located on the Assignment and Activity Description handout. The assignment is worth five participation points.

MATERIAL RESOURCES (TITLES/PAGES):

The instructor should have the list of music videos and a way to show them available for the session.

TEXT QUOTATIONS & PAGE NUMBERS: N/A

IMPORTANT POINTS:

Following the First Five Minutes, ask the students for opinions/impressions on the tracks to which they listened.

Listen to the audio tracks noted below as well as view the Youtube videos. Leave approximately twenty minutes for the students to learn about melismatic singing, vocables (words to imitate the sounds of instrumental music but which have no specific meaning), and lilting.

Give students opportunities to try lilting, using a song from the CD. (The lilting separates the mouth music of Ireland from the mouth music of Scotland.) For details, see the Williams text (2010, 210).

QUESTIONS TO ANSWER (REFERENCED PAGES):

Ask the students what they learned about the culture and music from watching the videos. Then ask if they can distinguish any differences.

LINKS/OUTSIDE RESOURCES (Audio/Video):

Listen to Track 15 (Williams 2010). See also note on page 263 and transcription on p. 176 of this text.

Then listen to a couple of tracks from the Mary McLaughlin CD as noted in the References sections.

What differences are noted, if any?

Watch the following videos:

Donegal Style

Doimnic Mac Giolla Bhríde ag ceol Máire Bhruinneal ar Blas Ceoil BBC

uploaded by seanbcable on Jan 8, 2011. http://youtu.be/wfXE_VT_pCA

(accessed November 19, 2012).

Munster Style

Deirbhile Ní Bhrolcháin - An Fhallaingín Mhuimhneach - Tí Neachtain, Gaillimh 1989

(RTE)Uploaded by TG4gaeilge on Feb 22, 2012. <http://youtu.be/ndg5hLfXsuM>

(accessed November 19, 2012)

ASSOCIATED LEARNING OUTCOME: 3.2

CLASS SESSION NINE

TITLE/TOPIC OF CLASS SESSION: Regional Culture and Vocal Music

MODULE #:3 SESSION#: 3 DATE:

FORMAT: LECTURE POWERPOINT DISCUSSION
 GROUP ACTIVITY TYPE PARTICIPATION POINTS
X INDIVIDUAL ACTIVITY TYPE Seisiun Day POINTS VALUE

HOMEWORK (for next session):

1. Assign Chapter 6, pages 129-155 (Williams 2010)
2. Remind students about turning in question for next session.

MATERIAL RESOURCES (TITLES/PAGES): N/A

TEXT QUOTATIONS & PAGE NUMBERS: N/A

IMPORTANT POINTS:

1. First Five Minutes activity. Go over any prevailing questions.
2. Introduce the guest performer.
3. Irish Seisiun as a part of Forty-five Minute Fridays.

QUESTIONS TO ANSWER (REFERENCED PAGES): N/A

LINKS/OUTSIDE RESOURCES (Audio/Video): N/A

ASSOCIATED LEARNING OUTCOME: 2.1 & 2.2 due in part to the presence of musicians who will engage in performance and discussion.

CLASS SESSION TEN

TITLE/TOPIC OF CLASS SESSION: Instruments and Instrumental Music

MODULE #:4 SESSION#: 1 DATE:

FORMAT: LECTURE X POWERPOINT DISCUSSION X
 GROUP ACTIVITY TYPE PARTICIPATION POINTS
 INDIVIDUAL ACTIVITY TYPE POINTS VALUE

HOMEWORK (for next session):

1. Assign the students Chapter 4, pages 59-83 of Hast and Scott (2006).
2. Ask students to Listen to Tracks 5 & 6 from Williams text (2010) The transcriptions are located on pages 145-146 of the text. The students will be asked their opinion of the pieces in the next class session.
3. Let students know that there will be an opportunity this week to earn extra points. Ensure that this is planned accordingly.
4. Remind students to turn in their questions.

MATERIAL RESOURCES (TITLES/PAGES): Williams text, Chapter 6, pages 129-155

TEXT QUOTATIONS & PAGE NUMBERS:

"In English we distinguish between a harper (one who performs vernacular music, including that of the Irish) and a harpist (a classical musician who performs solo or with other Western classical instrumentalists)" (Williams 2010, 50). Watch the video of the harpist.

"The instrument is a standard classical violin (but is) always called a fiddle in Ireland when played for traditional music" (Williams 2010, 134). I have heard fiddle players say that on occasion the bridge is changed to produce a more "folk" sound, but I have not read any information that confirms the practice of this technique.

IMPORTANT POINTS:

- First five minutes.
- Discussion on traditional Irish instruments and the history of these instruments.

QUESTIONS TO ANSWER (REFERENCED PAGES):

1. Ask the students to tell which instruments they might play if given the opportunity, and why?
2. Ask students the difference between a harper and a harpist. See quotation above.
3. Ask students if anyone knows the difference between the bagpipes and the uilleann pipes. For details on how the bagpipes are played, see pages 132-134 of the Williams text.

4. Note: "Irish uilleann pipes are now firmly associated with traditional dance music.
5. Play the video of the man playing the uilleann pipes.
6. Ask the students if they can identify the difference between the violin and the Irish fiddle. This is meant to be a funny question.
7. Explain that it is the same thing. See quotation above.

LINKS/OUTSIDE RESOURCES (Audio/Video):

The following video is an example of an Irish song played on an Irish harp. The song was uploaded by expertvillage on Jan 17, 2008. <http://youtu.be/pRlpeUsFdsY> (accessed November 17, 2012).

This is a performance by Tiarnan Ó Duinnchinn with the Uilleann pipes. This video was uploaded by ScoilCheoilnaBotha on Nov 23, 2007. <http://youtu.be/8blbyNHgpO8> (accessed November 17, 2012).

ASSOCIATED LEARNING OUTCOME: 1.1, 1.2, & 3.2

CLASS SESSION ELEVEN

TITLE/TOPIC OF CLASS SESSION: Instruments and Instrumental Music

MODULE #:4 SESSION#: 2 DATE:

FORMAT: LECTURE X POWERPOINT DISCUSSION X

GROUP ACTIVITY TYPE PARTICIPATION POINTS

INDIVIDUAL ACTIVITY TYPE POINTS VALUE

HOMEWORK (for next session): Remind students to study for the test.

MATERIAL RESOURCES (TITLES/PAGES): Williams text, Chapter 6, pages 129-155

TEXT QUOTATIONS & PAGE NUMBERS:

"There is no standard way to learn the Irish fiddle, though many simply pick it up and work out the tunes on their own; others watch their family members or friends play, and learn directly from them" (Williams 2010, 134). The gentleman seen later on the video says that he learned from his dad who learned from his dad who learned from his dad and so forth.

"Fiddle tunes are often named after people, regions, or events, but in practice, many players pay little attention to the tune titles, focusing instead on the tunes themselves" (Williams 2010, 88). Question (See below.)

Define the various types of fiddle tunes: hornpipe (4/4 in dotted rhythm), polka (moderate 2/4 tempo), reel (4/4 primarily eighth, slip jig (9/8), double jig (6/8). Show videos of tunes (played with the mandolin and guitar).

Discuss fiddle styles Sliabh Luachra (southwest), East Clare Sligo (middle northwest), and Donegal Style (far northwest). What characteristics make styles different? Bringing in any information that was discussed in the last session will be helpful.

Also, talk about dance music and show video. Remember to mention the bodhran.

IMPORTANT POINTS:

1. First Five Minutes.
2. Discuss how regional differences can be related to a bowing technique or to the form of the tune.
3. Last Five Minutes activity.

QUESTIONS TO ANSWER (REFERENCED PAGES):

Regarding quote from page 88, "Do you think that this fact has something to do with one tune having many different titles?"

Show the video from week seven, session two. How does playing tunes with different instruments change the tune?

LINKS/OUTSIDE RESOURCES (Audio/Video):

This is an example of music that has traveled and has been influenced by Irish culture. According to musician Ralph McGee, there are hundreds of songs with this tune. This one is entitled Whiskey before Breakfast. Uploaded by friedagotasong on 11/17/2012. Recorded in interview on 11/13/2012. <http://youtu.be/KTEo1WJHMmc>
This is an example of a jig. It is entitled, Ten Penny Bit and played by Ralph McGee on the mandolin. Uploaded by friedagotasong on 11/17/2012. Recorded in interview on 11/13/2012. <http://youtu.be/mppBRjsv7aQ>

This is an example of the same jig as played by Rex McGee on the fiddle. Rex slows it down for us to follow. Uploaded by Rex McGee on Jan 25, 2010. <http://youtu.be/zANOgt1B3SQ> (accessed on November 17, 2012).

This is an example of a reel. It is entitled, St. Anne's Reel and played by Ralph McGee on the mandolin. Uploaded by friedagotasong on 11/17/2012. Recorded in interview on 11/13/2012. <http://youtu.be/3luFZeljI2U>

This is an example of a hornpipe. It is entitled, Fisher's Hornpipe and played by Ralph McGee on the mandolin. Uploaded by friedagotasong on 11/17/2012. Recorded in interview on 11/13/2012. <http://youtu.be/NU5TG3Hm7XU>

This is an example of Irish dance music. It was recorded at Stokes Stomp in 2008. The video is entitled, Scenes from Stokes Stomp in 2008 and was uploaded by renohotdog on Nov 20, 2008. <http://www.youtube.com/watch?v=zANOgt1B3SQ&feature=share&list=PL63dN6qjmhMwx9PBVZ0hCf5ZmEaQct-ad>

ASSOCIATED LEARNING OUTCOME: 1.1, 1.2, 3.2

CLASS SESSION TWELVE

TITLE/TOPIC OF CLASS SESSION: Instruments and Instrumental Music

MODULE #:4 SESSION#: 3 DATE:

FORMAT: LECTURE POWERPOINT DISCUSSION
 GROUP ACTIVITY TYPE PARTICIPATION POINTS
 INDIVIDUAL ACTIVITY TYPE TEST DAY POINTS VALUE

HOMEWORK (for next session):

1. Assign Irish Music article from Garland Vol 3 U.S. & Canada (Koskoff 2000, 842-846).
2. Assign Musical Migrations article Garland Vol 9 Australia & the Pacific Islands (Kaepler 1998, 77-79).
3. Remind students about turning in question for next session.

MATERIAL RESOURCES (TITLES/PAGES):

Note to Instructor: Test should be ready to distribute, along with students' notes from weeks 1-4.

TEXT QUOTATIONS & PAGE NUMBERS: N/A

IMPORTANT POINTS:

1. First Five Minutes activity. Go over any prevailing questions/details.
2. Handout test. Once everyone has the test in hand, begin Forty-five Minute Friday with the test.

QUESTIONS TO ANSWER (REFERENCED PAGES): N/A

LINKS/OUTSIDE RESOURCES (Audio/Video): N/A

ASSOCIATED LEARNING OUTCOME: 1.1, 1.2, 2.1, 2.2, 3.2

CLASS SESSION THIRTEEN

TITLE/TOPIC OF CLASS SESSION: Movement of Music Around the Globe

MODULE #:5 SESSION#: 1 DATE:

FORMAT: LECTURE X POWERPOINT DISCUSSION X
 GROUP ACTIVITY TYPE PARTICIPATION POINTS
 INDIVIDUAL ACTIVITY TYPE POINTS VALUE

HOMEWORK (for next session):

Assign articles from Transatlantic Relations: Ireland and the Americas: Culture, Politics, and History (Byrne, et al. 2008, 632-645)

MATERIAL RESOURCES (TITLES/PAGES):

1. Transatlantic Relations: Ireland and the Americas: Culture, Politics, and History (Byrne, et al. 2008, 632-645)
2. Kaeppler, Adrienne L., ed. 1998. Musical Migrations in Garland Encyclopedia of World Music Volume 9: Australia and the Pacific (June): 77-79.
3. Audio Equipment,
4. CD from Hast & Scott text (2006)

TEXT QUOTATIONS & PAGE NUMBERS: N/A

IMPORTANT POINTS:

1. First Five Minutes.
2. Express that this discussion is two-fold.

First, we are going to discuss how Irish music has been impacted by Western culture.

Then the class will discuss how Irish music has itself moved around the globe and impacted other cultures. We will wait to talk specifically about America in the next module.

The first area of discuss is Country and Irish music. "Country and Irish music is a popular music genre that first appeared in Ireland in the 1960s" (Byrne 632). Perhaps have a student read the article. Discuss cultural exchange.

