

Arizona State University Criteria Checklist for

GLOBAL AWARENESS [G]

Rationale and Objectives

Human organizations and relationships have evolved from being family and village centered to modern global interdependence. The greatest challenge in the nuclear age is developing and maintaining a global perspective which fosters international cooperation. While the modern world is comprised of politically independent states, people must transcend nationalism and recognize the significant interdependence among peoples of the world. The exposure of students to different cultural systems provides the background of thought necessary to developing a global perspective.

Cultural learning is present in many disciplines. Exposure to perspectives on art, business, engineering, music, and the natural and social sciences that lead to an understanding of the contemporary world supports the view that intercultural interaction has become a daily necessity. The complexity of American society forces people to balance regional and national goals with global concerns. Many of the most serious problems are world issues and require solutions which exhibit mutuality and reciprocity. No longer are hunger, ecology, health care delivery, language planning, information exchanges, economic and social developments, law, technology transfer, philosophy, and the arts solely national concerns; they affect all the people of the world. Survival may be dependent on the ability to generate global solutions to some of the most pressing problems.

The word university, from universitas, implies that knowledge comes from many sources and is not restricted to local, regional, or national perspectives. The Global Awareness Area recognizes the need for an understanding of the values, elements, and social processes of cultures other than the culture of the United States. Learning which recognizes the nature of others cultures and the relationship of America's cultural system to generic human goals and welfare will help create the multicultural and global perspective necessary for effective interaction in the human community.

Courses which meet the requirement in global awareness are of one or more of the following types: (1) in-depth area studies which are concerned with an examination of culture-specific elements of a region of the world, country, or culture group, (2) the study of contemporary non-English language courses that have a significant cultural component, (3) comparative cultural studies with an emphasis on non-U.S. areas, and (4) in-depth studies of non-U.S. centered cultural interrelationships of global scope such as the global interdependence produced by problems of world ecology, multinational corporations, migration, and the threat of nuclear war.

Reviewed 4/2014

Proposer: Please complete the following section and attach appropriate documentation.

ASU--[G] CRITERIA			
GLOBAL AWARENESS [G]			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	1. Studies must be composed of subject matter that addresses or leads to an understanding of the contemporary world outside the U.S.	syllabus
		2. The course must match at least one of the following descriptions: (check all which may apply):	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	a. In-depth area studies which are concerned with an examination of culture-specific elements of a region, country or culture group. The area or culture studied must be non-U.S. and the study must contribute to an understanding of the contemporary world.	syllabus
<input type="checkbox"/>	<input type="checkbox"/>	b. The course is a language course for a contemporary non-English language, and has a significant cultural component.	
<input type="checkbox"/>	<input type="checkbox"/>	c. The course is a comparative cultural study in which most, i.e., more than half, of the material is devoted to non-U.S. areas.	
<input type="checkbox"/>	<input type="checkbox"/>	d. The course is a study of the cultural significance of a non-U.S.-centered global issue. The course examines the role of its target issue within each culture and the interrelatedness of various global cultures on that issue. It looks at the cultural significance of its issue in various cultures outside the U.S., both examining the issue's place within each culture and the effects of that issue on world cultures."	

Course Prefix	Number	Title	Designation
STO	290	The Irish Storytelling Tradition	Global Awareness (G)

Explain in detail which student activities correspond to the **specific** designation criteria. Please use the following organizer to explain how the criteria are being met.

Criteria (from checklist)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
SAMPLE: 2d: study the cultural significance of a non-U.S. centered global issue	SAMPLE: The course examines the cultural significance of financial markets Japan, Korea, and the UK.	SAMPLE: Module 2 shows how Japanese literature has shaped how Japanese people understand world markets. Module 3 shows how Japanese popular culture has been changed by the world financial market system. Modules 4 & 5 do the same for Korea and modules 6 & 7 do the same for the UK.
Studies must be composed of subject matter that addresses or leads to an understanding of the contemporary world outside the U.S.	STO290, The Irish Storytelling Tradition, examines the integral role that storytelling and storytellers play in Irish culture. There is no aspect of Irish culture that is not connected to its mythic and story traditions. For example, the historic and modern political problems of the Republic of Ireland and Northern Ireland are often symbolized by the story of the Cattle Raid of Cooley, and its hero Cuchulainn. The spiritual roots of the country are deep in the mythic tradition, and overlaid by a rich tradition of saints stories such as those of Patrick and Brigid. Irish people have always been, and continue to be very connected to place, and every place has a story and the people know those stories. They may be stories of goddesses, or heroes, or fairy battles, and they are part of the living consciousness of Irish people. References to myths, legends, and fairy tales are everywhere in Irish media and culture. The text-book shows the integral place of traditional oral	Course Overview, Syllabus, page 1 Responses to Assigned Readings Syllabus page 2 See attached Table of Contents for the text which examines the role of the oral tradition on the literary tradition. See attached list of Assigned Readings. Students are assigned readings in the following categories: --Modern Irish Storytellers --Cultural and Social Context --Background on Myths, Legends, and Folktales --Four Iconic Myths --Impact on American Popular Culture Students build a 12 story repertoire, 4 of which they tell in class. See the Syllabus page 2.

