

ARTS 310 - ARTS AND IDEAS

INSTRUCTOR: Bobbie Pell
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Office: New Hall 212, Sheryl Donaldson
Email: bpell@unca.edu

MEETING TIMES: Mondays 6:00-8:30pm

TEXTS: Bolded abbreviations indicated in calendar for easy reference.

(WIC) Caldecott, Moyra. Women in Celtic Myth. Rochester, VT: Destiny Books, 1988.

(KCS) Freeman, Mara. Kindling the Celtic Spirit. NY: HarperSanFrancisco, 2001.

COURSE DESCRIPTION

1. In Celtic Arts, we will be exploring two primary artistic arenas, literary arts and music, along with visual arts as exposed in both arenas. For the literary arts, readings and original creative writing will lead us through classical tales of heroes in Celtic mythology and immortals of the Otherworld. The art of storytelling - the oral tradition - transcends time, connecting legends and lore. Rich legends concerning holy grounds, sacred animals, and festival traditions create overarching ties with superstitions and folkloric beliefs.

In studying Celtic music, we will examine primary instrumentation stemming from Bardic traditions, folklore motifs in ballads, and lyric impact compelling contemporary songs/tunes.

Visual art covers broad areas such as fiber arts (tartans), smith craft, jewelry, symbols, inter-lacings, and knotwork in illuminated texts proved creative outlets for the ancient Celts.

2. COURSE GOALS / OBJECTIVES

Students will complete original written works which display their own level of creativity blended with form and structures of Celtic mythology, poetry, and blessings.

After conducting research in the music arts, specifically the history of ballad collecting, Celtic instrumentation, and influential musicians in the field, students will share their new knowledge in the form of a completed paper.

By this course's completion, students will be able to converse knowledgeably about Celtic traditions, seasonal festivals, beliefs/superstitions surrounding each seasonal event.

While reading Celtic mythology and listening to Celtic music, students, can draw conclusions using personal aesthetic values and discernment.

3. **Weekly readings** are to be completed prior to class for discussion purposes. **Three exams (3)** will be given to check for student comprehension of both class instruction and readings.

4. Students will utilize class instruction and readings to create original projects:

* **Seasonal Group Project**

* **Transformation Animal Ballad**

* **Hero's Journey Myth (7-10 pgs)** * **Musical Arts Research Paper (6-8 pgs)**

* **Holy Ground Blessing**

WRITTEN ASSIGNMENTS

Writing assignments should be double-spaced with font size 12, Times New Roman, 1" margins all around). Work not received at the class onset will be credited as "Late" unless prior arrangements are made with instructor. **Any late work should be given to Humanities Program Asst. Sheryl Donaldson, New Hall, Rm 212.** Automatic **10-point deduction** occurs for late work (exceptions: extreme illness/death in the family).

Use **MLA** style manual and parenthetical documentation for all paraphrasing, research, and direct quotes for musical research paper; use proper pagination.

EX. **HEADINGS** (short papers), upper left -hand corner (cover page not needed)

NAME

COURSE

INSTRUCTOR'S NAME

DATE

(Double space once)

TITLE (centered) followed by another double-space before beginning text

EX. PAGINATION

Page One - Numeral one centered as footer with period.

Page Two and following: Student's Last Name - Numeral in upper right-hand corner (Last Name-2)

ATTENDANCE

Weekly attendance will be required (with an exception to illness or family emergency) in order to successfully complete this course. **EACH STUDENT IS RESPONSIBLE FOR ALL MATERIAL COVERED IN CLASS.** Contact the instructor or a fellow classmate about assignments so that you will be prepared for the next class meeting. Class participation includes engaging actively in discussions, asking thoughtful questions, showing preparedness for nightly topics, and respecting all class comments (whether by instructor or fellow students).

ASSISTANCE

Assistance with any assignments may be arranged with the instructor by appointment.

GRADING SCALE

A	90-100
B	80-89
C	70-79
D	60-69
F	Below 60

GRADING PERCENTAGES

Class Participation	10 %
Myth / Music Research paper	40 %
Assignments: Projects	25 %
Exams	25 %

CALENDAR

- WEEK OF** Aug.17 **TOPICS:** History/ Migration of The Ancient Celts
Celtic Wheel of Seasons
Ballads (“Mummer’s Dance,” “All Soul’s Night”)
Planning with Resources for Group Presentation
READINGS: KCS: Imbolc (45-47), Beltane (135-139)
Lughnasadh (232-242), Samhain (297-305),
Solstice (169-171; 351-359) Equinox (71-74; 259-263)
- Aug. 24 **TOPICS:** Celtic Mythology/Mabinogion
Great Chain of Being / Hero’s Journey
READINGS: WIC: “Rhiannon” (13-42); “Arianhrod and
“Bloudewedd” (43-73)
KCS: “The Children of Lir” (342-345)
- Aug. 31 **TOPICS:** Seasonal Festivals / Deities / Original Myth parameters
READINGS: KCS: “Gods/ Goddess” sections (per month)
DUE: Group Presentations on Festivals
- ** LABOR DAY HOLIDAY: SEPT. 7 NO CLASS ****
- Sept. 14 **TOPICS:** Transformations / Shapeshifting in Celtic Myth
Heroes: King Arthur / Fionn and the Fianna / Cuchulain
READINGS: KCS: “Finn and the Salmon of Wisdom” (266)
WIC: “Emer and the Women Who Loved
Cuchulain (95-126)
DUE: EXAM ONE
- Sept. 21 **TOPICS:** Shapeshifters: Sacred Animals / Ballad Structures
READINGS: KCS: “Sacred Animal” sections (per month)
KCS: “Birth Of Taleisin” (268-271) [Cerridwen]
WIC: “Macha”(127-133); Morrighu (133-138)
- Sept. 28 **TOPICS:** Selkie Ballads/ Contemporary Songs
READINGS: KCS: “The Selkie” (215-218)
KCS: “Wisdom of the Elements” (207-213)
SPECIAL VIEWING: “The Secret of Roan Inish”
DUE: Transformation Animal Ballad
- Oct. 5 **TOPICS:** Research Topics / Scottish Music Revival of the 50s
SPECIAL PRESENTER: Flora Gammon- Ballads / Singer
DUE: Hero’s journey myth (7 -10 pgs)

*** FALL BREAK : Oct.12 - NO CLASS ***