The next area of focus is in Australia. Discuss the Musical Migrations article (Kaeppler) about the population of Australia. Note the "period of transportation." Watch the video.

The next area of focus is Canada. Discuss the disappointment by Irish when arriving in America. Listen to "Edward Connors" song, track 8 (Hast & Scoot 2006).

3. If it was not done earlier, review Irish seisiun etiquette. See Williams text.

QUESTIONS TO ANSWER (REFERENCED PAGES):

- Does it surprise you that there is such a thing as Country and Irish music?
- Had you ever heard of it?
- Is it what you think of when you think of Irish music?
- It is certainly a Western influence.
- Earlier in the semester, there was discussion about marketing. Do you believe this is related?

LINKS/OUTSIDE RESOURCES (Audio/Video):

This is a video on Irish music in Australia entitled, An Australian Perspective on Irish Music. It was uploaded by NationalMuseumofAust on May 12, 2011.

<http://youtu.be/ECgiPNqomqQ> (accessed November 17, 2012). Listen to track 8, entitled "Edward Connors" (Hast and Scott 2006, 33-34).

ASSOCIATED LEARNING OUTCOME: 3.1, 3.2, & 3.3

CLASS SESSION FOURTEEN

TITLE/TOPIC OF CLASS SESSION: Movement of Music around the Globe

MODULE #:5 SESSION#: 2 DATE:

FORMAT: LECTURE POWERPOINT DISCUSSION OTHER
X GROUP ACTIVITY TYPE PARTICIPATION POINTS
 INDIVIDUAL ACTIVITY TYPE IN-CLASS MOVIE POINTS VALUE

HOMEWORK (for next session):

Review the reading for the last two weeks and list the three most important statements. The complete instructions are found in Activity Descriptions and Assignments Handout. It may be a good idea to have extra copies available for those who have misplaced their own.

MATERIAL RESOURCES (TITLES/PAGES):

Have movie OUT OF IRELAND ready for Viewing (may be able to stream from Netflix or other)

TEXT QUOTATIONS & PAGE NUMBERS: N/A

IMPORTANT POINTS: Remember to take up daily question(s)

QUESTIONS TO ANSWER (REFERENCED PAGES): N/A

LINKS/OUTSIDE RESOURCES (Audio/Video): OUT OF IRELAND video

ASSOCIATED LEARNING OUTCOME: 2.1, 2.2

CLASS SESSION FIFTEEN

TITLE/TOPIC OF CLASS SESSION: Movement of Music around the Globe

MODULE #:5 SESSION#: 3 DATE:

FORMAT: LECTURE POWERPOINT DISCUSSION
X GROUP ACTIVITY TYPE PARTICIPATION POINTS
 INDIVIDUAL ACTIVITY TYPE Seisiun Day POINTS VALUE

HOMEWORK (for next session):

1. Assign Chapter 5, pages 103-128 (Williams 2010).
2. Remind students to type questions.
3. Today, we will finish the movie and have our forty-five minute seisiun (or shorter depending on time).
4. Be sure to take up assignments (most important statements from reading and the daily questions).
5. No First Five Minute group activity, though questions should still be submitted.

MATERIAL RESOURCES (TITLES/PAGES): N/A

TEXT QUOTATIONS & PAGE NUMBERS: N/A

IMPORTANT POINTS:

1. Finish the movie from the last session.
2. Introduce the guest performer.
3. Irish Seisiun for portion of forty five minutes as a part of Forty-five Minute Fridays.

QUESTIONS TO ANSWER (REFERENCED PAGES): N/A

LINKS/OUTSIDE RESOURCES (Audio/Video): OUT OF IRELAND Part 3 followed by Guest Performer

ASSOCIATED LEARNING OUTCOME: 2.1 & 2.2 due in part to the presence of musicians who will engage in performance and discussion.

CLASS SESSION SIXTEEN

TITLE/TOPIC OF CLASS SESSION: Irish Diaspora in America

MODULE #:6 SESSION#: 1 DATE:

FORMAT: LECTURE X POWERPOINT DISCUSSION X
 GROUP ACTIVITY TYPE PARTICIPATION POINTS
 INDIVIDUAL ACTIVITY TYPE POINTS VALUE

HOMEWORK (for next session):

Encourage students to use this time to catch up on reading and to work on projects.

MATERIAL RESOURCES (TITLES/PAGES):

1. Be sure the website review sheets the students submitted in the week corresponding with module four are ready to share with the class.
2. Transatlantic Relations: Ireland and the Americas: Culture, Politics, and History (Byrne et. al. 2008, 632-645)
3. Southern Cultures Magazine article (Spring 2011).

TEXT QUOTATIONS & PAGE NUMBERS:

"The most famous Irish songwriter of the early 1800s was Thomas Moore (1779-1852), whose music was characterized by resetting ancient Irish harp tunes to sentimental, oftentimes nationalistic lyrics" (640). "(Irish Immigrant Francis O'Neill) produced O'Neill's Music of Ireland in 1803k, which was the largest collection of Irish music ever published at that time" (Byrne 2008, 641). Byrne also notes that O'Neill later produced other tune collections such as The Dance Music of Ireland: 1001 Gems.

"Irish traditional music in America was in serious decline as a public musical form, instead being performed and enjoyed primarily by small groups of musicians in private settings (c. 1960)" (643). The 1970s saw a change when government organizations "...began providing funds to promote Irish traditional musicians in America" (ibid).

Stephen Foster (1826-1864) bears a mention as he was of Scots-Irish ancestry and was known for what are considered American folk songs like "Oh! Susanna" and "My Old Kentucky Home." (from Bryne, 641).

IMPORTANT POINTS:

1. First Five Minutes.
2. Hand Website reviews back to students. As instructor, be sure copies of the papers have been made and students have received credit. It would be a good idea to have a few sites to share in case the students don't cover the best ones. Have the students voluntarily discuss sites they found to be most informative and interesting.

3. Then begin a discussion on the impact of Irish in America. Discussion of the movie OUT OF IRELAND is good, too. Tie in what we learned with what we are reading. Explain that we are going backwards on the timeline between the next few days. The next session covers an earlier history but will lead into the study of the music in Appalachia.
4. No Last Five Minutes.

QUESTIONS TO ANSWER (REFERENCED PAGES): N/A

LINKS/OUTSIDE RESOURCES (Audio/Video): N/A

ASSOCIATED LEARNING OUTCOME: 3.3

CLASS SESSION SEVENTEEN

TITLE/TOPIC OF CLASS SESSION: Irish Diaspora in America

MODULE #:6 SESSION#: 2 DATE:

FORMAT: LECTURE POWERPOINT DISCUSSION
 GROUP ACTIVITY TYPE PARTICIPATION POINTS
 INDIVIDUAL ACTIVITY TYPE POINTS VALUE

HOMEWORK (for next session):

1. Assign Two Continents, One Culture (Brown, et.al. 2006, 23-85).
2. Remind the students to study for the test
3. Remind student to bring his or her typed Decision Paper to submit with the test.
4. Remind the students of the typed daily question..

MATERIAL RESOURCES (TITLES/PAGES):

1. Ulster to Carolina (Blethen and Wood 1998)
2. Focus: Irish Traditional Music (Williams 2010)
3. Southern Cultures Magazine: The Irish (Ferris 2011)

TEXT QUOTATIONS & PAGE NUMBERS:

"The first (migration), sometimes called 'The Great Migration,' brought approximately 200,000 of the Protestant 'Scotch-Irish' in the eighteenth century. The second, occurring in the several decades before, during and after the Famine of 1845-1850, brought several million Catholic Irish" (Williams 2010, 103-104). The magnitude of the famine overshadows the earlier migrations.

"Irish families first settled in the coastal cities of New Orleans, Savannah, and Charleston during the colonial period, and their enduring influence continues to shape those communities today" (Ferris 2011, 17).

"In the middle of the eighteenth century, these 'Ulster Scots' or 'Scotch Irish' (as Americans called them) brought their fiddle tunes and whiskey, along with their farming methods and their reputations for pugnacity, down the 'Great Wagon Road' leading from Pennsylvania to the Piedmont, building log cabins and establishing churches, family names, and cultural patterns that persist to the day" (Ferris 2011, 7).

"New York received from 15 to 25 percent of the immigrant ships arriving from Ulster ports, though there too colonial land policies and enforcement of the established church served to dampen Presbyterian enthusiasm for settlement. Bounties offered by the South Carolina legislature attracted thousands of settlers in the 1730s and 1760s. But the preeminent destination for Ulster immigrants throughout the eighteenth century was the colony of Pennsylvania, with its broad policy of religious toleration, its hunger for

indentured labor, its rich lands, and its strong commercial ties with Ulster" (Blethen and Wood 1998, 15).

Most nineteenth-century Irish newcomers were Catholics who settled in the urban North, unlike their Protestant compatriots of the eighteenth century southern frontier. Even these differences can be exaggerated, however, because as we shall see, urban Irish workers played important roles in transmitting southern music to the American Mainstream" (Ferris 1998, 7).

IMPORTANT POINTS:

1. First Five Minutes.
2. The important point in this lesson is to differentiate between the Irish migration of the 17th & 18th centuries and the migration of the 19th and 20th centuries.

QUESTIONS TO ANSWER (REFERENCED PAGES):

The instructor should read the aforementioned quotes to the students and ask for responses. For example, ask, "Did you know this information?" or "What surprises you, if anything, about this fact?"

LINKS/OUTSIDE RESOURCES (Audio/Video): N/A

ASSOCIATED LEARNING OUTCOME: 3.1, 3.2 & 3.3

CLASS SESSION EIGHTEEN

TITLE/TOPIC OF CLASS SESSION: Irish Diaspora in America

MODULE #:6 SESSION#: 3 DATE:

FORMAT: LECTURE POWERPOINT DISCUSSION
 GROUP ACTIVITY TYPE PARTICIPATION POINTS
 INDIVIDUAL ACTIVITY TYPE TEST POINTS VALUE

HOMEWORK (for next session):

1. Assign reading page 86-96, Two Continents, One Culture (Brown, et. al. 2006, 85-96).
2. Remind students about turning in question for next session.
3. Students should be reminded to prepare for the upcoming VIEWPOINTS presentation in the next module.

MATERIAL RESOURCES (TITLES/PAGES):

Note to Instructor: Test should be ready to distribute, along with students' notes from weeks 1-6.

TEXT QUOTATIONS & PAGE NUMBERS: N/A

IMPORTANT POINTS:

1. First Five Minutes activity. Go over any prevailing questions/details.
2. Handout test. Once everyone has the test in hand, begin Forty-five Minute Friday with the test.

QUESTIONS TO ANSWER (REFERENCED PAGES): N/A

LINKS/OUTSIDE RESOURCES (Audio/Video): N/A

ASSOCIATED LEARNING OUTCOME: 2.1, 2.2, 3.1, 3.2, 3.3

CLASS SESSION NINETEEN

TITLE/TOPIC OF CLASS SESSION: Influence of Irish Music in Appalachia

MODULE #:7 SESSION#: 1 DATE:

FORMAT: LECTURE POWERPOINT DISCUSSION
 GROUP ACTIVITY TYPE PARTICIPATION POINTS
 INDIVIDUAL ACTIVITY TYPE POINTS VALUE

HOMEWORK (for next session):

1. Remind students that the VIEWPOINTS paper is due in the next session at which time a class discussion will ensue. This counts for 10 participation points.
2. Instruct each of them to make a copy - one to present to the instructor at the beginning of class and one to keep as notes for the discussion. Beyond this paper, there is no additional reading.
3. Encourage students to use the time to catch up on any reading or to work on the end of class project.

MATERIAL RESOURCES (TITLES/PAGES):

1. Be sure the video player or computer is available.
2. Ulster to Carolina (Blethen and Wood 1998)
3. Focus: Irish Traditional Music (Williams 2010)
4. Southern Cultures Magazine: The Irish (Ferris 2011)
5. Two Continents, One Culture (Brown, Hirschman, and MacLaran 2006)

TEXT QUOTATIONS & PAGE NUMBERS:

The cost of land in the Carolinas was lower than that in PA and western VA, so many Scots-Irish made their way to the Carolinas. (from Blethen and Wood 1998, 42).

"Irish music in North America divides into multiple strands. One of the first strands comprises the music of the descendants of some of the first migrants who settled in the northeast, then moved to the southern mountains of the United States. Their music shows up most clearly today in the old-time genre of fiddle and banjo instrumental music, together with the ballad traditions of the southern mountains. Another strand belongs to the Catholic Irish, who established important centers in the major cities of the east coast and Midwest of the United States and Canada, and saw several American traditions evolve from nineteenth-century Irish music" (Williams 2010, 105-106).