	<p>storytelling in the literary tradition of Ireland.</p> <p>Students are immersed in the history and modern practice of traditional storytelling in Ireland. Students read extensively and they also learn and tell Irish stories.</p>	
<p>In-depth area studies which are concerned with an examination of culture-specific elements of a region, country or culture group. The area or culture studied must be non-U.S. and the study must contribute to an understanding of the contemporary world.</p>	<p>The course also helps students understand the seminal place that the Irish Storytelling Tradition has in the global study of storytelling traditions. The Irish Tradition is one of the best documented in the world, and as such has a very important place in world folklore scholarship.</p> <p>Students gain insight on the impact of the Irish Storytelling Tradition on American popular culture. While immersing themselves in the myths, legends, and stories, students are also learning about well-known aspects of American life that have their roots in Irish/Celtic story. Those include Halloween, St. Patrick's Day, and the pervasive concept of the fairy. In addition, students learn about the prevalence of Irish myth and stories in modern gaming.</p>	<p>Course Overview, Syllabus, page 1 Responses to Assigned Readings Syllabus page 2 See attached Table of Contents for the text which examines the role of the oral tradition on the literary tradition. See attached list of Assigned Readings. Students are assigned readings in the following categories: --Modern Irish Storytellers --Cultural and Social Context --Background on Myths, Legends, and Folktales --Four Iconic Myths --Impact on American Popular Culture</p>

The Irish Storytelling Tradition

Course: **STO290**

Lecture **3** Credit(s) **3** Period(s) **3** Load

Course Type: **Academic**

First Term: **2005 Fall**

Load Formula: **S**

Final Term: **Current**

Description: Introduction to the history and practice of storytelling in Ireland. Overview of Irish myths, legends, folktales, and humorous tales. Great story tellers and story collectors of the past and present. Researching, developing, and crafting Irish stories for telling

Requisites: Prerequisites: None

MCCCD Official Course Competencies

1. Explain the importance of storytelling in Irish culture throughout history and within a range of social contexts. (I)
2. Explain the role and function of the storyteller in Irish society of the past and present. (I)
3. Describe the effects of war, literacy, and the loss of Gaelic on Irish Storytelling. (II)
4. Describe the genres of Irish Stories. (III, IV, V, VI)
5. Describe the types of Irish folktales. (V)
6. Demonstrate an understanding of the role of folklorists and story collectors to Irish storytelling. (II)
7. Demonstrate an ability to find and develop Irish stories. (III, IV, V, VI)
8. Tell Irish stories. (III, IV, V, VI)
9. Demonstrate an understanding of the ethics and responsibilities associated with telling Irish stories in an American context. (VII)
10. Demonstrate a familiarity with the work of modern masters of Irish Storytelling. (VIII)

MCCCD Official Course Outline

- I. The History of Irish Storytelling and the Roles of the Bard and Seanachie
 - A. The Celtic Bardic System
 - B. The Loss of the Bardic Tradition
 - C. Storytelling in Medieval Ireland
 - D. Storytelling in the 19th and 20th Centuries
- II. Preserving the Irish story tradition
 - A. War, Literacy, and the Loss of Gaelic
 - B. Story Collectors of the 19th Century
 - C. Story Collectors of the 20th Century
 - D. The Irish Folklore Commission

- III. Telling stories from the Irish mythic tradition
 - A. The Mythological, Ulster, Fenian, and Kingly Cycles
 - B. Sources of Irish myth, major translators and compilers
 - C. Crafting an Irish myth to tell
 - IV. Telling Irish Legends
 - A. Saints, heroes, wise women, and healers
 - B. Sources of Irish legends, major translators and compilers
 - C. Crafting an Irish legend to tell
 - V. Telling Irish Folktales
 - A. The types of Irish folktales
 - B. Sources of Irish folktales, major translators and compilers
 - C. Crafting an Irish folktale to tell
 - VI. Telling Humorous Irish Stories
 - A. Irish jokes and anecdotes
 - B. Sources of Irish humorous stories
 - C. Crafting an Irish humorous story to tell
 - VII. The Ethics and Responsibilities of Telling Irish Stories
 - A. Basics of Gaelic pronunciation
 - B. Providing context for American audiences
 - C. Seeking variants of stories and/or permissions
 - VIII. Modern Masters of Irish Storytelling
 - A. Profiles of modern master storytellers
 - B. Familiarity with the work of modern masters
 - C. The future of Irish storytelling
-

Last MCCCC Governing Board Approval Date: **5/24/2005**

All information published is subject to change without notice. Every effort has been made to ensure the accuracy of information presented, but based on the dynamic nature of the curricular process, course and program information is subject to change in order to reflect the most current information available.



The Irish Storytelling Tradition

STO-290 – Study Abroad Ireland – Summer 2015

- Instructor:** Liz Warren
- Office Hours:** by appointment
- E-mail:** liz.warren@southmountaincc.edu
- Text:** *Folklore and Modern Irish Writing*, Anne Markey and Anne O'Connor, eds., Irish Academic Press, 2014.
- Recommended Texts:** *Folktales of Ireland* by Sean O' Sullivan
Irish Folktales by Henry Glassie
Meeting the Other Crowd by Eddie Lenihan

Welcome to The Irish Storytelling Tradition!

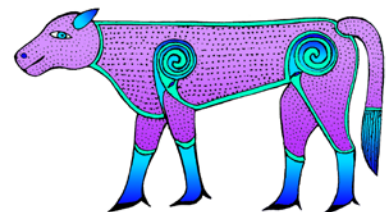
Course Overview:

- ❖ The history and modern practice of storytelling in Ireland
 - ❖ Irish myths, legends, folktales and humorous tales
- ❖ Great storytellers and story collectors of the past and present
 - ❖ Modern masters of Irish storytelling
- ❖ The impact of the Irish Oral Tradition on modern Irish culture
 - ❖ How to research, develop and craft Irish stories for telling

*“Three glories of speech: steadiness, wisdom, brevity.
Three hateful things in speech: stiffness, obscurity, a bad delivery.
Three things that constitute a poet: knowledge that illumines,
knowledge of incantations, improvisation.”*
From the Irish Triads

“Storytelling is a thorny business.”
Saint Patrick, upon encountering the complexity of Irish stories.

“Listening to these stories will gladden throngs and nobles for the rest of time.”
What St. Patrick's guardian angels told him about the stories of Finn McCool.



Course Requirements:

Please note: I do not accept late assignments.

Your assignments are due at the beginning of class in either hard copy or as an email to me.

If you email: Do not send them as attachments. Copy and paste them into the body of the message!!

Classroom Community: The Irish Storytelling Tradition is a participation class. Your engaged and responsive presence is needed to make the class a success! You will receive 10 participation points each day – 150 points total. If you are not present, or you are present but unable to participate, you will not receive the participation points for the day.

Provide Written Responses to Assigned Readings: For assigned readings please provide a one-page response that includes a brief summary, the most interesting or relevant points in your opinion, how the article advanced your understanding of Irish Storytelling, and your personal response to the reading. These assignments may be typed or handwritten. **A form is provided for your use** at the end of the syllabus, and I can email this one, too. (10 points per reading)

Build a Repertoire of Irish Stories:

You will collect a set of 12 Irish stories that you could potentially tell. This assignment is worth 120 points (10 points per story). Your collection should include **at least one** from each of the types below. I will provide you with three of the stories. Other than that, you can focus your collection however you like. **A form is provided** for your use at the end of the syllabus. These assignments are due on **June 9, 16, and 23** and may be typed or handwritten.

- Myths (Mythological, Ulster, Fenian, or Kings)
- Folktales
- Legends (fairies, saints, historical events or persons)
- Short humorous stories or poems

Tell Irish Stories: Each person will tell three stories in class. These assignments are worth 225 points total (75 points each). After each telling please provide a one page reflection on the experience. **This paper is due the day after you tell.** The paper (typed or handwritten) should include:

- The story and its source
- How you went about preparing the story to tell
- Why the story is important to you, or its impact on you
- How did you feel about the telling experience?
- What did you learn by telling the story? Anything you would do differently the next time you tell it?