The Chapter entitled, "Comparing Representation Practices between Northern Ireland and Appalachia" in Two Continents, One Culture (Brown, Hirschman, and MacLaran 2006, 23-34) is very important in the discussion on Irish music in Appalachia. Rather than write all the notes, the instructor should refer to the text.

The following statement is however interesting. The authors write, "While some people we interviewed at the Museum of Appalachia in Norris, Tennessee, and the

Ulster-American Folk Park in Omagh, Northern Ireland, were aware of the link between Appalachian and Celtic dancing, most were not. For many of the people we spoke to, jigs and reels were simply old-time or old-fashioned American dancing styles indigenous to Appalachia" (26).

The course designer attended a house concert in the fall of 2011 where an ethnochoreographer who had studied in Ireland danced for the crowd. The dancing appeared to be American old-time, "back woods" dancing (for lack of a better description); however, he had been trained professionally in Ireland. It was amazing to see the connections to Appalachian dancing styles.

IMPORTANT POINTS:

Thought on Connections: Scots-Irish who settled in the Appalachian region in the 17th and 18th centuries were predominately Protestant.

QUESTIONS TO ANSWER (REFERENCED PAGES): See notes above.

LINKS/OUTSIDE RESOURCES (Audio/Video):

Example of music that has traveled and has been influenced by Irish culture. According to musician Ralph McGee, there are hundreds of songs with this tune. This one is entitled Whiskey before Breakfast. Uploaded by friedagotasong on 11/17/2012. Recorded in interview on 11/13/2012. <http://youtu.be/KTEo1WJHMmc>

ASSOCIATED LEARNING OUTCOME: 3.1, 3.2, and 3.3

CLASS SESSION TWENTY

TITLE/TOPIC OF CLASS SESSION: Influence of Irish Music in Appalachia

MODULE #:7 SESSION#: 2 DATE:

FORMAT: LECTURE POWERPOINT DISCUSSION
 GROUP ACTIVITY TYPE PARTICIPATION POINTS
 INDIVIDUAL ACTIVITY TYPE VIEWPOINTS ASSIGNMENTPOINTS: 10

HOMEWORK (for next session):

No additional homework. Encourage students to prepare for the final presentations.

MATERIAL RESOURCES (TITLES/PAGES):

Students will be submitting the VIEWPOINTS Activity today and will be discussing/debating the question in class regarding the influence of Irish music on current musical genres. They should have determined whether for or against the belief that Irish culture influenced and continues to influence Western musical genres today. Be certain to have the resources available that are relevant to the topic of discussion.

TEXT QUOTATIONS & PAGE NUMBERS: N/A

IMPORTANT POINTS:

Students will submit a copy of the assignment and their regular questions. There will be no group First Five Minutes activity. Students will divide into groups and begin the discussion.

QUESTIONS TO ANSWER (REFERENCED PAGES):

LINKS/OUTSIDE RESOURCES (Audio/Video): Listen/Watch Video of a song entitled Little Red-Haired Boy in the last five minutes of class. <http://youtu.be/iXqwCRzmK34>. This song may influence opinion on the relationship of Irish musical culture to current musical genres. For this reason, the instructor may wish to wait (as noted) until the end of class to present.

ASSOCIATED LEARNING OUTCOME: 3.2 & 4.4

CLASS SESSION TWENTY-ONE

TITLE/TOPIC OF CLASS SESSION: Influence of Irish Music in Appalachia

MODULE #:7 SESSION#: 3 DATE:

FORMAT: LECTURE POWERPOINT DISCUSSION
X GROUP ACTIVITY TYPE PARTICIPATION POINTS
 INDIVIDUAL ACTIVITY TYPE Seisiun Day POINTS VALUE

HOMEWORK (for next session):

1. Assign the students Hast & Scott Chapter 7 (121-136)
2. Williams Chapter 9 (213-236) for our final discussion in the next session. Please note that the last two class periods are set aside for project presentations.
3. Remind the students to prepare their projects/papers/presentations/performances.
4. There is no group First Five Minutes; however, questions should still be submitted at the beginning of class.
5. The first ten minutes of class will be used to introduce the performer.
6. Forty-five Minute Friday will begin when the performer is ready.

MATERIAL RESOURCES (TITLES/PAGES): N/A

TEXT QUOTATIONS & PAGE NUMBERS: N/A

IMPORTANT POINTS: N/A

QUESTIONS TO ANSWER (REFERENCED PAGES): N/A

LINKS/OUTSIDE RESOURCES (Audio/Video): Guest Performer

ASSOCIATED LEARNING OUTCOME: 2.1, 2.2

CLASS SESSION TWENTY-TWO

TITLE/TOPIC OF CLASS SESSION: Irish Music in the Modern World

MODULE #:8 SESSION#: 1 DATE:

FORMAT: LECTURE POWERPOINT DISCUSSION
 GROUP ACTIVITY TYPE Group Brainstorm PARTICIPATION POINTS
 INDIVIDUAL ACTIVITY TYPE POINTS VALUE

HOMEWORK (for next session):

Students should be working to complete their final projects.

MATERIAL RESOURCES (TITLES/PAGES):

1. Hast & Scott text (2004)
2. Mathieson text (2001)
3. Williams text (2010)

TEXT QUOTATIONS & PAGE NUMBERS: N/A

IMPORTANT POINTS:

This class time is set aside for a discussion of contemporary Irish performers. Several examples should be noted. This is a good opportunity to have the students do a Group Brainstorm calling out popular Irish groups.

The class should also devote some time to discuss religious music in Ireland including hymns.

A discussion of the relevance of all types of Irish music in Western culture is beneficial. Tune characteristics and the lyrics may be included in the discussion.

The class might also consider other music genres that have been influenced by Irish by discussing the popularity of bluegrass, old time, and country music. Bluegrass gospel is still strong in the region of Appalachia and the south. For this reason, this aspect should be mentioned.

Finally, we should listen to David Arkenstone's version of Sanctus Irish music as it relates to New Age music.

How do all these musical genres compare?
What characteristics do they have in common?

QUESTIONS TO ANSWER (REFERENCED PAGES):

- Is Irish traditional music relevant?
- Are there hints of traditional music in today's popular music by Irish bands?

LINKS/OUTSIDE RESOURCES (Audio/Video):

1. The class will listen to track 26 in the Hast & Scott book (123).
2. We will watch a video of the Corrs perform Toss the Feathers
<http://youtu.be/YSZosJrEPfI>.
3. We will listen to David Arkenstone's version of Be Thou My Vision and his version of Sanctus.

ASSOCIATED LEARNING OUTCOME: 3.2 & 4.6

CLASS SESSION TWENTY-THREE

TITLE/TOPIC OF CLASS SESSION: Irish Music in the Modern World

MODULE #:8 SESSION#: 2 DATE:

FORMAT: LECTURE POWERPOINT DISCUSSION
 GROUP ACTIVITY TYPE PARTICIPATION POINTS
 INDIVIDUAL ACTIVITY TYPE Final Projects POINTS VALUE

HOMEWORK (for next session):

No homework for the final sessions. Students should continue to prepare and complete presentations.

MATERIAL RESOURCES (TITLES/PAGES): N/A

TEXT QUOTATIONS & PAGE NUMBERS: N/A

IMPORTANT POINTS: N/A

QUESTIONS TO ANSWER (REFERENCED PAGES):

Students may use the First Five Minutes to ask any questions that they may have about the material or their projects. Beyond that time, students should make an appointment or speak to the instructor after class. If, for some reason, projects are completed early or students have chosen alternative presentations, the time will be spent listening to music and discussing its characteristics.

LINKS/OUTSIDE RESOURCES (Audio/Video): N/A

ASSOCIATED LEARNING OUTCOME: 3.1, 3.2, 4.5

CLASS SESSION TWENTY-FOUR

TITLE/TOPIC OF CLASS SESSION: Irish Music in the Modern World

MODULE #:8 SESSION#: 3 DATE:

FORMAT: LECTURE POWERPOINT DISCUSSION
 GROUP ACTIVITY TYPE PARTICIPATION POINTS
 INDIVIDUAL ACTIVITY TYPE Final Projects POINTS VALUE

HOMEWORK (for next session): This is the last day of class.

MATERIAL RESOURCES (TITLES/PAGES): N/A

TEXT QUOTATIONS & PAGE NUMBERS: N/A

IMPORTANT POINTS:

- Be sure that all students have completed assignments (projects/presentations).
- Be certain that the students have completed their course surveys.
- Encourage students to continue their study of music.

QUESTIONS TO ANSWER (REFERENCED PAGES): N/A

LINKS/OUTSIDE RESOURCES (Audio/Video): N/A

ASSOCIATED LEARNING OUTCOME: 3.1, 3.2, 4.5

CHAPTER V: SUMMARY, CONCLUSIONS, & RECOMMENDATIONS

The project entitled, *An Eight-Week, Twenty-Two Hour Undergraduate Course Design on Irish Musical Culture in Ireland and the Irish Diaspora in America, Including the Influence of Irish Music on Appalachian Folk Music Culture* has been an exciting challenge in the sense that not only has it been essential to assimilate a mountain of information on Irish culture and music, but it has also been essential to organize this information for effective presentation to a group of students in the classroom. The result is a course that will engage students and offer insight into a musical culture as influential as that of Irish traditional and folk culture.

This project is unique in its two-fold purpose in that the design and resources are directed to assist the instructor with streamlining course curriculum preparation, while the course content specific to the project offers students in the undergraduate college classroom a better understanding of Irish musical culture and the musical cultures that have been influenced by Irish music, such as folk music in America. Ultimately this objective to create an on-ground, ready-made course has been met.

The conclusion of the project provides a commentary on much of what was learned, as well as what might be changed if being attempted again, and what is left to be done in consideration of the topic. Even more concisely there are three areas to address. These are the subject matter itself, the technical aspect of the project, and the format by which the project was presented.

First, the subject matter of this project was extremely broad. It easily could be divided into three or more separate courses, including but not limited to *Irish Traditional Music in Ireland*, *Music of the Irish Diaspora*, and *Folk Music of Appalachia*. The

breadth of the topic dictated that the course could only scratch the surface of this musical culture. Great potential exists to delve further into the topic to provide a more comprehensive education in this area.

Next, several technical issues arose, such as issues with forms and the arrangement of documents. The forms might have been better developed and streamlined, especially with regard to the assignment forms. More practice with the software is definitely warranted for future projects.

Finally, the course designer would have begun the project at the beginning of the degree program, in order that pertinent information could be gathered and organized throughout the program of study. In addition, more personal interviews and specific musical styles would have been collected with the goal in mind, rather than relying on locating examples intended for another purpose. Fortunately, there are a great many musical examples available that are sufficient. In the best case scenario, time in the area of interest talking with the people directly might have been arranged. As far as the course logistics is concerned, the on-ground time in class ought to be expanded and additional videos, power point presentations and recordings by the instructor added, though this course as written does lend itself to expansion or to potential online use.

Beyond, the mechanics and the presentation, what I have learned about the musical culture is how diverse and enchanting Irish music is. Certainly, there has been great exchange between Irish traditional music and Western music genres; however, Irish music, at least in many pockets of the world, has well maintained its ethnic character and is most definitely worthy of appreciation and study.

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- Rice, Timothy, ed. 2000. Traditional Musical Instruments. In *Garland Encyclopedia of World Music Volume 8: Europe*, 168-174.
<http://gnd.alexanderstreet.com.ezproxy.liberty.edu:2048/View/331812> (accessed November 16, 2012).
- Rice, Timothy, ed. 2000. United Kingdom and Ireland. In *Garland Encyclopedia of World Music Volume 8: Europe*, 325 (accessed November 13, 2012).
<http://gnd.alexanderstreet.com.ezproxy.liberty.edu:2048/View/331919>
- Rice, Timothy, ed. 2000. Ways of Transmitting Music. In *Garland Encyclopedia of World Music Volume 8: Europe*, 90-111.
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- Scofield, John, 1969. The Friendly Irish. *National Geographic* 136, no. 3. (September): 354-391.
- Sheridan, Mark, Iona Macdonald and Charles G. Byrne. 2011. Gaelic Singing and Oral Tradition. *International Journal of Music Education* 29: 172.
<http://ijm.sagepub.com/content/29/2/172> (accessed October 9, 2012).
- Shields, Hugh and Paulette Gershen. 2000. Ireland. In *Garland Encyclopedia of World Music Volume 8*, Tim Rice, ed. New York and London: Routledge, 378-398
<http://gnd.alexanderstreet.com/ezproxy.liberty.edu:2048/view/331952?printable> (accessed 03/20/2011).