Write a Final Paper summarizing what you have learned overall, due **Thursday, June 25, 2015**. We will do an exercise in class to help you prepare. This assignment is worth 100 points and must be typed.

Extra Credit: Your extra-credit reports are due by **Thursday, June 25, 2015**

1. **Tell Irish Stories outside of class – worth 50 points each up to 100 points.** If you do tell a story outside of class, provide me with a one-page description of where, what, and to whom you told and how it went. We may have opportunities to do some telling in the community.
2. **Attend Professional Storytelling Events (100 points):** Please write a 1-page response to the event including the information below.
 - **Title of event and the name(s) of storyteller(s)**
 - **Summary of stories told** (If possible, state the title of each story along with the summary.):
 - **Techniques used by storyteller in telling the story** (costumes, props, gestures, facial expression, movement, verbal cues, descriptive language, use of dialogue, characterization, timing, audience involvement, etc.)
 - **Response** (Did you enjoy the performance? What did you learn about Irish stories and storytelling in general by witnessing it?)

Irish Storytelling Tradition – Working Schedule – Summer 2015

Week One:

#1 Tuesday, June 2	<ul style="list-style-type: none"> • Welcome, Orientation, Introductions • Learn a Story Fast
#2 Wednesday, June 3	<ul style="list-style-type: none"> • Ireland – the mythic landscape, Pre-Celtic myth • <i>Folklore and Modern Irish Writing</i>: “Collectors and Collections”
#3 Thursday, June 4	<ul style="list-style-type: none"> • Finding your first story to tell • Preparation for Loughcrew
Friday, June 5	<ul style="list-style-type: none"> • Fieldtrip to Loughcrew

Week Two:

#4 Monday, June 8	<ul style="list-style-type: none"> • Myths: The Mythological Cycle, The Tuatha Dé Danann • <i>Folklore and Modern Irish Writing</i>: “Writing Folklore”
#5 Tuesday, June 9	<ul style="list-style-type: none"> • Myths: The Ulster Cycle • Four stories for your repertoire due today
#6 Wednesday, June 10	<ul style="list-style-type: none"> • Myths: The Fenian Cycle • We hear your first story today!
#7 Thursday, June 11	<ul style="list-style-type: none"> • Irish Storytellers Aideen McBride and Jack Sheehan • Myths: Kings
Thursday – Sunday, June 11 -14, 2015	<ul style="list-style-type: none"> • Fieldtrip to the west of Ireland

Week Three:

#8 Monday, June 15	<ul style="list-style-type: none"> • Irish Storyteller Liz Weir in class! • <i>Folklore and Modern Irish Writing</i>: “Literary Innovation and Cultural Adaptation”
#9 Tuesday, June 16	<ul style="list-style-type: none"> • Legends: Legends: Brigit, Patrick and Beyond • Four stories for your repertoire due today
#10 Wednesday, June 17	<ul style="list-style-type: none"> • Fairy Legends and Historical Legends • We hear your second story today!
#11 Thursday, June 18	<ul style="list-style-type: none"> • Folktales
Friday, June 19	<ul style="list-style-type: none"> • Fieldtrip to Clonmacnoise

Week Four:

#12 Monday, June 22	<ul style="list-style-type: none"> • Folktales • <i>Folklore and Modern Irish Writing</i>: “Continuity, Variation and Influence,” and “Afterword”
#13 Tuesday, June 23	<ul style="list-style-type: none"> • Four stories for your repertoire due today
#14 Wednesday, June 24	<ul style="list-style-type: none"> • Humorous Stories and Poems • Extra-credit reports due today • We hear your third story today!
#15 Thursday, June 25	<ul style="list-style-type: none"> • Final Paper due today • Final Wrap up and Evaluation
Friday, June 26	<ul style="list-style-type: none"> • Fieldtrip to Trim Castle

Story Repertoire Form

The Irish Storytelling Tradition – SAI 2015

Name: _____

- Name of the story:
- Indicate what genre the story is (myth, legend, folktale):
- Source:
- Locate the story. Does it come from a certain place, or tell about a particular place? Where was it collected?
- Who told this story and who collected it?
- Why did you choose it or why do you want to tell it?
- Brief Summary of the story

Reading Response Form

The Irish Storytelling Tradition – SAI 2015

Name: _____

For assigned readings please provide a one-page response that includes the following:

- Article or Chapter:
- A brief summary (5-7 sentences) of the article/chapter.

- The most interesting or relevant points in your opinion.

- How the article advanced your understanding of Irish Storytelling.

- Your personal response to the reading.

Assigned Readings for ST0290, The Irish Storytelling Tradition, with annotations to provide support for the “G” designation.

Modern Irish Storytellers:

Students in The Irish Storytelling Tradition become familiar with two living Irish storytellers in particular: Liz Weir and Eddie Lenihan. We focus on them for a range of reasons. They are two of the best known working storytellers in Ireland and both have major international reputations. Eddie Lenihan, who lives in the Republic of Ireland, has devoted his life to collecting and preserving fairy lore. Liz Weir, who lives in Northern Ireland, has devoted her life to storytelling as means to address social issues including peace and reconciliation, anti-bullying, children’s education and expression, and cultural preservation.

In addition, we study two storytellers from the recent past, both hugely influential in the 20th century. Peig Sayers was a genius Irish-language storyteller with an enormous repertoire, whose influence on modern Irish culture is almost inestimable. Éamon Kelly was an actor turned storyteller who embodied the nation’s idea of “storyteller” in the last half of the century. These are the articles that students read on modern storytellers and those of the recent past:

- Excerpts from “Here, There, and Everywhere: Tale-ing Liz Weir; Uses of Storytelling in Northern Ireland Today,” by Leanne Gaffney. SIT Graduate Institute/SIT Study Abroad (School for International Training), DigitalCollections@SIT, ISP Collection SIT Study Abroad, 4-1-2006. http://digitalcollections.sit.edu/cgi/viewcontent.cgi?article=1360&context=ispp_collection
 - Liz Weir is Ireland’s best known living storyteller. This chapter provides an excellent overview of what it means to be a storyteller in Ireland today, and the kinds of places throughout the community – from preschools to Alzheimer’s units, to jails – that a storyteller might find herself. Students do not read the whole chapter. I focus them on the sections that show the range of Liz’s work.
- “Listen Up! A Tale of the Teller” and “Paddy the Irishman” by Liz Weir, both in Storytelling Magazine.
 - These two articles by Liz Weir describe her work as a modern storyteller. “Paddy the Irishman” discusses the ethics of telling Irish stories, the uses of humor, and dangers of stereotyping.
- “Eddie Lenihan: A storyteller in Modern Ireland,” by Dori Panzer, Expedition: the Magazine of the Penn Museum, vol. 46, issue 1, 2004, <http://www.penn.museum/sites/expedition/eddie-lenihan-a-storyteller-in-modern-ireland/>
 - This is an excellent overview of the work of Eddie Lenihan as a modern storyteller, historian, and folklorist.

- “If You Believe in Fairies, Don't Bulldoze Their Lair” by James F. Clarity, *The New York Times*, June 16, 1999.
 - This is a fascinating article from the *New York Times* about Eddie Lenihan’s efforts to save a fairy tree that was in the line of a motorway, and about the persistence of belief by the Irish public in fairies.
- “Introduction” to *The Collected Stories of Éamon Kelly*, and “The Mermaid” both by Éamon Kelly.
 - Éamon Kelly was “the” storyteller of the last decades of the 20th century. An actor by training, he became the archetype of the Seanachie (traditional teller) in the minds of most Irish people. He was known for his traditional stories interwoven with modern experiences and remembrances of the recent past. Even today, some local storytellers will copy his iconic style of hat, vest, and glasses when telling.
- “Éamon Kelly: an Appreciation by Jack Lynch,” *The Storytellers of Ireland* website, http://www.storytellersofireland.org/index.php/main_menu/documents/eamon_kelly_an_appreciation_by_jack_lynch/96109
 - Dublin-based Jack Lynch is one of Ireland’s most popular storytellers. Like Éamon Kelly, he too is both an actor and a storyteller. Jack knew Éamon, and his affection and regard for him are very evident in this article. In addition, Jack highlights Éamon’s importance to the Irish Storytelling Tradition.
- “Peig”, by Robin Flower, *The Western Island or the Great Blasket*, Oxford University Press, 1946.
- “State of the Irish Language” on http://en.wikipedia.org/wiki/User_talk:Jtdirl/Archive_12#State_of_Irish_language, discusses the perception of many that Peig’s autobiography that many school children were forced to read in Irish had a negative impact on the survival of the language.
- The Ireland Journal Blog: I’ve kept a blog detailing my experiences in Ireland over the last several years. It several entries on modern Irish storytellers and storytelling events in Ireland. I direct students to those entries to learn more about the current state of storytelling in Ireland. (irelandjournal.typepad.com)

Cultural and Social Context:

These articles provide students with a broader perspective on Ireland, and also reinforce the foundational importance of storytelling and storytellers to Irish culture and history, and to the global study of folklore traditions.