- Smith, Nancy. 1987. Music Education in Ireland: The Meeting of the Waters. *Music Educators Journal* 74, No. 4 (December): 48-51. Stable URL: <http://www.jstor.org/stable/3397964> (accessed 11/01/2010).
- Smyth, Gerry. 2009. *Music in Irish Cultural History*. Dublin and Portland, Oregon: Irish Academic Press.
- Sommers Smith, Sally K. 2001. Irish Traditional Music in a Modern World. *New Hibernia Review* 5, no. 2 (Samhradh/Summer): 111-125 (accessed October 10, 2012).
- Stock, Jonathan P.J. 2003. Music Education: Perspectives from Current Ethnomusicology. *British Journal of Music Education* 20, no. 2: 135-145.
- Tam, Maureen. 2006. Assessing Quality Experience and Learning Outcomes. Part I: Instrument and Analysis. *Quality Assurance in Education* 14, no. 1: 75-87. <http://search.proquest.com/docview/213734447?accountid=12085> (accessed November 11, 2011).
- Tam, Maureen. 2007. Assessing Quality Experience and Learning Outcomes. Part II: Findings and Discussion. *Quality Assurance in Education* 15, no. 1: 61-76. doi: <http://dx.doi.org/10.1108/09684880710723034> (accessed November 11, 2011).
- Wade, Bonnie C. 2009. *Thinking Musically: Experiencing Music, Expressing Culture. Second Edition*. New York and Oxford: Oxford University Press.
- Watts, J.F. 1988. *The Peoples of North America: The Irish Americans*. New York and Philadelphia: Chelsea House Publishers.
- Williams, John Alexander. 2002. *Appalachia: A History*. Chapel Hill: The University of North Carolina Press.
- Williams, Sean. 2010. *Focus: Irish Traditional Music*. New York and London: Routledge.
- Wolfram, Walt and Natalie Schilling-Estes. 1997. *Hoi Toide on the Outer Banks: The Story of the Ocracoke Brogue*. Chapel Hill and London: The University of North Carolina Press.

APPENDIX A: IRB APPROVAL LETTER AND NUMBER

August 21, 2012

Frieda Eakins
IRB Approval 1352.082112: The Creation and
Application of an On---Ground, Post--- Secondary
Course in Irish Musical Culture in Ireland and its
Diaspora with Emphasis on Irish Musical Culture in
the United States (to be taught by Frieda Eakins)

Dear Frieda,

We are pleased to inform you that your above
study has been approved by the Liberty IRB. This
approval is extended to you for one year. If data
collection proceeds past one year, or if you make
changes in the methodology as it pertains to
human subjects, you must submit an appropriate update form to the
IRB. The forms
for these cases were attached to your approval email.

Thank you for your cooperation with the IRB and we wish you well
with your
research project.

Sincerely,



LIBERTY
UNIVERSITY.

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**(FORM MODIFIED TO REMOVE PERSONAL INFORMATION. COMPLETE
IRB IS ON FILE WITH THE UNIVERSITY AND STUDENT COMPLETING
RESEARCH.)**

APPENDIX B: IRB PROTOCOL CHANGE APPROVAL LETTER



The Graduate School at Liberty University

RE: Change in Protocol Prior to Participant Interviews

Good Morning Frieda,

This email is to inform you that your request to change the title of your study to An Eight-Week, Twenty-Two Hour Undergraduate Course Design on Irish Musical Culture in Ireland and the Irish Diaspora in America, Including the Influence of Irish Music on Appalachian Folk Music Culture has been approved.

Thank you for complying with the IRB requirements for making changes to your approved study. Please do not hesitate to contact us with any questions.

We wish you well as you continue with your research.

Best,

G. Michele Baker
Institutional Review Board Coordinator
The Graduate School



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(THIS FORM HAS BEEN MODIFIED TO REVIEW PERSONAL INFORMATION)

APPENDIX C: FORMS DISTRIBUTION (INSTRUCTOR GUIDE)

This document offers guidance to the instructor regarding which appendices may be distributed to the student and which are only for the instructor or for administrative purposes.

DOCUMENTS FOR USE BY BOTH THE STUDENT AND INSTRUCTOR: PAGE

| | | |
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| F: | Glossary | 89 |
| G: | Syllabus | 91 |
| H: | Assignment Activity Descriptions | 99 |
| I: | Project Instructions | 104 |
| J: | Participation Grading Sheet (Optional for the student) | 105 |
| O: | Websites and Festivals | 110 |
| Q: | Student Reading and Homework Assignments | 117 |

DOCUMENTS INTENDED ONLY FOR USE BY THE INSTRUCTOR:

| | | |
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| C: | Forms Distribution (Instructor Guide) | 86 |
| E: | Learner Outcomes – Modified for Course (2011-2012) | 88 |
| K: | Class Session Format | 106 |
| L: | Test Format – 1 st (to distribute to student at appropriate time) | 107 |
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| N: | Test Format – 3 rd (to distribute to student at appropriate time) | 109 |
| P: | Audio and Video Links (for classroom use) | 115 |

DOCUMENTS NOT RELEVANT TO COURSE INSTRUCTION:

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| A: | IRB Approval Letter and Number | 84 |
| B: | IRB Protocol Change Approval Letter | 85 |
| D: | Learner Outcomes – Liberty University Ethnomusicology Courses | 87 |

**APPENDIX D: LEARNER OUTCOMES – LIBERTY UNIVERSITY SCHOOL OF
MUSIC, ETHNOMUSICOLOGY SEMINARS 2011-2012**

Please note the following: Since the inception of this project, the following Learner Outcomes have been modified for the Ethnomusicology Degree Program in the Liberty University School of Music. For the most current Learner Outcomes, please contact the Liberty University School of Music.

LEARNER OUTCOMES FOR LIBERTY UNIVERSITY
ETHNOMUSICOLOGY MUSIC SEMINARS (2011-2012)

Upon successful completion of this course, the student will be able to:

1. Understand the music culture of a specific world area
 - 1.1 Explain music culture distinctives of a specific world music area
 - 1.2 Distinguish between general characteristics of major music systems of the world.

2. Interrelate with people of divergent cultural groupings
 - 2.1 Use a basic vocabulary for communicating with musicians
 - 2.2 Establish cross-cultural relationships through music participation and communication skills.

3. Understand uniqueness of music culture values within the selected ethnic group
 - 3.1 Explain theories of ethnographic analysis related to a specific world area
 - 3.2 Distinguish between traditional music of a specific culture and the musical influences of the West on that culture.

4. Show professional preparedness for service with a variety of agencies
 - 4.1 Evaluate a specific non-Western music culture for possible further study, including during the Internship in Ethnomusicology
 - 4.2 Identify personal interest and aptitude for serving in that world area.

APPENDIX E: LEARNER OUTCOMES – MODIFIED FOR COURSE

LEARNER OUTCOMES MODIFIED FOR THE IRISH MUSIC SEMINAR (2011-2012) (The changes are denoted by the use of red text.)

Upon successful completion of this course, the student will be able to:

1. Understand the music culture of a specific world area
 - 1.1 Explain music culture distinctives of a specific world music area
 - 1.2 Distinguish between general characteristics of major music systems of the world.
2. Interrelate with people of divergent cultural groupings
 - 2.1 Use a basic vocabulary for communicating with musicians
 - 2.2 Establish cross-cultural relationships through music participation and communication skills.
3. Understand uniqueness of music culture values within the selected ethnic group
 - 3.1 Explain theories of ethnographic analysis related to a specific world area
 - 3.2 Distinguish between traditional music of a specific culture and the musical influences of the West on that culture
 - 3.3 Determine the influence, if any, that the non-Western or folk music culture has had on Western culture.
4. Show professional preparedness for service with a variety of agencies
 - 4.1 Evaluate a specific non-Western music culture or the folk music culture for possible further study, perhaps including an internship in ethnomusicology
 - 4.2 Identify personal interest and aptitude for serving in that world area.

GLOSSARY

Acculturation: The process of assimilating new ideas into an existing structure or culture

Aisling: Vision poem or allegorical tradition

Aural: Refers to sounds perceived by the ear

Bard: Name for a professional poet in Gaelic culture

Broadsides: Sheets on which ballads were often published to provide social commentary

Bodhrán: Irish frame drum

Céilidh (also céilí): Social gathering, dance and music party

Cipín, tipper, or beater: Double-headed stick used to play the bodhrán

Éirinn: Reference to Ireland as *in Ireland*

Ethnochoreology: Multidisciplinary study of movement in culture

Gaelic: When not denoted as Irish or Scottish language, refers to Scottish

Gaeilge: Refers to the Irish language

Galli: Name for Celts given by the Romans

Gaeiltacht: Refers to Irish-speaking districts within Ireland

Hornpipe: Irish traditional dance tune rhythmically similar to the reel with varied weight of notes

Jig: Type of Irish traditional dance tune with six notes per bar, generally 6/8 notation (single and double jigs) but may also be 9/8 (slip jig) or 12/8 (slide)

Keltoi: Name for Celts given by the ancient Greeks

Lilting: Singing tunes using vocables (syllables with no meaning)

Oral: Refers to the mouth as in something spoken rather than written

Reel: Type of Irish traditional dance tune that adds up to an eight-note bar in 2/4 or 4/4 time

Sean-nós: Acapalla vocal style in traditional Irish music

Seisiún: Irish word for *Session* which is an informal gathering (often in a pub) where Irish traditional music is played

Scots-Irish: In context, refers to the people group who emigrated to America from Ulster, Ireland; also known as Ulster Scots or Scotch-Irish

Syncretism: The fusion of diverse religious beliefs and practices

Tune: Succession of musical sounds typically played for dancing

Uilleann pipes: Type of bagpipe popular in Ireland

Urnfield people: Ancestors of the Celts given their name for placing cremated remains of the dead in pottery urn before burying them in the cemeteries

Vocables: Syllables with no literal meaning that are often used in Gaelic dance tunes perhaps to establish rhythm or imitate musical instruments

COURSE SYLLABUS

MUSIC OF IRELAND & THE IRISH DIASPORA

COURSE DESCRIPTION

This course is an eight week, twenty-two hour concentrated study on Irish Musical Culture in Ireland and the Irish Diaspora in America, including the influence of Irish music on Appalachian Folk Music Culture.

DEGREE PROGRAM RATIONALE (AS DETERMINED BY THE ASSOCIATED COLLEGE OR UNIVERSITY)

The Seminar(s) in Ethnic Music are intended to provide the student with a more culture specific study than other general ethnomusicology courses. Special attention is given to the contrast between the context, use, and function of music within that culture as a means of identifying cultural insight.

I. PREREQUISITES

None

II. REQUIRED RESOURCE PURCHASES

Brown, Stephen, Elizabeth Hirschman, and Pauline Maclaran. 2006. *Two Continents One Culture: The Scotch-Irish in Southern Appalachia*. Johnson City, Tennessee: The Overmountain Press.

Hast, Dorothea E. and Stanley Scott. 2004. *Music in Ireland: Experiencing Music, Expressing Culture*. New York and Oxford: Oxford University Press.

Williams, Sean. 2010. *Focus: Irish Traditional Music*. New York and London: Routledge.

***PLEASE PURCHASE THREE BLANK TEST BOOKLETS FOR USE IN TEST SESSIONS.**

III. REQUIRED READING ACCESSIBLE ONLINE

The following resources will be a part of the required reading and available to the student through the online system of the associated college.

Byrne, Jason, James P. Coleman, Philip King: 2008. *Transatlantic Relations: Ireland and the Americas: Culture, Politics, and History*. Santa Barbara. California: ABC-CLIO.

<http://site.ebrary.com.ezproxy.liberty.edu:2048/lib/liberty/docDetail.action?docID=10228127> (accessed October 2, 2012-December 12, 2012).

Kaeppler, Adrienne L., ed. 1998. Musical Migrations in *Garland Encyclopedia of World Music Volume 9: Australia and the Pacific Islands*, 77-79.

<http://gln.d.alexanderstreet.com.ezproxy.liberty.edu:2048/CulturalGroup/624> (accessed October 2, 2012).

Koskoff, Ellen, ed. 2000. Irish Music in *Garland Encyclopedia of World Music Volume 3: the United States and Canada*, 842-846.

<http://gln.d.alexanderstreet.com.ezproxy.liberty.edu:2048/View/328508> (accessed October 9, 2012).

Perone, James E., ed. 2005. Diaspora in *Continuum Encyclopedia of Popular Music of the World: Locations*.

<http://liberty.edu:2048/login?url=http://www.credoreference.com/entry/contpmwl/diaspora/1> (accessed October 10, 2012).

Perone, James E., ed. 2005. Northern Ireland in *Continuum Encyclopedia of Popular Music of the World: Locations*.

http://liberty.edu:2048/login?url=http://www.credoreference.com/entry/contpmwl/northern_ireland (accessed October 10, 2012).

Perone, James E., ed. 2005. Republic of Ireland in *Continuum Encyclopedia of Popular Music of the World: Locations*.

http://liberty.edu:2048/login?url=http://www.credoreference.com/entry/contpmwl/republic_of_ireland

Rice, Timothy, ed. Celtic Music in *Garland Encyclopedia of World Music Volume 8: Europe*, 319-324.

<http://gln.d.alexanderstreet.com.ezproxy.liberty.edu:2048/View/331913> (accessed November 15, 2011).

Rice, Timothy, ed. 2000. Ireland in *Garland Encyclopedia of World Music Volume 6: Europe*, 378-398.

<http://gln.d.alexanderstreet.com.ezproxy.liberty.edu:2048/View/331952> (accessed November 15, 2011).

Rice, Timothy, ed. 2000. The Music of Europe: Unity and Diversity in *Garland Encyclopedia of World Music Volume 8: Europe*, 2-15

<http://gln.d.alexanderstreet.com.ezproxy.liberty.edu:2048/View/331721> (accessed November 15, 2011).

Rice, Timothy, ed. 2000. United Kingdom and Ireland in *Garland Encyclopedia of World Music Volume 8: Europe*, 325 (accessed November 13, 2012).

<http://gln.d.alexanderstreet.com.ezproxy.liberty.edu:2048/View/331919>

IV. SUPPLEMENTAL RESOURCES FOR THE MOST PERTINENT INSIGHT

- Barnes, Dr. Ian. 2010. *The Historical Atlas of the Celtic World*. New York: Chartwell Books, Inc
- Duffy, Kevin. *Who Were the Celts?: Everything You Ever Wanted to Know about the Celts 1000 B.C. to the Present*. 1999 (1996). New York: Fall River Press.
- Konstam, Angus. 2001. *Historical Atlas of the Celtic World*. New York: Checkmark Books.
- Latham, Alison, ed. 2002. *The Oxford Companion to Music*. Oxford: Oxford University Press.
- Mandryk, Jason. 2010. Ireland in *Operation World*. Seventh Edition. Colorado Springs, Colorado: Biblica Publishing, 475-477.
- McCourt, Malachy. 2002. *Danny Boy: The Legend of the Beloved Irish Ballad*. Philadelphia and London: Running Press.
- McCourt, Malachy. 2004. *Malachy McCourt's History of Ireland*. New York: MJF Books.
- O'Shea, Helen. 2010 (2008). *The Making of Irish Traditional Music*. Cork, Ireland: Cork University Press.
- Patterson, Annie W. 1996-1997. The Characteristic Traits of Irish Music. *Proceedings of the Musical Association*, 23rd Session: 91-111. Stable URL: <http://www.jstor.org/stable/765296> (accessed 11/02/2010).
- President and Fellows of Harvard College. 2003. Ireland in *The Harvard Dictionary of Music* <http://www.liberty.edu:2048/login?url=http://www.credoreference.com/entry/harvdictmusic/ireland> (accessed October 12, 2012).
- ProQuest. 2010. *Culture Grams World Edition: Ireland*. ePub. ProQuest LLC and Brigham Young University
- Smyth, Gerry. 2009. *Music in Irish Cultural History*. Dublin and Portland, Oregon: Irish Academic Press.

V. ADDITIONAL MATERIALS FOR LEARNING

- A. Computer with basic audio and video equipment

- B. Internet access (broadband recommended)
- C. Microsoft Word (Microsoft Office is available at a special discount to LU students.)
- D. Printer (or access to a printer). Please note that typed assignment may be emailed to the instructor but must be turned in by 11:59 p.m. on the night prior to the due date. The student is responsible for ensuring that the assignments reach the instructor or intended designee on time. It is preferable that the assignment be brought in hand to submit at the beginning of the class period.

VI. MEASURABLE LEARNING OUTCOMES

LEARNER OUTCOMES MODIFIED FOR THE IRISH MUSIC SEMINAR

Upon successful completion of this course, the student will be able to:

1. Understand the music culture of a specific world area
 - 1.1 Explain music culture distinctives of a specific world music area
 - 1.2 Distinguish between general characteristics of major music systems of the world.
2. Interrelate with people of divergent cultural groupings
 - 2.1 Use a basic vocabulary for communicating with musicians
 - 2.2 Establish cross-cultural relationships through music participation and communication skills.
3. Understand uniqueness of music culture values within the selected ethnic group
 - 3.1 Explain theories of ethnographic analysis related to a specific world area
 - 3.2 Distinguish between traditional music of a specific culture and the musical influences of the West on that culture
 - 3.3 Determine the influence, if any, that the non-Western or folk music culture has had on Western culture.

4. Show professional preparedness for service with a variety of agencies
 - 4.1 Evaluate a specific non-Western music culture or the folk music culture for possible further study, perhaps including an internship in ethnomusicology
 - 4.2 Identify personal interest and aptitude for serving in that world area

VII. COURSE REQUIREMENTS AND ASSIGNMENTS

A. Reading and Study Materials

Audio/video materials and power-point presentations are listed on the online system (where utilized) for the associated college under each course module within *Course Content* section or are available by reference through the library research portal. Listening CDs also accompany the required textbooks. Since this course is in on-ground, (resident) format, all instructions and assignments will be distributed in printed format; however, where Blackboard or a similar electronic submission system is available, online distribution may be utilized. Students will be expected to complete the study assignments early in the week to hand in at the beginning of class on the day it is due. Assignments submitted early will also be accepted. If a student chooses to complete an assignment and submit through email or Blackboard, the assignment must be submitted by 11:59 p.m. of the night prior to the due date. The student is responsible for ensuring the assignment was submitted properly for receipt by the instructor. Attached, please find the *List of Assignments* for the course.

B. Class session

Each class session will include a segment entitled, *The First Five Minutes*. This is basically a review of the study material and an opportunity for the students to share questions that arose during the assigned reading. Prevailing themes will get more coverage during class-time. A part of the expectations for the students is that at the beginning of each class period students will ask questions (up to five minutes of class time). The student earns a point that will count toward the *Participation Grade* if he or she brings in a question, but credit will only be issued when the student turns in a typed question **upon entering the classroom or by 11:59 p.m. the night before class**. Questions turned in late will not be credited to the student. If a student has more than one question, he or she may submit all questions for the instructor to choose among them for discussion in future class sessions. Each additional question **chosen for discussion** will also earn the student an additional point. Additional information on this activity may be found in the attached handout entitled, *Assignment and Activity Descriptions*.

At the end of every regular class session and as time permits, there will be an activity known as the *Last Five Minutes*. This will be a time for students to brainstorm all the most significant points of the session. These papers will be taken up at the end of

class and redistributed **for use with the tests**. Additional information on this activity may be found in the attached handout entitled, *Assignment and Activity Descriptions*.

C. **Participation Grade**

Each student will be awarded participation points which will be added to earn a cumulative grade to carry a weight of twenty percent (20%) of the final grade based on a 100 point scale. For the participation grade, each student begins with 105 points. It is assumed that no one is perfect, so five points are given as a bonus. If a student attends every class and completes all assignments, he/she will have a total of 105 participation points. The use of 105 points versus 100 is to reward those students who make a consistent effort. Below, please find a list of activities that make up the Participation Grade and the value of each of these activities including homework. Points are lost when the homework or activities is not completed. A *Participation Grading Sheet* is attached to assist the student with understanding the participation grade. There will also be additional opportunities to earn extra credit.

The participation grade is broken down in the following way:

| | | |
|--------------------------------|-----------------------------|---------------------|
| Daily Class Attendance | 24 sessions (2 points each) | = 48 points |
| Question per Session (typed) | 23 questions (1 point each) | = 23 points |
| Viewpoints Assignment | 10 points | = 10 points |
| Finding Main Themes Assignment | 5 points | = 5 points |
| Review of Websites Assignment | 5 points | = 5 points |
| Decision Paper | 10 points | = 10 points |
| Automatic Points | 4 points | = 4 points |
| Total Points | | 105 points possible |

There is a special provision if a student is ill. A note may be brought from the doctor and a set of copied notes from the missed days are submitted to show that the student has obtained missing information. A student with special circumstances should notify the instructor and make arrangements to get the assignments and notes as soon as possible. Extra credit points are available and are noted in the *Extra Credit* section below.

If an assignment for which participation points are awarded is late, one point per twenty-four-hour period (or any portion thereof) will be deducted.

D. **Tests**

There will be three tests during this course. Each test will include five multiple choice questions (valued at four points each), five fill-in-the-blank questions (valued at 4 points each), five short-answer questions (valued at four points each) and two discussion questions (valued at twenty points each).

E. **Final Paper/Project**

The student should complete a final project/paper based on the attached document entitled, *Project Instructions and Approved Instruments*. The student will either research or learn to play one of the approved instruments and prepare to perform that instrument, write a paper, or make a presentation on that instrument. A *Decision Paper* for the Project should be submitted in writing with the third test in class session eighteen on the date specified in the document. The student will be awarded five points toward the Participation Grade when the Decision Paper is turned in on time. Information regarding this assignment can be found on the attached document entitled, *Assignment and Activity Descriptions*.

F. Extra Credit

Any extra credit points will be added to the *Participation Grade*. There are several ways to earn extra credit points. Throughout the semester, there will be opportunities to attend three movies and at least one concert outside of class. For every event the student attends, he/she has the opportunity to submit a one-page paper on the event. Each paper will carry five extra credit points to be added to the *Participation Grade*.

If a student is required to give his/her final presentation outside of class hours or attends a presentation of a classmate outside of the class time, he or she *may* be awarded five points.

When a student presents additional questions in writing with the requested daily question **and** one or more of these questions are chosen for class discussion, he/she will receive an extra credit participation point for each question(s). The questions should be insightful and indicate that the student completed at least part if not all of the reading assignment. Please note: questions **for credit** by the student **may not** be pulled from the question sections at the end of each chapter in the Williams text; however, the student **may submit** an extra question from these sections to discuss **without credit** if he/she really would like an answer or feels it is an important topic. The student should indicate the page from which the question has been taken.

VIII. Course Grading and Policies

| | |
|---------------------|-----|
| Test #1 | 15% |
| Test #2 | 15% |
| Test#3 | 15% |
| Final Paper/Project | 25% |
| Participation Grade | 30% |

Total 100%

- A. **Scale:** This course is designed on a seven point grading scale which equates to the following scoring: A: 93-100% B: 85-92% C: 77-84% D: 70-76% F: 69% and below

- B. **Grading Policy:** There will be three tests, one final project, a participation grade, and extra credit points. Each test is worth 15% of the final grade. The project is worth 25% of the final grade. The participation grade is worth 30% of the grade. Extra credit points will be added to the participation grade, because it carries the most weight.
- C. **Communication:** If a student has any concerns, problems, health issues, or trouble completing assignment, he/she should contact the instructor immediately at the following email address: _____.
The instructor will maintain office hours on _____
(days and hours) in _____ (location).
- D. **Style Guidelines:**
Discussion Board assignments may use informal writing style. If the paper has been chosen for the final project, it should be formatted in accordance with the latest edition of Kate Turabian's *A Manual for Writers of Research Papers, Theses, and Dissertations*). Citations may follow either Footnote/Bibliographic style (Turabian chapters 16 & 17) or Parenthetical/Reference List style (Turabian chapters 18 & 19).
- E. **Honor Code:**
The standards on academic integrity FOR THE AFFILIATED COLLEGE OR UNIVERSITY apply in this course. Students should make every effort to avoid plagiarism. (Please reference the policy of the affiliated college).
- F. **Special Concerns:**
Students with a documented disability may contact the THE AFFILIATED COLLEGE UNIVERSITY Office of Disability Academic Support to make arrangements for academic accommodations.