- “Ireland” from *World Folklore and Folklife*, *The Greenwood Encyclopedia of World Folklore*.

- This excellent chapter provides a broad historical and cultural overview of Ireland. The storytelling tradition is described as being integral to understanding Ireland today.
- “The Road of Souls,” by P.J. Curtis, *Ireland of the Welcomes*, Vol. 53, #6, Nov/Dec 2004.
 - This beautiful article, a favorite of students, describes a child’s encounter with a storyteller who is a Traveler. Travelers are a traditionally itinerant ethnic group who are closely associated with story and other folk traditions. Pejoratively known as “tinkers” and “gypsies,” travelers are outside mainstream society and often discriminated against.
- “It was her field of Dreams” by Cormac MacConnell, *The Irish Examiner*, June 9, 2005.
 - This article highlights the importance of place to Irish consciousness and experience. I pair it with an excerpt from *Myths and Folklore of Ireland* by Jeremiah Curtin, writing in the 1890s: “A notable characteristic of Irish tales is the definiteness of names and places in a majority of them. In the Irish myths we are told who the characters are, what their condition of life is, and where they lived and acted; the heroes and their fields of action are brought before us with as much definiteness as if they were persons of today or yesterday. This is a characteristic much less frequently met with in middle and eastern Europe. . . But in the Irish tales he is always a person of known condition in a specified place.” (page 11)
- “Introduction,” *Meeting the Other Crowd* by Eddie Lenihan, Tarcher, 2004.
 - Eddie Lenihan is a modern storyteller and folklorist. He has devoted his life to collecting the living fairy lore from “the oldest of the old” people. Students are fascinated to learn that in Irish tradition fairies are not necessarily small and cute, but may be human sized and mean!
- “Word of Skill” by Mara Freeman, <http://www.chalicecentre.net/word-of-skill.html>
 - Mara Freeman is a storyteller and spiritual practitioner. This article talks about the Otherworld, and how storytellers then and now evoke it.
- “Celticity and storyteller identity: the use and misuse of ethnicity to develop a storyteller's sense of self,” Pat Ryan, *Folklore Volume 117, Issue 3*, 2006 <http://www.tandfonline.com/doi/abs/10.1080/00155870600928971?journalCode=rfol20#.VPTAIPnF-Qw>
 - This paper looks at the self-representation of contemporary or revival storytellers claiming “Celtic” identity for themselves as storytellers, largely based on imagined traits of generic “Celtic” storytellers and storytelling styles, and content, which are conveyed via commercial images, suppositions about the Romantic era, and other mediated, second-hand or even erroneous

sources. At the same time, such representations are compared with the self-representations of three traditional storytellers from Ireland and Scotland.

- “The Clod and the Continent: Irish Identity in the European Union, “ by Fintan O’Toole, a European Union Publication, <http://www.ictu.ie/download/pdf/essay1.pdf>
 - This essay is one of a series commissioned by the Irish Congress of Trade Unions that deals with the future of the European Union and Ireland’s relationship with it. It includes an interesting section on the famous storyteller Peig Sayers and other writers from the Blasket Islands.

Background on Myth, Legends, and Folktales:

The Irish Storytelling Tradition is one of the richest and best documented in the world. The articles in this section provide background on the cycles of myths and legends, on the importance of the land to the narrative traditions, and on the pioneering work in preserving folktales done over the last 150 years.