IX. ATTACHED INFORMATION

Students should find the following forms and documents attached to this *course syllabus*:

- GLOSSARY
- SYLLABUS
- ASSIGNMENT AND ACTIVITY DESCRIPTIONS
- PROJECT INSTRUCTIONS
- PARTICIPATION GRADING SHEET
- WEBSITES AND FESTIVALS
- STUDENT READING AND HOMEWORK ASSIGNMENTS

APPENDIX H: ASSIGNMENT AND ACTIVITY DESCRIPTIONS

ASSIGNMENT AND ACTIVITY DESCRIPTIONS

GROUP BRAINSTORM:

A determined amount of time will be divided into two periods of equal minutes. During the first ten minutes, half the class (for example, the left side) will group together to write down everything they know or believe they know about the topic. The other half of the class will brainstorm (writing down as well) everything that is known about the same or another determined topic. Each of the groups should have a *writer*, *presenter*, and *counter*. (Counters may not be necessary if an audience response system is available.) At the end of the specified time, the presenter will read each of the lists. After each point, a count of hands will be taken as to whether each point is believed to be true or false. The instructor may also have a list. The counter will record the number of votes on his or her side and supply to totals to the instructor. Once each of the items has been mentioned and counted, class will be dismissed. The following session, after additional information has been read or shared, another vote is taken and a comparison made to the first vote. Changes in opinion or thinking will be discussed. This activity carries no participation points and is completed in class.

FIRST FIVE MINUTES (ASSIGNMENT REVIEW):

A part of the expectations for the students is that at the beginning of each class period students will ask questions from the homework up to five minutes of class time or the time allotted. The student earns a point toward the *Participation Grade* when he or she brings in a question but will **only** receive credit by turning in the question in writing upon first entering the classroom. It is also acceptable for the student to turn in a

question by email or on Blackboard by 11:59 p.m. the night before the class in which the assignment is due. When a student presents additional questions in writing with the requested daily question *and* one or more of these questions are chosen for class discussion, he/she will receive an extra credit participation point for each question(s). The questions should be insightful and indicate that the student completed at least part if not all of the reading assignment. Please note: questions *for credit* by the student *may not* be pulled from the question sections at the end of each chapter in the Williams text; however, the student *may submit* an extra question from these sections to discuss *without credit* if he/she really would like an answer or feels it is an important topic. The student should indicate the page from which the question has been taken.

LAST FIVE MINUTES:

When time allows, during the last five minutes of class, students will be asked to put away all books and notes to brainstorm everything he or she can remember from the class discussion. Students should remember to put their names on their individual papers. At the end of five minutes, the instructor will take up the papers and keep until the test is given, at which time each student will have his or her own paper returned for use on the test. These sheets should be returned with the tests, so that they may be used again for future test reference. This is an in-class assignment with no earned participation points.

FORTY-FIVE MINUTE FRIDAYS:

Friday sessions alternate between test days and seisiún days. Seisiúns (sessions) are an informal gathering of musicians who will come together to play Irish music. Forty-

five minutes represents the amount of time allotted for each of these activities in the appropriated sessions. The first Friday begins with an Irish music seisiún. The last Friday will be a presentation day. Please note the day of the week may change depending on the day of the week the semester begins. This is in-class participation with credit for class attendance or the test grade earned for participation.

VIEWPOINTS (FOR/AGAINST) ASSIGNMENT:

The students will be asked to research the information on Irish diaspora in the United States to determine whether he or she is *for* or *against* the Irish influence on modern music. The student should provide three reasons to support his or her belief. There is no right or wrong answer. Each student should bring the explanation to class for submission. The report should be no more than two typed pages. A class discussion will follow. Ten participation points will be awarded for submission of this paper. This activity will be completed outside of class for use within the classroom.

FINDING THE MAIN THEMES HOMEWORK:

Find the three most important statements from the assigned reading and provide support for these choices. This paper should be no more than three pages typed (400-600 words). Students will receive five participation points for completion of this project. Students may complete this task in advance of the due date. The paper should be turned into the instructor at the beginning of the class session on the day the assignment is due or any time prior to the due date.

WEBSITES REVIEW HOMEWORK:

Each student should review three websites relating to Irish culture or music. He or she may choose from the list of sites provided by the instructor or may choose his or her own related sites. The objective of this assignment is to offer information from which the entire class can benefit. The student should provide a separate page for *each* of the sites, listing three interesting points about each site. The information may be bulleted, narrative, or other format as there is no specific requirement. The student will receive five participation points for completing the assignment. The three pages should be submitted in writing to the instructor at the beginning of class for the day it is due. This assignment may be completed and submitted in advance of the due date.

THE DAY'S MOST OUTSTANDING POINT:

The most outstanding three points learned by the student that day should be written on a sheet of paper and submitted to the instructor prior to leaving the classroom. There is no specific format and no grade will be taken. This is a separate activity from *The Last Five Minutes* and may be requested at any point in the last thirty minutes of the session. No extra participation points will be earned by submitting this information; however, it may be of use by the student for a test. This paper will also be used to benefit future classes. This activity is to be completed in class.

DECISION PAPER:

A *Decision Paper* is the identification of the final project should be turned in on Session 18 of class as a part of the last Friday test in the sixth week of class. The

deadline date for this semester is _____ (to be filled in by instructor prior to distribution to the student). The *Decision Paper* is worth ten points toward the participation grade.

PROJECT INSTRUCTIONS AND APPROVED INSTRUMENTS

Choose an approved traditional Irish instrument from the list below. If an instrument *not* listed is desired, a one-page justification must accompany the written final project decision paper for approval by the instructor. A *Decision Paper* or identification of the final project and the instrument should be turned in on Session Eighteen of class as a part of the last Friday test in the sixth week of class. The deadline date for this semester is _____ (to be filled in by instructor prior to distribution to the student). The *Decision Paper* is worth 10 points toward the participation grade. When the student decides on an instrument, he or she has the option of completing the project in one of the following manners: perform with the instrument (or sing in traditional Irish style) for the class including up to a three-minute description of the instrument (total fifteen minutes), make an oral presentation with media on the chosen instrument (total twenty-five minutes), or a write a paper on the instrument and its role in culture (minimum 1250 to a maximum of 1500 words). Depending on the size of class, there may be a limit placed on the number of projects on the same instrument. It is also possible depending on the number of presentations that students may have to make an oral presentation outside class-time in which case five additional participation points will be awarded to the student and those students who attend the presentation. Notification will be given to the students in the class session following the submission of the *Decision Papers*. The results of the group discussion will determine specific details for the timing of the presentations. The following instruments may be chosen for the project: harp, uilleann pipes, tin whistle, Irish flute, bodhrán, fiddle (violin played in traditional style), banjo, mandolin, or the concertina.

PARTICIPATION GRADING SHEET (OPTIONAL USE)

NAME OF STUDENT: _____ COURSE/DAY OF WEEK: _____

ATTENDED CLASS SESSION (24): (1_) (2_) (3_) (4_) (5_) (6_) (7_) (8_) (9_) (10_)
(11_) (12_) (13_) (14_) (15_) (16_) (17_) (18_) (19_) (20_) (21_) (22_) (23_) (24_)
TOTAL POINTS: ____ (2 EACH) = 48 TOTAL POINTS

QUESTION SUBMITTED IN WRITING (23): (1_) (2_) (3_) (4_) (5_) (6_) (7_) (8_)
(9_) (10_) (11_) (12_) (13_) (14_) (15_) (16_) (17_) (18_) (19_) (20_) (21_) (22_) (23_)

ARGUMENT FOR/AGAINST INFLUENCE OF IRISH INFLUENCE ON MUSIC IN
AMERICA: _____ (10)
DEDUCTION FOR LATE SUBMISSION:
(1_) (2_) (3_) (4_) (5_) (6_) (7_) (8_) (9_) (10_)

FINDING THE MAIN THEMES HOMEWORK SUBMISSION: _____ (5)
DEDUCTION FOR LATE SUBMISSION: (1_) (2_) (3_) (4_) (5_)

REVIEW OF WEBSITES WITH EVENT SUBMISSION: _____ (5)
DEDUCTION FOR LATE SUBMISSION: (1_) (2_) (3_) (4_) (5_)

FINAL PROJECT DESCRIPTION SUBMITTED: _____ (10)
DEDUCTION FOR LATE SUBMISSION:
(1_) (2_) (3_) (4_) (5_) (6_) (7_) (8_) (9_) (10_)

AUTOMATIC POINTS FOR COMPLETION OF ALL REQUIRED WORK: _____ (4)

CONCERT ATTENDANCE (5): _____ (NAME) _____ (DATE)
CONCERT ATTENDANCE (5): _____ (NAME) _____ (DATE)
MOVIE ATTENDANCE (5): _____ (NAME) _____ (DATE)
MOVIE ATTENDANCE (5): _____ (NAME) _____ (DATE)

PRESENTED ____ ATTENDED ____ PROJECT READING OUTSIDE CLASS

ADDITIONAL QUESTION POINTS (INCLUDED IN DISCUSSION) (1): _____
QUESTION: _____
QUESTION: _____
QUESTION: _____
QUESTION: _____

ILLNESS ALTERNATIVE: _____ (DATE) NOTE PROVIDED: _____
ILLNESS ALTERNATIVE: _____ (DATE) NOTE PROVIDED: _____
NOTES SUBMITTED: _____ NOTES SUBMITTED: _____

BLANK CLASS SESSION FORM

TITLE/TOPIC OF CLASS SESSION:

MODULE #:1 W-SESSION#: 1 T-SESSION#: 1 DATE:

| | | |
|--------------------------|------------|----------------------|
| CHECK FORMAT: LECTURE | POWERPOINT | DISCUSSION |
| GROUP ACTIVITY TYPE | | PARTICIPATION POINTS |
| INDIVIDUAL ACTIVITY TYPE | | POINTS VALUE |

HOMEWORK (for next session):

MATERIAL RESOURCES (TITLES/PAGES):

TEXT QUOTATIONS & PAGE NUMBERS:

IMPORTANT POINTS:

QUESTIONS TO ANSWER (REFERENCED PAGES):

LINKS/OUTSIDE RESOURCES (Audio/Video):

ASSOCIATED LEARNING OUTCOME:

TEST FORMAT = 1ST

Class Session Six: Basic Characteristics, Language, History, Music, Culture

Five Fill-in-the-Blank Questions (4 points each):

1. Ireland has two national languages. These are _____ and _____.
2. When one culture absorbs the practice of another culture to the degree that the practice becomes its own, this is called _____.
3. If two or more very different practices (religious or otherwise) are fused to become one, this is called _____.
4. An informal gathering of musicians to play in a private home or pub is called a _____.
5. Irish, Scottish-Gaelic, and Manx are included in the _____ branch of the Indo-European language family.

Five Multiple Choice Questions (4 points each):

1. The local name for the Irish language is...
a. sean-nos b. Gaeilge c. Connacht d. bord failte
2. An Irish speaking district is known as...
a. Galltacht b. Netherlands c. Gaeltacht d. broadsides
3. An English speaking district is known as...
a. hornpipe b. reel c. Donegal d. Galltacht
4. Scots-Irish from the North of Ireland who settled in America in the seventeenth and eighteenth centuries are known as...
a. Romans b. Ulster Scots c. Vikings d. Normans
5. Ireland is known for all of the following, except...
a. Book of Kells b. tombs c. Blarney Stone d. the Great Mosque

Five Short Answer Questions (4 point each):

1. In three sentences or less, name one way language in Ireland impacts musical culture.
2. Briefly explain the difference between aural and oral in terms of music transmission.
3. Name three people groups that were known to have settled in Ireland in its earliest history..
4. Name one example of syncretism in Irish culture.
5. Name two activities for which a bard was known.

Two Essay Questions (20 points each) on the following topics: Irish Music & Culture Sessions 1-6) One question will be on Irish Music & Culture while the second question will give you the opportunity to express an general opinion about another topic. Please provide at least three reasons to support your opinion. *To be completed in a test booklet.*

1. Explain why expressing history before written records is a challenge.
2. In your opinion, what is the value for preserving traditional music, and is it realistically possible?

TEST FORMAT = 2ND

Class Session Twelve: Regional Culture, Vocal Music, Instruments, Instrumental Music
Five Fill-in-the-Blank Questions (4 points each):

1. Singing in traditional style, generally a cappella with free meter and in Irish Gaelic is called _____.
2. Dorian, Aeolian, and Lydian are types of these: _____.
3. A vision poem is an _____.
4. _____ is the Irish word for a dance or music party (also a neighborly visit).
5. _____ has not been a major textural focus of Irish traditional music.