- “Introduction” from *Legendary Ireland: A Journey through Celtic Places and Myths* by Eithne Massey, O’Brien Press, 2009.
 - This chapter discusses the places of Irish mythology, as well as what can happen to sacred sites when modern people try to turn them into tourist spots.
- The Ireland Journal Blog: I’ve kept a blog detailing my experiences in Ireland over the last several years. I ask students to peruse it in general for insights about Ireland, but I assign them the four posts that deal with the ancient site of Loughcrew. Loughcrew is a Neolithic site associated with the goddess and the vernal equinox.
 - http://irelandjournal.typepad.com/lizs_ireland_journal/2007/06/st_patrick_and_.html
 - http://irelandjournal.typepad.com/lizs_ireland_journal/2008/06/there-really-ar.html
 - http://irelandjournal.typepad.com/lizs_ireland_journal/2009/06/the-goddess-of-rocky-places.html
 - http://irelandjournal.typepad.com/lizs_ireland_journal/2013/06/child-of-the-solstice.html
- “Introduction” from *The Legends and Lands of Ireland* by Richard Marsh, Sterling/Penn, 2006.
 - This chapter provides students with an overview of the Irish Mythological Cycles. These include the stories of two of the most iconic Irish characters, Finn McCool and Cuchulainn, both of whom have huge political and cultural significance in modern Ireland.

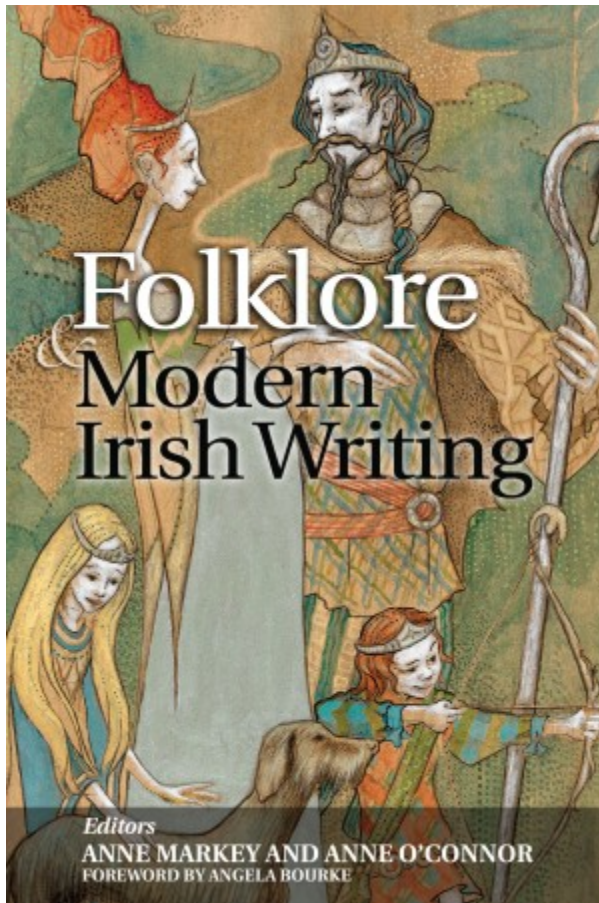
- “Foreword” and “Introduction” to *Folktales of Ireland*, by Sean O’Sullivan, University of Chicago Press, 1966.
 - This is one of the recommended texts, however I ask all students to read these two sections on Irish Folktales. O’Sullivan was the pre-eminent Irish folktale scholar of the last ½ of the 20th Century and his introduction provides deeply relevant history and background on how the folktales were collected and why they are important.

Four Iconic Irish Myths:

- “The Children of Lir” from *Over Nine Waves: A book of Irish Legends*, by Marie Heaney, Faber and Faber, 1995.
 - This myth is probably the single best known and possibly the most significant Irish story. Its influence is seen throughout modern Irish culture. Many see it as a metaphor for conquest – whether that conquest be by Christianity or the British.
- “The Weakness of the Ulstermen” from *Over Nine Waves: A book of Irish Legends*, by Marie Heaney, Faber and Faber, 1995.
 - This story gives the background on why the Ulstermen could not fight Maeve and her warriors in The Cattle Raid of Cooley. It is significant not only because of its importance to the mythic tradition, but also because its protagonists parallel those in the modern “Troubles.”
- “The Boyhood Deeds of Finn” from *Over Nine Waves: A book of Irish Legends*, by Marie Heaney, Faber and Faber, 1995.
 - This story is important because of the lasting influence of Finn McCool as a cultural icon of strength. He has been a part of living Irish culture for over 1,500 years.
- Excerpt from *Sweeney Astray* by Seamus Heaney, Farrar, Straus and Giroux, 1985.
 - Important myth from the Kings Cycle, translated by Seamus Heaney. The language is beautiful, and it provides an opportunity for talking about Heaney’s role in modern Irish literature and his connection to traditional storytelling.

Impact on American Popular Culture: Irish culture has had a huge impact on American popular culture. One of our major holidays, Halloween, has its roots in Celtic mythology and spirituality, and the idea of the banshee, the jack-o-lantern, and trick-or-treating all have Celtic roots. Students are always very interested to learn that the Irish understanding of fairies and leprechauns, and their practice of St. Patrick’s day, are quite different than the average American’s. Students, especially gamers, are often aware of the impact that Irish mythology has had on gaming and this increased their interest in the stories.

- “Halloween’s Celtic Roots: Exploring how the past and present mix in the night of costumes and jack o’ lanterns,” An interview with Jenny Butler, Archaeology Magazine, October 27, 2006.
- “American leprechauns versus Irish fairies – St. Patrick’s Day Death Match,” by Cahir O’Doherty, Irish Central.com, <http://www.irishcentral.com/culture/craic/American-leprechauns-versus-Irish-fairies---St-Patricks-Day-death-match.html#>
- “How America Invented St. Patrick’s Day,” by Mike Cronin, Time Magazine, March 15, 2015.
- “Mythology in Games: A Celtic Crash Course,” by Kim Berkley, Artistry in Games, March 17, 2014, <http://artistryingames.com/mythology-games-celtic-crash-course/>



**Folklore and Modern Irish Writing,
Anne Markey and Anne O'Connor,
eds., Irish Academic Press, 2014.**

Foreword by Angela Bourke

Exploring the fascination of Irish folklore and storytelling for collectors, scholars, writers and readers, *Folklore and Modern Irish Writing* offers a comprehensive overview of the complex relationship between oral traditions and literary practices in Ireland. The rich contributions by leading Irish literary academics develop existing studies and further our understanding of the nature and importance of Irish folklore, acknowledging the symbiotic relationship that exists between storytellers of oral narrative, on the one hand, and literary storytellers on the other.

Fresh perspectives are offered on the continuing evolution of folklore collection and scholarship in Ireland, while new contexts are provided for evaluating the diverse ways in which Irish writers have drawn on traditional narratives, beliefs and practices, exemplified by the blending of folklore and individual creativity. This collection is a timely treasury for those interested in Irish writing, identity, life and ideas.

Table of Contents

Foreword *Not the Same Old Story ~ Angela Bourke*

Collectors and collections

1. *From product to process: The emergence of the National Folklore Collection ~ Kelly Fitzgerald*
2. *Beyond full time collecting: The contribution of one part time collector to the National folklore collection ~ Ríonach uí Ógáin*
3. *'An almost untilled field: Pádraig Mac Gréine, Annie Power and Béaloideas ~ Paul Delaney*

Writing folklore

1. *Adding sparkle to the dry details: Folkloric themes, tales and tangents in the work of Anna Maria Fielding* ~ Marian Thérèse Keyes
2. *Mary Battle and W. B. Yeats – from folklore to Gesamtlebenswerk* ~ John Dillon
3. *Folk practice and belief in the short stories of Patrick Pearse* ~ Anne Markey

Literary innovation and cultural adaptation

1. *Folklore and writing for children in twentieth-century Ireland: Padraic Colum, Patricia Lynch and Eilís Dillon* ~ Eiléan Ní Chuilleanáin
2. *Spent in the telling: Peig Sayers and her life* ~ Irene Lucchitti
3. 'With a faery hand in hand': *W. B. Yeats, Marina Tsvetayeva, Nuala Ní Dhomhnaill and the Uses of Folklore* ~ Bríona Nic Dhiarmada
4. *Athbheatha na nAmhrán [The second life of song]: Traditional song in modern Gaeltacht prose writing* ~ Máirín Nic Eoin

Continuity, variation and influence

1. *The 'Anxiety of Influence'? 'Petticoat Loose' and questions of adaptation, attribution, contextualisation and interpretation* ~ Anne O'Connor
2. *The Caoineadh, psychoanalytic theory, and contemporary Irish writing: Anne Enright's The Gathering* ~ Margaret O'Neill
3. 'Some hardcore storytelling': *Uses of folklore by contemporary Irish writers*

~ Éilís Ní Dhuibhne

Afterword *A world of thirteen acres: Folklore as source and inspiration* ~ Vincent Woods

Anne Markey is an Adjunct Lecturer in the School of English Trinity College Dublin, and a Teaching Fellow in Irish Studies in an Foras Feasa, NUI Maynooth.

Anne O'Connor is a folklorist who is especially interested in Irish religious folklore and spirituality. In addition, Anne was a pioneer in focussing on representations of women in Irish folklore.