Five Multiple Choice Questions (4 points each):

1. An Irish term for music is...
a. gall b. round c. ceol d. hall
2. Instrumental musical form in 4/4, primarily comprising eighth notes...
a. hornpipe b. reel c. jig d. polka
3. Instrumental music form that can be played in 6/8 or 9/8...
a. hornpipe b. reel c. jig d. polka
4. Instrumental music form in 4/4, played with a dotted rhythm...
a. hornpipe b. reel c. jig d. polka
5. Instrumental music form in a moderate 2/4 tempo...
a. hornpipe b. reel c. jig d. polka

Five Short Answer Questions (4 point each):

1. What is the difference between a harper and a harpist?
2. Name three musical instruments most closely associated with Irish music.
3. Name two types of jig, and describe the difference between the two.
4. Name the five things to look at when determining if a song is Irish.
1. 2. 3. 4. 5.
5. Name the four most common modes of Irish music.
1. 2. 3. 4.

Two Essay Questions (20 points each) on the following topics: Musical Instruments & Nationalism *To be completed in a test booklet.*

1. How and why does the harp have symbolic meaning for the Irish culture?
2. Is there any one instrument (besides the harp) that symbolizes for you a nation and its people? What would that be, and why?

TEST FORMAT = 3RD

Class Session Eighteen: Movement of Music, Irish Diaspora in America

Five Fill-in-the-Blank Questions (4 points each):

1. According to Williams, one of the forms of Irish music that did not survive the transition to the southern mountains was the _____.
2. Irish music that appeared in the 1960s and was influenced by American country music is often called _____ and _____ music.
3. _____ music is a modern take on Irish traditional dance music.
4. The popular lyrics to the song _____ may not be Irish at all; however, the tune is recognized as Londonderry Air, even if the tune may have more than a hundred other titles.
5. An epic or heroic song is called a _____.

Five Multiple Choice Questions (4 points each):

1. A traditional Gaelic social gathering, which usually involves playing Gaelic folk music and dancing...
a. Galway b. Donegal c. Connacht d. ceilidh
2. The Scots-Irish were predominately...
a. orthodox b. protestant c. Catholic d. atheist
3. The first Scots-Irish immigrants who came during the 17th century came in what is known as...
a. the Great Migration b. the Awakening c. the Movement d. the Great Adventure
4. An English ballad collector who published the "Child ballads" is...
a. Francis Scott Key b. Francis James Child c. Raymond Francis d. Frederick Francis
5. One of the most famous Irish sean-nos singers is...
a. Henry King b. Stephen Foster c. Bono d. Joe Heaney

Five Short Answer Questions (4 point each):

1. Name one reason why the same tune might have many different titles.
2. Name two locations where large groups of Ulster-Irish settled.
3. Name two influential Irish immigrants who shared Irish music.
4. What made the Carolinas attractive to the Ulster-Irish?
5. Describe liling.

Two Essay Questions (20 points each) on the following topics: Be sure to write at least three sentences up to as many as necessary to complete fully answer the questions. *To be completed in a test booklet.*

1. What are the elements of an "international language" of music? Why doesn't that concept work most of the time? Why might it work in Irish music? (from Williams text, 155)
2. In your opinion, is it better to learn to know a place by listening to its music, or by playing and singing its music? What benefits and distractions does each effort confer on the listener, player, or singer? (from the Williams text Chapter 9).

IRISH MUSIC WEBSITES, FESTIVAL, AND MUSICIAN INFORMATION

Included below is a list of Irish (or related) websites, North Carolina (or nearby) Festivals, as well as North Carolina musicians and bands. This is in no way a comprehensive list. In addition, due to the vicinity in which the course will most likely be taught, the designer has limited the festival, session, and performer lists to those associated with the state of North Carolina. Prior to distributing this list to the students, the instructor should verify that the links are updated and working. This list includes websites that may change at any time. For a participation grade, students will be given a homework assignment to review these websites or additional Irish websites they may discover. The following list is *not* an endorsement by the affiliated educational institution or the instructor of any of the websites. Should any objectionable material be found while researching these sites, students should contact the instructor immediately to have the site removed from the list.

WEBSITES & ORGANIZATIONS

Discover Ireland: The Official Site of Failte Ireland the Irish Tourist Board. Discover Ireland

<http://www.discoverireland.ie/>

The Irish Music Forum

http://cgi.tripod.com/music_irish/cgi-bin/YaBB.pl

The Session

<http://www.thesession.org/>

The Gathering Ireland 2013

<http://www.thegatheringireland.com/home.aspx?gclid=CJKYq8a1xLMCFUHNogodGTIAKg>

Official Website of Tourism Ireland

<http://www.discoverireland.com/us/>

Irish Music – Traditional Music from Ireland

<http://www.irish-music.net/>

Freyda's Hands – Sparking Collaboration in the Tradition Folk Arts

www.freydashands.org/

Live Ireland

<http://my.liveireland.com/>

Island Ireland: Irish Arts & Music

<http://islandireland.com/Pages/arts.html>

Irish Radio Stations Streaming Live on the Internet

<http://www.listenlive.eu/ireland.html>

Traditional Irish Music

http://www.rocheviolins.com/html/traditional_irish_music.html

Irish Music Forever

<http://www.irishmusicforever.com/>

Irish and Celtic Music Podcast: Free Celtic Radio Show with the Best Indie Irish and Celtic music from Around the World

<http://celticmusicpodcast.com/>

Irish Music Magazine

<http://www.irishmusicmagazine.com/>

Celtic Force Music Festivals, Music Management, Highland Games, Scotland Travel

<http://www.thecelticforce.com>

Ancient Order of Hibernians

<http://www.wakeaoh.com/>

Triangle Celtic Culture Group (Raleigh, NC)

<http://www.meetup.com/The-Chapel-Hill-Celtic-Culture-Group/>

Charlotte Folk Society

<http://www.folksociety.org/>

NC Piedmont Music/Pine Cone: Piedmont Council of Traditional Music

<https://www.pinecone.org/nc-piedmont-music.php>

Irish Resources

<http://english.glendale.cc.ca.us/irish.html>

Smithsonian Folkways

<http://www.folkways.si.edu/search/culture-group/irish>

Irish Fiddle

<http://www.fiddlingaround.co.uk/ireland/index.html>

The Irish Fiddle

<http://www.irishfiddle.com/>

Fiddler Magazine

<http://www.fiddle.com/>

Songlines – world music magazine – news, reviews, concert listings

<http://www.songlines.co.uk/>

NORTH CAROLINA & CELTIC FESTIVALS

Ancient Order of Hibernians 10th Irish-Celtic Music Fest in Raleigh NC 27616 – Triangle.com

<http://www.wakeaoh.com/2012/08/09/the-raleigh-irish-festival-september-29th/>

Grandfather Mountain Highland Games (GMHG) Home Page

<http://www.gmhg.org/>

Festivals Worldwide

<http://www.liveirishmusic.com/festival.htm>

Charlotte's Got a Lot: the Official Travel Resource

<http://www.charlottesgotalot.com/default.asp?charlotte=418>

The Celtic Festival & Highland Games

Historic Bethabara Park, City of Winston-Salem Recreation & Parks Department

2147 Bethabara Road, Winston-Salem, NC 27106

<http://www.cityofws.org/Home/Departments/RecreationAndParks/BethabaraPark/HBPEvents/Events/BethabaraHighlandGames5-12-2012>

Raleigh St. Patrick's Day Parade & Wearin' 'O' the Green Festival

<http://www.raleighstpats.org/>

Merlefest

<http://www.merlefest.org/>

Annual St. Patrick's Day Parade & Charlotte Goes Green Festival

<http://www.charlottestpatsday.com/>

St. Patrick's Day in Wilmington NC
<http://www.wilmingtonspatricksday.com/>

Folkmoot USA International Festival Waynesville NC
<http://www.romanticasheville.com/folkmoot.htm>

MUSICIANS, PERFORMERS, SESSIONS

The Pratie Heads Play English, Scottish, and Traditional Irish Music
<http://pratieheads.com/>

John Doyle, singer, guitar master, producer, songsmith, arranger and performer
<http://www.johndoylemusic.com/>

Tir na nOg
<http://www.tnnirishpub.com/>

Local Sessions
<http://ncfolk.net/sessions/>

Ceol Leinn - Celtic Band
<http://www.ceolleinn.com/>

The Irish Wolfhounds
<http://www.myspace.com/theirishwolfhounds>

Brynmor: Celtic/Rock for the Masses
<http://www.brynmormusic.com/>

The Almost Irish Band
<http://www.thealmostirishband.com/Pages/default.aspx>

Nic Gareiss
<http://www.nicgareiss.com/Welcome.html>

This is How We Fly – Folk and Improvised Music
<http://thisishowwefly.net/>

Home – Mary Mc Laughlin
<http://marymclaughlin.com/>

Blue Ridge Music Center (BRMC) Hosts Virginia Bluegrass Music Events in VA
<http://www.blueridgemusiccenter.org/blueridgeparkway.aspx>

The Corrs Official Website
<http://www.thecorrswebsite.com/>

The Chieftains – Voice of Ages
<http://www.thechieftains.com/>

Altan - The Official Site
<http://altan.ie/>

Celtic Woman
<http://www.celticwoman.com/>

IRISH MUSIC INSTRUCTION

Online Academy of Irish Music
<http://www.oaim.ie/us>

Blue Ridge Irish Music School
<http://brimstunes.org/>

Walsh Kelley School of Irish Dancing/ One Hundred Thousand Welcomes
<http://www.walshkelleyschool.com/>

Home > The Center for Irish Music
<http://www.centerforirishmusic.org/>

John C. Campbell Folk School
<https://www.folkschool.org/>

www.bodhranexpert.com Bodhran Lessons and Videos
<http://bodhranexpert.com/>

Welcome to the Center for Appalachian Studies/Center for Appalachian
Studies/Appalachian State University
<http://appstudies.appstate.edu/>

Please see *Related Links for Appalachian Studies* located on this page.

AUDIO AND VIDEO LINKS

Please note that because these videos were found on YouTube.com there may be posted comments and responses that are inappropriate. In addition, the video may be taken down or changed. For this reason, the instructor should always verify the video prior to showing in the classroom. Following each video, the instructor should ask the students what might be learned about the culture from the video.

Week One: Session Two

“Reels.” Irish Traditional Music Session. Uploaded by [coguish](#) on August 29, 2006. http://youtu.be/8_nc4-xxdMA (accessed November 16, 2012).

Week Three: Session Two

Donegal Style

Doimnic Mac Giolla Bhríde ag ceol Máire Bhruinneal ar Blas Ceoil BBC uploaded by [seanbcable](#) on Jan 8, 2011. http://youtu.be/wfXE_VT_pCA (accessed November 19, 2012).

Munster Style

Deirbhile Ní Bhrolcháin - An Fhallaingín Mhuimhneach - Tí Neachtain, Gaillimh 1989 (RTE)Uploaded by [TG4gaeilge](#) on Feb 22, 2012. <http://youtu.be/ndg5hLfXsuM> (accessed November 19, 2012)

Week Four: Session One

This is an example of an Irish song played on an Irish harp. The song was uploaded by [expertvillage](#) on Jan 17, 2008. <http://youtu.be/pRlpeUsFdsY> (accessed November 17, 2012).

This is a performance by Tiarnan Ó Duinnchinn with the Uilleann pipes. This video was uploaded by [ScoilCheoilnaBotha](#) on Nov 23, 2007. <http://youtu.be/8blbyNHgpO8> (accessed November 17, 2012).

Week Four: Session Two

This is an example of a jig. It is entitled, *Ten Penny Bit* and played by Ralph McGee on the mandolin. Uploaded by [friedagotasong](#) on 11/17/2012. Recorded in interview on 11/13/2012. <http://youtu.be/mppBRjsv7aQ>

This is an example of the same jig as played by Rex McGee on the fiddle. Rex slows it down for us to follow. Uploaded by [Rex McGee](#) on Jan 25, 2010. <http://youtu.be/zANOGt1B3SQ> (accessed on November 17, 2012).

This is an example of a reel. It is entitled, *St. Anne's Reel* and played by Ralph McGee on the mandolin. Uploaded by friedagotasong on 11/17/2012. Recorded in interview on 11/13/2012. <http://youtu.be/3IuFZeljI2U>

This is an example of a hornpipe. It is entitled, *Fisher's Hornpipe* and played by Ralph McGee on the mandolin. Uploaded by friedagotasong on 11/17/2012. Recorded in interview on 11/13/2012. <http://youtu.be/NU5TG3Hm7XU>

This is an example of Irish dance music. It was recorded at Stokes Stomp in 2008. The video is entitled, *Scenes from Stokes Stomp in 2008* and was uploaded by [renohotdog](#) on Nov 20, 2008.

<http://www.youtube.com/watch?v=zANOGt1B3SQ&feature=share&list=PL63dN6qjmhMwx9PBVZ0hCf5ZmEaQCt-ad>

Week Five:

This is a video on Irish music in Australia entitled, *An Australian Perspective on Irish Music*. It was uploaded by [NationalMuseumofAust](#) on May 12, 2011.

<http://youtu.be/ECgiPNqomqQ> (accessed November 17, 2012).

Week Seven: Session One

Example of music that has traveled and has been influenced by Irish culture. According to musician Ralph McGee, there are hundreds of songs with this tune. This one is entitled *Whiskey before Breakfast*. Uploaded by friedagotasong on 11/17/2012. Recorded in interview on 11/13/2012.

<http://youtu.be/KTEo1WJHMmc>

Week Seven: Session Two

Example of Irish tune called *Little Beggar Man* which has been Americanized and is known in this area as *Little Red-haired Boy*. Ralph McGee commented that when it is played on the guitar, it sounds like bluegrass. Uploaded by friedagotasong on 11/17/2012. Recorded in interview on 11/13/2012.

<http://youtu.be/iXqwCRzmK34>

Week Eight: Session One

Published on Jun 30, 2012 by [Salah Zamane](#) "Toss the Feathers" The Corrs Toss the Feathers MTV Unplugged HQ <http://youtu.be/YSZosJrEPfI> (accessed November 16, 2012).

Uploaded by [kasiapp111](#) (2009) "Be Thou My Vision" David Arkenstone Celtic Tunes: Sanctus from *Be Thou My Vision: Celtic Hymns* (2008)

<http://www.youtube.com/watch?v=qMttnek4868&feature=share&list=PLD8DB0F12BD9FEBBA> (accessed November 17, 2012).

Uploaded by [kasiapp111](#) (2009) "Sanctus" David Arkenstone Celtic Tunes: Sanctus from *Be Thou My Vision: Celtic Hymns* (2008) http://youtu.be/Tt0i6oxu_U (accessed November 17, 2012).

ASSIGNMENTS: READING & HOMEWORK

Today's Date: Module Title: Week One: Introduction to Irish Music & Culture
Reading: Read the Syllabus & Attached Documents
Source: Handout from the Instructor
Reading: Celtic Music
Source: Garland Encyclopedia of World Music Volume 8 (Rice 2000, 319-324) online resource
Reading: Chapter 1
Source: Music in Ireland: Experiencing Music Expressing Culture (Hast and Scott 2004, 1-19)
Regular Assignment: Remember to type one or more questions to submit at the beginning of the next class session.
Date Due:

Today's Date: Module Title: Week One: Introduction to Irish Music & Culture
Reading: Chapters 1 & 2, pages 3-52
Source: Focus: Irish Traditional Music (Williams 2010, 3-52)
Regular Assignment:
Remember to bring typed question(s) to submit at the beginning of class.
Date Due:

Today's Date: Module Title: Week One: Introduction to Irish Music & Culture
Reading: Ireland article
Source: Garland Encyclopedia of World Music Volume 8: Europe (Rice 2000, 378-398)
Reading: Chapter 4, pages 81-102
Source: Focus: Irish Traditional Music (Williams 2010, 81-102)
Regular Assignment:
Remember to bring typed question(s) to submit at the beginning of class.
Date Due:

ASSIGNMENTS: READING & HOMEWORK

Today's Date: Module Title: Module Two: Irish Culture: History & Language
Reading: Northern Ireland article (online)
Source: Continuum Encyclopedia of Popular Music of the World: Locations (Perone 2005)
Reading: Republic of Ireland (online)
Source: Continuum Encyclopedia of Popular Music of the World: Locations (Perone 2005)
Reading: Ireland (online)
Source: The Harvard Dictionary of Music (President and Fellows of Harvard College 2003)
Special Homework: This week, an opportunity to earn extra participation points will be available (movie or concert)
Regular Assignment: Remember your typed question(s).
Date Due:

Today's Date: Module Title: Module Two: Irish Culture: History & Language
Reading: The Music of Europe: Unity and Diversity
Source: Garland Encyclopedia of World Music Volume 8: Europe (Rice 2000, 2-15)
Reading: Chapters 2-3, pages 1-22
Source: Two Continents, One Culture
Reading: United Kingdom & Ireland (online)
Source: Garland Encyclopedia of World Music (Rice 2000, 325)
Special Homework: Study for the test on Friday (5 of basic info & vocab), (5 from history); (5 from language) (1 essay on Irish culture) (1 essay on general opinion).
Regular Assignment: Remember your typed question(s).
Date Due:

Today's Date: Module Title: Module Two: Irish Culture: History & Language
Reading: Chapter 2 & 3, pages 20-58
Source: Music in Ireland: Experiencing Music, Expressing Culture (Hast & Scott 2004, 20-58).
Reading: Chapters 7-8 (pages 159-212)
Source: Focus: Irish Traditional Music (Williams 2010, 159-212)
Reading:
Regular Assignment: Remember your typed question(s).
Date Due:

ASSIGNMENTS: READING & HOMEWORK

Today's Date: Module Title: Module Three: Regional Culture and Vocal Music
Reading: Chapters 5-6, pages, 84-120
Source: Music in Ireland: Experiencing Music, Expressing Culture (Hast & Scott 2004, 84-120).
Special Homework: Listen to track 17 from Williams text; Listen to Tracks 22-23 from Hast & Scott text
Regular Assignment: Remember your question(s) for submission.
Date Due:

Today's Date: Module Title: Module Three: Regional Culture and Vocal Music
Reading: Catch up on any missed reading & complete special assignment listed below.

Special Homework: Website Review Assignment (Pick three). Please see your Assignment and Activity Description handout for complete instructions.
Regular Assignment: Remember your question(s) for submission.
Date Due:

Today's Date: Module Title: Module Three: Regional Culture and Vocal Music
Reading: Chapter 6, pages 129-155
Source: Focus: Irish Traditional Music (Williams 2010, 129-155)
Reading:
Regular Assignment: Remember your question(s) for submission.
Date Due:

ASSIGNMENTS: READING & HOMEWORK

Today's Date: Module Title: Module Four: Instruments & Instrumental Music
Reading: Chapter 4, pages 59-83
Source: Music in Ireland: Experiencing Music, Expressing Culture (Hast & Scott 2004, 59-83)
Reading: Listen to Tracks 5 & 6 from Williams text, Transcriptions are located on pages, 145-146 of the text. You will be asked your opinion of the pieces in class.

Source:
Reading: Chapter 3, pages 53-78
Source: Focus: Irish Traditional Music (Williams 2010, 53-78
Special Homework: Another opportunity to earn extra participation points will be available this week.
Regular Assignment: Remember your typed question(s).
Date Due:

Today's Date: Module Title: Module Four: Instruments & Instrumental Music
Reading:
Special Homework: Study for your test taking place in the next session. There will be five questions on regional music, five questions on vocal music, five questions on instruments, one essay on Irish music, and one general essay involving your opinion with support.
Regular Assignment: Remember your typed question(s).
Date Due:

Today's Date: Module Title :Module Four: Instruments & Instrumental Music
Reading: Irish Music article (online)
Source: Garland Encyclopedia of World Music Volume 3: The United States and Canada (Koskoff 2000, 842-846).
Reading: Musical Migrations article (online)
Source: Garland Encyclopedia of World Music Volume 9: Australia and the Pacific Islands (Kaepler 1998, 77-79).
Regular Assignment: Remember your typed question(s).
Date Due:

ASSIGNMENTS: READING & HOMEWORK

Today's Date: Module Title: Module Five: Movement of Music around the Globe
Reading: Online Article pages 632-645
Source: Transatlantic Relations: Ireland and the Americas: Culture, Politics, and History
(Byrne, et.al. 2008, 632-645)
Regular Assignment: Remember your typed question(s).
Date Due:

Today's Date: Module Title: Module Five: Movement of Music around the Globe
Reading: We will be watching the video "Out of Ireland" today.
Special Homework: Review the reading you have done thus far for the week (including
the last two sessions) and list the three most important statements with support. The
instructions for this assignment may be found on the handout entitled, "Activity
Descriptions and Assignments." This is due at the beginning of the next session and will
count toward your participation grade.
Regular Assignment: Remember your typed question(s).
Date Due:

Today's Date: Module Title: Module Five: Movement of Music around the Globe
Reading: Today, we will finish the movie and have our Forty-five minute Friday seisiun
day. We will not take questions this morning. Please turn in your questions and
Assignment on the most important statements.
Source:
Reading: Chapter 5, pages 103-128
Source: Focus: Irish Traditional Music (Williams 2010, 103-128)
Regular Assignment: Remember your typed question(s).
Date Due:

ASSIGNMENTS: READING & HOMEWORK

Today's Date: Module Title: Module Six: Irish Diaspora in America
Reading: Use this time to catch up on your reading.
Special Homework:
Regular Assignment: Remember your typed question(s).
Date Due:

Today's Date: Module Title: Module Six: Irish Diaspora in America
Reading: pages 23-85
Source: Two Continents, One Culture (Brown, et. al. 2006, 23-85)
Special Homework: Study for the test to take place in the next session. The test will include five multiple choice questions, five short answer, five fill-in-the blank, and two essay questions. Remember, your (typed) DECISION PAPER is due when you submit the test.
Regular Assignment: Remember your typed question(s).
Date Due:

Today's Date: Module Title: Module Six: Irish Diaspora in America
Reading: pages 86-96
Source: Two Continents, One Culture (Brown, et. al. 2006, 85-96)
Reading:
Special Homework: Please be preparing for the FOR/AGAINST presentation next week as discussed further in the "Activity Descriptions and Assignments" handout.
Regular Assignment: Remember your typed question(s).
Date Due:

ASSIGNMENTS: READING & HOMEWORK

Today's Date: Module Title: Module Seven: Influence of Irish Music in
Appalachia

Reading: Use this time to catch up on any reading.

Special Homework: 1. There will be another opportunity to earn extra participation points this week with the showing of movie. 2. Your FOR/AGAINST paper is due in the next session where a class discussion will ensue. This counts for ten participation points. Please remember to print a second copy as you will be asked to submit your paper at the beginning of class.

Regular Assignment: Remember your typed question(s).

Date Due:

Today's Date: Module Title: Module Seven: Influence of Irish Music in
Appalachia

Reading: No additional reading. Please be preparing for your final project/presentation.

Regular Assignment: Remember your typed question(s).

Date Due:

Today's Date: Module Title: Module Seven: Influence of Irish Music in
Appalachia

Reading: Chapter 7, pages 121-136

Source: Music in Ireland: Experiencing Music, Expressing Culture (Hast and Scott 2004, 121-136)

Reading: Chapter 9, pages 213-236

Source: Focus: Irish Traditional Music (Williams 2010, 213-236)

Reading:

Source:

Special Homework:

Regular Assignment: Remember to bring your question(s) to class.

Date Due:

ASSIGNMENTS: READING & HOMEWORK

Today's Date: Module Title: Module Eight: Irish Music in the Modern World
Reading: No assigned reading.

Special Homework: Prepare for your presentation.
Regular Assignment: Remember to bring your typed question(s).
Date Due:

Today's Date: Module Title: Module Eight: Irish Music in the Modern World
Reading: You have no assigned work, except to complete your final project and your daily question(s).
Regular Assignment: Remember to bring your typed question(s) to submit at the beginning of class.
Date Due:

Today's Date: Module Title: Module Eight: Irish Music in the Modern World
Reading: As you know this is your last day; therefore, you have no homework. I do hope you will continue your study of Irish music or any other music in which the Creator has given you interest or talent. If you have not completed your presentation, you will do so today. I pray that you will have great success. Please be certain to complete your course evaluation prior to leaving the class.

Special Homework: Additional questions may be emailed to the instructor for response.
Regular Assignment: Remember to bring your typed question(s) to submit at the beginning of class.
Date Due: