

Introduction to Folklore Studies (SCAND 230/CLIT 230), Summer Quarter 2020

Instructor: Guntis Šmidchens, guntiss@uw.edu; Office Hours: daily 9:10-10:10 am PST, and by appointment

- This is an **intensive** summer course. Material from a regular **ten-week** quarter will be covered in **4½ weeks**.
- Class meetings are scheduled online Monday thru Friday, 9:10-11:20 am
 - On the **first day** (July 23) and **last day** (August 21), class will meet live for **the whole two hours**. (All meetings will be recorded for review).
 - On all other days, the meeting time is split up. There will be two lectures per day, One **recorded** (asynchronous), and one **live** (synchronous):
 - You may watch the recorded lecture (usually 15-20 minutes long) any time, but preferably before that day's live meeting.
 - 10:10-11:20 is a **synchronous (live) lecture/seminar**. Attendance is strongly advised. The live meeting will be recorded and available for review. If you can not attend live meetings, please discuss with the instructor.
 - 9:10-10:10 is **optional "open office hours"**. You may, for example, use this hour to watch the recorded lecture and/or drop in for discussions about that lecture or other assignments.

Course Description

Folklore has existed since humans began talking many thousands of years ago... It is widespread, performed by millions of humans in all of the world's cultures. But it is usually overlooked, trivialized, or marginalized in "serious" study of literature and culture. This course will add an **alternate perspective**: Because folklore is **common, widespread, and long lived**, it is THE KEY to understanding who human beings are!

Folklore Studies combines the methods and ideas of **Anthropology** and **Literature Studies**. A folklorist is interested in describing and understanding **living people** and their **traditions**. Every item of folklore (a story, song, custom, or material culture) exists in variants: As it passes from person to person, from generation to generation, from place to place, folklore adapts to new contexts.

This class will focus on **traditional literature**:

- **Folktales** (sometimes called fairy tales) have existed for thousands of years. The Brothers Grimm started the academic study of tales in 1812. Since then, many of the world's leading thinkers have been attracted to tales. We will survey two hundred years of ideas about this, the oldest and most widespread form of literature in the world. We will encounter classic tales as retold from Greek Antiquity to current American films.
- **Legends** are also both old and new. Stories about **ghosts** and the **supernatural** world; rumors about **witches** and demons among us (Slender Man!!); urban legends about **alligators in city sewers**... Legends are tightly bound to human **beliefs** and **worldviews**.
- **Traditional poetry**. **Proverbs** are short traditional poems that encapsulate deep, powerful advice. Longer poems, **songs**, may be familiar as "Happy Birthday" or as foreign as the long mythological **epic** poem from Finland, Kalevala, which inspired Tolkien's "Lord of the Rings".

Course Objectives

- **Learn classic examples** of folklore: folktales such as "Cinderella" and "Dragonslayer" along with their variants; legends about witches, ghosts, and folk heroes; the Finnish epic "Kalevala" and Lithuanian "dainos" (songs), etc.
- **Learn classic interpretations and research methods** related to the above examples. How did Grimm, Aarne, Thompson, Dorson, Hurston, Dégh, Brunvand, Wiggins and others collect and analyze folklore?

- **DO folklore studies:** Document and annotate some traditional stories and an oral poem. Compare folklore variants. Transcribe oral texts, and add the contextual information that will make these texts come alive for future readers of your essays, a window (or portal) into the world of the people who created the texts.

Required Readings

- Film, **Into the Woods**. Directed by Rob Marshall. Disney Studios 2014. (2 hours) Rent online, \$2.99: [Disney](#), [Amazon](#), Netflix, etc.
- Lynne S. McNeill, **Folklore Rules: A Fun, Quick, and Useful Introduction to the Field of Academic Folklore Studies**. Utah State University Press, 2013 [[e-book in the UW Library](#)] (for access, first log in to Library website)
- Alan Dundes, *International Folkloristics* [[e-book at the UW Library](#)]
- Other readings will all be available online or uploaded to the class website

Grades

- 25% Five online multiple choice/short answer quizzes
- 10% Contributions to class discussions: two assigned online posts (one is also presented orally in class)
- 50% Five short weekly writing assignments
- 15% Four peer review/responses to classmates' written assignments

Five Quizzes (25%)

Remember examples (story endings, key characters, etc.); folklorists and their ideas; and definitions of basic concepts

Three contributions to Class Discussions (10%)

Summarize two lecture topics to stimulate online discussions. You will be assigned two lectures—one live (Zoom) and one recorded (Panopto). After watching the lectures, post a comment with a concise (100 word) summary of what was that lecture's "takeaway" – let's see how your post stimulates some online discussion! For the live lecture, you'll be asked to summarize reading assignments, helping prompt discussions.

Four Peer reviews (15%)

Read the weekly essay assigned to you by Canvas. In the comments section in the right margin, post a response to parts B and C as outlined below: In one sentence, summarize the folklore text they are analyzing (for example, "The essay analyzes a variant of "Cinderella", as told by John Doe"). Then respond to their observations related to part C. Do you agree? Do you see other interesting details in the text?

- If they missed something in the directions, please let them know (for example, in Assignment 1, maybe they forgot to say what is shared; in assignment 2, maybe they forgot to note the Type number, etc.). Your comments will help them improve the essay before they hand in the final portfolio.

Five Written Assignments (50%):

For each assignment, **Part A** is a summary (125 words) of that week's lecture takeaways; **Part B** presents a folklore text, and **Part C** analyzes that text. You may keep these parts separate, or melt them together into a single essay.

Assignment 1 (due Saturday, July 25): Comparative analysis of a classic folktale in a new film version:

- Summarize takeaways from this week's lectures (this week was only two days long- so summarize in only **50 words!**)
- Read the following four tales ([Cinderella](#), [Rapunzel](#), [Red Riding Hood](#), and [Jack & the Beanstalk](#)); **choose one** that you'll follow in the film. Then watch this weekend's film: **Into the Woods** (2 hours long), directed by Rob Marshall, Disney Studios 2014. Rent online, \$2.99, from [Disney](#), [Amazon](#), Netflix, or other provider.
- For the tales you chose in (B) summarize (125-250 words) how it is adapted in the film, *Into the Woods*: what do the two variants share, and how do they differ?

Assignment 2 (due August 1): Comparative analysis of a folktale.

- Summarize takeaways from this week's lectures (**125 words**)
- Create a **variant of a folktale** we encountered in class (stories from other sources should first be discussed with the instructor). You can record yourself or another person telling it, or you can write it, paint pictures, create a video,

sculpture, etc.). If written or visual, add it as an Appendix to your essay. If audio or video, attach it in Canvas as a “media comment” (extra credit if you transcribe the words and add them as an Appendix).

- C. **Annotate** this new variant (125 words): **Text**: How does it compare to the *Type*? Point out significant *motifs*. **Texture**: Note traditional patterns; comment on performance style (tales can be “performed” orally, visually, in writing, etc.). **Context**: connect the text to its tradition, its performer and audience. Add comparative notes and/or other **analysis** related to your summary of the week’s takeaways.

Assignment 3 (due August 8): Comparative analysis of a legend.

- A. Summarize takeaways from this week’s lectures (**125 words**)
- B. Create a **variant of a legend** we encountered in class (stories from other sources should first be discussed with the instructor). You can record yourself or another person telling it, or you can write it, paint pictures, create a video, sculpture, etc.). If written or visual, add it as an Appendix to your essay. If audio or video, attach it in Canvas as a “media comment” (extra credit if you transcribe the words and add them as an Appendix).
- C. **Annotate** this variant (125 words): **Text**: Point out significant *motifs*; note connections between the text and people, places, things in the performer’s context. **Texture**: Note traditional patterns; comment on performance style. **Context**: connect the text to its tradition, its performer and audience and their beliefs. Add comparative notes and/or other **analysis** related to your summary of the week’s takeaways.

Assignment 4 (due August 15): Comparative analysis of an oral poem/song.

- A. Summarize takeaways from this week’s lectures (**125 words**)
- B. Record (audio or video) a **variant of an oral poem** (song, rhyme, proverb, etc.). You can record yourself or another person speaking or singing; ideally they will also say something about the song. Transcribe the text, including spoken comments. Add the transcribed text as an Appendix to your essay, and attach the recording in Canvas as a “media comment”.
- C. **Annotate** this variant (125 words): **Texture**: Note traditional patterns; comment on performance style. **Text**: Explain meanings that the performer and/or audience connects to the words. **Context**: connect the text to its tradition(s), and to the performer and audience and their worldviews. Add comparative notes and/or other **analysis** related to your summary of the week’s takeaways.

Assignment 5 (due August 21): Summary and Portfolio

- A. Summarize takeaways from the course as a whole, and from Week 5 in particular;
- B. Introduce three folklore texts, connecting them to (A):
- Add final versions of Assignments 2-4, and attach audio & video as “Media Comments”

Lecture and meeting schedule

(Two lectures per day, one recorded on Panopto & the other live on Zoom). Read assignments listed under a lecture **before** watching the lecture. Changes are possible: Follow the “Modules” section in Canvas for updates.

Module 1 (July 23-24) What is folklore studies?

Thursday: Diving right into folklore studies

- 1-1 Recorded Panopto lecture (watch before or after class): How to do this class
- 1-2 Live Zoom Lecture (in-class discussion about future readings): What is folklore? What is folklore studies? What are folktales?
- Optional background reading:
- McNeill, Chapters 1 and 2 in *Folklore Rules* [[e-book in the UW Library](#)] (for access, first log in to Library website)
 - Chapters by Jacob Grimm and William Thoms in [International Folkloristics](#), pages 1-14; Issue 1 of *Journal of American Folklore* (1888). [[Link to e-journal](#)]

Friday: Case study, a folktale Type and its variants

- 1-3 (No recorded lecture today. Instead, watch [Soldier Jack](#) (39 min) and do the readings for Live Zoom Lecture 1-4, which starts at 10:10 am)
- 1-4 Live Zoom Lecture: Comparative study of folktales. Types and motifs.

- (read/watch **before** class):
- Film, [Soldier Jack](#) (39 minutes)
- Two folktales (Incredible Godfather, Princess & Three Brothers) told by Kristaps Kārklīš to Ludis Šmidchens in 1930.
- Folktale, Soldier Jack, told by Gaines Kilgore and recorded by Richard Chase in 1938.
 - Optional: Grimm 44 ([Godfather Death](#)), Grimm 82 ([Gambling Hansel](#)), Afanasyev ([The Soldier & Death](#))
- In-class exercise: Discuss similarities and differences between the stories and film.
- After class: Online quiz, max 30 min; multiple choice / short answer. Take it any time before midnight tonight.

Weekend 1 (July 24-26): Written Assignment #1

- Assignment #1 due July 25 at midnight: comparative analysis of a folktale adapted in film.
- Weekend film (included in Assignment 1): **Into the Woods**. Directed by Rob Marshall. Disney Studios 2014. (2 hours) Rent online, \$2.99, from [Disney](#), [Amazon](#), Netflix, or other provider.
- See also reading assignments due before Monday's lectures.

Module 2 (July 27-31) Fantasy Stories (Folktales): Texts, textures, contexts

Monday: Origin and Diffusion of Story Texts

2-1 Recorded Panopto Lecture: Tools for International Comparative Study of Folktales

- Read (before class) variants of [Tail fisher](#), and variants recorded by Richard Dorson, published 1956.
- Review weekend film, *Into the Forest*, and stories.
- Background (optional expansion): Chapters by Krohn and Sydow in [International Folkloristics](#), pages 37-46, 137-52.
 - Resources: examples of ATU Types (1,2,310,328, 330, 332, 333); Uther introduction to the Type Index; and [Motif-Index of Folk Literature](#) (UW login required)

2-2 Live Zoom Lecture: How to do comparative folklore research

- Read (before class): McNeill Chapter 2, "What do folklorists do" pages 20-36 in *Folklore Rules* [\[e-book in the UW Library\]](#)
 - Read (before class): variants of [Cinderella](#) (see in particular numbers 2, 3, 4, and 20),
 - and variants from China and Finland
 - Resource: Aarne Type 510
- In-class exercise: remembering tales. Try to remember/summarize the folktales we've read.

Tuesday: Storytellers in Context

2-3 Panopto: Discovery of storytellers, storytelling traditions and storytelling communities

- Boris & Yuri Sokolov, in [International Folkloristics](#), pages 73-82.
 - Optional background: Folktales told by Medvedev (recorded by Sokolovs) and Vinokurova (recorded by Azadovskii)
- Zora Neale Hurston, excerpts from *Mules and Men* (1935) 3-6 and 42-63; focus on the story by Julius French, p. 45-50.
 - Optional, fun to compare: Olav Austad, "The Fortune Teller," in [All the World's Reward](#), pages 91-96.
- Dorson, R. (1949). [Polish Tales from Joe Woods](#). *Western Folklore*, 8(1), 25-52. Focus on tales #1 and #4 (pages 28-33 and 39-47). Optional expansion: See also his 1956 notes on Black storytelling in America and storyteller J.D. Suggs.

2-4 Live Zoom Lecture: Storytelling Style. Who are the audiences?

- (before class): Read and/or listen:
 - Winther, Pancake House (1823).
 - Grimm, Hansel and Gretel (and Judie Eddington video retelling, 19 min)
 - Muncy, Merrywise rough transcript, published text and [audio recording](#), (5½ min)
 - Optional background, [Lecture by Carl Lindahl about Muncy, Merrywise, and the folklorist Leonard Roberts](#)
- In-class: telling tales to understand storytellers. Try to retell the folktales we've read

Wednesday: Storytelling Texture

2-5 Panopto: Style and Structure of oral narratives, and magic tales

- Background, Olrik and Propp in [International Folkloristics](#), pages 83-98; and 119-130. **Focus on Propp's 31 actions, pages 122-123.**
- (optional: Re-read folktales from earlier reading assignments, to see if or how they mesh with Olrik & Propp's ideas.)

2-6 Zoom: Case study of "Dragonslayer", and accordion technique

- [Grimm 2 brothers](#)
- Swedish 3 swords
 - Resources: Stith Thompson on Type 300; and ATU Type 300

→ In-class: Remembering tale structures: Can you retell compressed or expanded variants of the tales we've read?

Thursday: Folktale Meanings

2-7 Panopto: Interpreting Folktales

- Danish folktale [King Lindorm](#)
- Clarissa Pinkola Estes, "Bluebeard" (and audio recording)
 - Background: Bettelheim *Uses of Enchantment* (excerpts) and Holbek "Quest for Meaning" [[Link](#)]

2-8 Zoom: What do folktales mean (for their tellers)?

- Three variants of Snake Husband: [Enchanted Brahman's Son](#), Snake Prince, and (Film): Egle, Queen of Snakes (Lithuanian folktale) (7 min)

→ In-Class: Retelling folktales: Can you retell folktale episodes in the oral style?

Friday: Folktales and Myths, ancient and national

2-9 Panopto: Folktales and Myths, ancient and national

- Olav Eivindsson Austad, "Ashfart and the Troll" pages 81-83 in [All the World's Reward: Folktales told by Five Scandinavian Storytellers](#). Seattle: UW Press, 1999.
 - Reference: ATU 1052, ATU 1137
- Scandinavian legends about trolls, pages 301-313, in [Scandinavian Folk Belief and Legend](#)
- Norwegian Legends about King Olaf (59.1-59.5) pages 339-343 in [Scandinavian Folk Belief and Legend](#);
 - Background: Jacob Grimm, on relation between folktales, legends, and Viking mythology
- The [boy on the glass mountain](#), a national hero of Latvia, and videoclip from *Golden Horse*.
 - Background: Sigurd saga Pages 61-68 in Byock, Jesse L. [Saga of the Volsungs The Norse Epic of Sigurd the Dragon Slayer](#). Univ. of California Press, 2012.

2-10 Zoom: Folklore and fakelore in National Myths

- Paintings of Estonian national hero [Linda](#) (see also the [stones she carried](#) and the [fortress mountain she built](#))
 - Holger the Dane (number 57.1) pages 331-332, in [Scandinavian Folk Belief and Legend](#); see also the famous [Danish sculpture](#) by Hans Peder Pedersen-Dan.
 - Lee Smits columns in [Seattle Star page 1, Nov 17](#)-Nov 29, 1920;

Background: Dorson, "Lumberjacks" in *Bloodstoppers & Bearwalkers* 186-210; and Esther Shephard, *Paul Bunyan*.
- In-class: Add real-world details to convert a folktale into a myth!
- After class, any time from 11:30 to midnight: Quiz 2, folktales and comparative studies (timed, 1 hour multiple choice/short answer)

Weekend 2 (July 31 to August 2)

- Assignment #2 due August 1 at midnight: comparative analysis of a folktale
- Weekend films (discussed on Monday): [Tales of the supernatural](#) (26 min); [Jan Brunvand on Letterman 1987](#) (12 min) and excerpt from Candyman (8 min)
- See also Monday's reading assignments.

Module 3 (August 3-7) Reality Stories (Legends) and beliefs

Monday: Discovering international legends. Truth-seekers vs. Folklorists

3-1 Panopto: Discovering international legends. Truth-seekers vs. folklorists

- McNeil, "Things We Say," in *Folklore Rules* [[e-book in the UW Library](#)], pages ____
- Watch: [Tales of the supernatural](#) (26 min). Note how these storytelling traditions differ from folktales.
- Watch: Excerpt, Candyman (8 min)
- Watch: [Jan Brunvand on Letterman 1987](#) (12 min)
 - References: [Encyclopedia of Urban Legends](#); (skim this book! see also definitions of legend, pages 173-177); and [Motif-Index of Folk Literature](#)
 - Background: Contemporary legends collection project in Latvia, 1992.

3-2 Zoom: Functions of Legends

- Justin Oswald, “Camel Spider Stories,” pages 38-57 in [Warrior Ways](#) (2012)
 - Plague legends, Chapter 60 (pages 344-351) in [Scandinavian Folk Belief and Legend](#)
- In-class: Legends you have heard...

Tuesday: How believable are legends? Memorates, ostensive legends, and belief

3-3 Panopto: Memorate vs fabulate in legend texts

- Scandinavian ghost legends, chapters 17-20 (pages 93-109), in [Scandinavian Folk Belief and Legend](#)
- Linda Dégh, Legend and Belief, excerpts, pages 150-153 and 276-290.

3-4 Zoom: Doing legends (ostensive tradition) – where’s the text?

- E. Bird, Playing with Fear: Interpreting the Adolescent Legend Trip [[Link](#)]

→ In-class: Share legends you’ve heard or done; transform class reading assignment legends into memorates...

Wednesday: Legends – Believable ... in a liminal landscape?

3-5 Panopto: Who are the legend tellers, where & how?

- Two Irish fairy legends collected by Henry Glassie [texts and recordings on class website]
- Scandinavian fairy legends, Chapters 47 and 53 (pages 222-237, 272-274) in [Scandinavian Folk Belief and Legend](#)
- Linda Dégh, [UFOs and what folklorists should think about them](#). *Fabula* 18,1 (1977), pages 242-248.
- Background: Thomas Bullard, [UFO Abduction Reports](#). *Journal of American Folklore* (1989)

3-6 Live: Creating believable stories

- Watch: Lynn McNeill, “[Folklore doesn’t meme what you think it memes](#)” (18 Dec 2015) (11 min)
 - Read “online groups” in *Folklore Rules* [[e-book in the UW Library](#)], pages 80-86.
- Read: Andrew Peck, “[Tall, Dark and Loathsome](#)” (2015)

→ In-class: What texts, textures and contexts add believability to a legend?

Thursday: The Legend Debate

3-7 Panopto: Fear of trolls and werewolves, real or not?

- John Lindow (2014). “Epilogue,” pages 138-143 in *Trolls: An unnatural history*. London: Reaktion Books.
- Scandinavian werewolf legends in [Scandinavian Folk Belief and Legend](#), p. 74-80
- Excerpt from Harry Potter, *The Prisoner of Azkaban*; and videoclip from the movie.
- Excerpt from Meyer, *New Moon* (chapter 12).
 - Background: Brent Stypczynski. (2010). [Wolf in professor's clothing: J. K. Rowling's werewolf as educator.\(Critical essay\)](#). *Journal of the Fantastic in the Arts*, 21(1), 57.

3-8 Live: The Legend Debate. Who are legend tellers? How do they believe these stories?

- Linda Dégh, Legend and Belief (excerpt from Legend & Belief, pages 108-115)
- Linda Dégh (1976). “Legend and Belief” pages 93-123 in [Folklore Genres](#). (focus on transcribed conversation, pages 104-107; and “multiconduit” diagram, page 118)
- Scandinavian witch legends (numbers 34.3, 36.1, 38.1, 38.6, 39.3, 43.1) in [Scandinavian Folk Belief and Legend](#), 157-200

→ In-class: Who are the people who tell legends? Who are the people in legends?

Friday: Hunting for worldviews

3-9 Panopto: Hunting for folklore, stumbling into ostensive legends

- Video: Alan Lomax Goes North (24 min)
 - Background: James Leary, “Alan Lomax Goes North”, pages 185-210 in *Folksongs of Another America* (**focus on the Finnish incantations**, pages 206-210).
- Lea Virtanen, “Incantations,” in *Finnish Folklore*, pages ____

3-10 Zoom: Traditional worldview made explicit – Proverbs and their performers

- Šmidchens, Five Proverbs of a Latvian Immigrant, Lituanus, pages ____
 - Reference Tool, [Matti Kuusi Index of Types of International Proverbs](#), and 3-page summary of this resource.
 - Background: Roger Abrahams, “Proverbs” in *Folklore and Folklife* (1972), pages 117-127.

→ In-class exercise: Discuss proverbs you have heard in the “natural context”

- After class, any time from 11:30 to midnight: Quiz 3, legends and worldviews (timed, 1 hour multiple choice/short answer)

Weekend 3 (August 7-9)

- Assignment #3 due August 8 at midnight: Comparative Analysis of a legend.
- Weekend film (discussed Monday): Land of Songs.
- See also Monday's reading assignments.

Module 4 (August 10-14) The Art of Folk Poetry, texts performed

Monday: Voice of humankind in songs

4-1 Panopto: Discovery of folksongs

- Watch: Land of Songs (60 min) – weekend film.
 - Background: Conversation with Aldona Watts
- Šmidchens, Notes on Folk Song Fieldwork in the Baltic
 - Background: Šmidchens, "Herder's Discovery of Baltic folksongs", pages 24-49 in [The Power of Song](#) (2014); and "[Herder and Lithuanian Folksongs](#)," in Lituanus (2010) (in both of these, **focus on quoted song texts**)
- UNESCO: [What is Intangible Cultural Heritage?](#) and [Dive in!](#)
 - Resource: [Global Jukebox](#) (Alan Lomax Archive) (see also [Demonstration Video](#))

4-2 Zoom: How to read an oral poem

- John Miles Foley, "Four Scenarios" in *How to Read an Oral Poem* (2002)
 - Background: "Ten *Proverbs";
 - Listen and read Foley's transcript, [Lynn Procope, "Elemental Woman"](#)
- Adam Bradley, "Rap Poetry 101" in [Book of Rhymes: The Poetics of Hip Hop](#) (2009).
 - Listen: Marc Bamuthi Joseph, "[You have the rite](#)" [TED 2019]; click on "transcript".. where's the poetry?
 - Listen: Kokayi Issa, "[Living while black](#)" [Posted April 4, 2020]

→ In-class: Reading poetry, giving voice to texts.

Tuesday: Ballads & epics, history and national identity

4-3 Panopto: Finding history in folksongs: National Revivals

- Selected Danish ballads.
- "Kantele" (Finnish folksong) sung by Anni Kiriloff in 1922 [text and audio recording]
- "Steady old Vainamoinen", Finnish song #15 in [California Gold online archive](#) [text on class website]
- Elias Lönnrot, [Kalevala](#) (Rune XL, lines 221-264 in Epub, scroll to 81%);
- "Steady old Vainamoinen", Finnish song #15 in [California Gold online archive](#) [text on class website]
 - Background: Lauri Honko, "The Kalevala Process"

4-4 Zoom: Deciphering old folksong texts: What does a ballad mean?

- Edward (variant), sung by May Kennedy McCord (1958), in [The Online Max Hunter Collection](#)
- Danish Ballad, "Svend in the Rose Garden" [text on class website] and [2010 recording by GNY on YouTube](#).
- Bishop Thomas Percy, Reliques of Ancient English Poetry (1775) [[e-book at UW Libraries](#)]; read the "Dedication (v-x), Preface (xi-xiii) and "Edward" (59-61);
 - Background: A. Taylor, "Edward & Svend i Rosengård"; and D. Atkinson, "Edward, Incest & Intertextuality"

→ In-class: Giving voice to old texts

Wednesday: What does singing do? (functions of folksongs)

4-5 Panopto: An origin of songs (work songs), and changing contexts

- Lithuanian Hay-Cutting Song [text and audio on class website]
 - [Photo of hay-cutters in Lithuania in the 1920s](#)
 - [More photos of Lithuanian hay-cutters](#)
- Listen to Alan Lomax field recording, and read Claire Anderson's lesson plan, "[All in a Day's Work: Rhythm and Work](#)" published by The Association for Cultural Equity.
- Library of Congress, [Traditional Work Songs](#).

- Review Zora Neal Hurston's notes on "John Henry", under Lecture 2-3
- Background, Pascal Michon, "[Rhythm as Form of Working Process](#)", Rhuthmos, 11 March 2019

4-6 Zoom: Functions and meanings of songs

- Burns, "Where is Jody Now," pages 79-98 in [Warrior Ways](#) (2012)
 - [videoclip from Battleground](#), mentioned on pages 91-92
 - Soldier songs in the Baltic
- In-class: Voicing songs and worldviews

Thursday: Oral poetry, old and new

4-7 Panopto: American songs

- John and Alan Lomax, et al. (1947). *Folk song: U.S.A. : The 111 best American ballads*. New York: Duell, Sloan and Pearce. (excerpts from Introduction and concluding song number 111, "Keep your hand on that plow")
- Selected Scandinavian Immigrant songs.
- Amy Whorf McGuighan, "Take me out to the ballgame"
 - <https://youtu.be/HnHV5FaqvEs>; and <https://youtu.be/8m0KIBG-zIE>

4-8 Live: Children's rhymes, old and new interpretations

- H. Carrington Bolton. [The Counting-out Rhymes of Children. A Study in Folk-Lore](#). The Journal of American Folklore, 1,1 (1888), 31-37.
 - Kenneth Goldstein, "Strategy un Counting Out", in [International Folkloristics](#), pages 231-244.
- In-class: Remembering counting out rhymes; what are "American" folksongs?

Friday: Songs and Politics

4-9 Panopto: Baltic nonviolent singing revolution

- Šmidchens, "Songs Meet Violence" (297-306) and "What does singing do?" (321-326) in [Power of Song](#).
- Background: "Balts Speak to America" (7-23) in [Power of Song](#).

4-10 American folksong revival and Civil Rights

- [Tracing the Journey of We Shall Overcome](#) (watch interviews with Pete Seger and Jamila Jones)
- [Wiggins](#) interviews, Volume 2: pages / songs, esp. Lift Every Voice. Note also other verbal, material, customary, and belief traditions.
 - Background: Listen to Lift Every Voice (find variants on YouTube!)

→ In-class: What does singing do?

→ After class, any time before midnight: Quiz 4, folk poetry (timed, 1 hour multiple choice/short answer)

Weekend 4 (August 14-16)

- Assignment #4 due August 15 at midnight: transcription and analysis of a folk poem
- Weekend film by William Wiggins: [Rapture](#) (video, 60 min)
 - Resource: [William Wiggins interpretive notes to the performance](#).
- See also Monday's reading assignments

Module 5 (August 17-21) Folklore in a Complex World

Monday: Back to the Field

5-1 Panopto: Studying North European midsummer traditions

- Background: Latvian midsummer songs

5-2 Zoom: In search of Black folklore

- [McNeill](#) Chapter 1, "What is Folklore" in Folklore Rules [[e-book at UW Library](#)], 1-19. Review also Chapter 2, which we read in Week 2.
- W. Wiggins interviews ([pages to be listed here](#)), in Volume 2, *Free at Last*, PhD dissertation, Indiana University. 1976.
 - Background: "Lift Every Voice": a Study of Afro-American Emancipation Celebrations." *Journal of Asian and African Studies*, July 1974, Vol.9(3-4), pp.180-191. [[Link to UW Libraries - remember to log in](#) for access]
- Wiggins "[Juneteenth: A Red Spot Day on the Texas Calendar](#)." Pages 236-252 in Abernethy, F. (1996). *Juneteenth Texas: Essays in African-American folklore*. Denton, Tex.: University of North Texas Press.

→ In-class: Where's the folklore? How do we find it and study it? Why?

Tuesday: Collecting stories, writing a folk history

5-3 Panopto: Is there a folk in the city?

- McNeill, Chapter 3, "Types of Folklore," pages 37-64 in *Folklore Rules* [[e-book at UW Library](#)]
- Richard Dorson, excerpts from *Land of the Millrats* (1981): Introduction, pages 1-4, "Juan Gomes, Mexican Urban Man" 147-158; "Black Outlooks" 165-174.

5-4 Zoom: Collecting Black folklore in context

- [Billie McCrea memories of Emancipation](#), recorded in 1940 by John Lomax (audio 8 min & transcript in pdf)
- Kathrine Morgan, "[Caddy Buffers](#)"
- William Wiggins, "Joe Louis, American Folk Hero." Pages 148-171, in [Sport and the Color Line: Black Athletes and Race Relations in Twentieth Century America](#). Edited by Patrick B. Miller and David K. Wiggins. Taylor & Francis Group, 2003.

→ In-class: The power (and importance of stories).

Wednesday: Celebrating songs and worldview

5-5 Panopto: Folklorists as culture brokers

- Watch "Smithsonian Festival Introduction" (12 min) video on [this information page](#);
- Kurin, "[Why we do the festival](#)" (1989)
 - Background: [Baltic folklore at the Smithsonian festival 1998](#) (see 60 min video on this page)

5-6 Zoom: Putting Black Songs on Display

- Read: Wiggins, "[Rapture](#)" at the 1976 Smithsonian Folklife Festival
- Watch Film by William Wiggins, [Rapture](#) (1 hour)
 - Background: Wiggins [interview transcripts](#)
- Aretha Franklin, "[Respect](#)"
 - Background: Joe Street, "Introduction," [The Culture War in the Civil Rights Movement](#). U Press of Florida, 2017. (p 11).
- Stephanie Shonekan, "Black Mizzou: Music & stories one year later, pages 14-33, in Portia K. Maultsby, ed., [Black Lives Matter and Music](#). Indiana University Press, 2018. Listen to songs mentioned, for example, [Kendrick Lamar's "Alright"](#). and the [Mizzou Legion of Black Collegians video](#)
 - Optional expansion: read Maultsby's "Foreword" and Orejuela's "Introduction" to this book; Current events in Washington DC is offered by Alison Martin, "Black Music Matters," pages 70-85. See Marisa Lang, "[Go-go is signed into law as the official music of D.C.](#)" *Washington Post*, 19 February 2020.

→ In-class: Were songs necessary in the American Civil Rights Movement? Which ones?

Thursday: Back to the roots. Folk groups.

5-7 Panopto: Who are the folk?

- Background: Smidchens, "Immigrant & Ethnic folklore"
- Smidchens, "[Latvian folk history and Family Stories in America](#)" (1987)

5-8 Zoom: What folk(s) are you?

- McNeill, Chapter 4, "Types of Folk Groups" in *Folklore Rules* [[e-book at UW Library](#)], 65-88.
- Stephen Zeitlin, Sandra Gross, Holly Cutting-Baker, and Amy Kotkin, [Family folklore, Smithsonian Folklife Festival 1976](#)
- Stephen Zeitlin, "Intimacy of Language: Poetry in Family Expressions" pages 35-44 in [The Poetry of Everyday Life](#) (2016)

→ In-class: How many folks are you, and the people you study?

Friday: Why study folklore? How?

5-9 Zoom: Complex traditions of Juneteenth 2020. Why study folklore?

- (read/watch before class):
- McNeill, "Conclusion," in *Folklore Rules*, [[e-book at UW Library](#)], 89-90
- "Juneteenth," continued: [Stephanie Hall update, June 17, 2016](#)
- Smithsonian Story Circle Juneteenth, 2020 <https://festival.si.edu/event/story-circle-the-poetry-of-rage-and-possibility> (64 min)
- Search the web for Juneteenth traditions in 2020.

→ After class, any time before midnight: Final exam (10:20-11:20, 1 hour only multiple choice/short answer)

Assignment 5 (due at midnight, August 22): Summary and Portfolio

- A. Summarize takeaways from the course as a whole, and from Week 5 in particular;
- B. Introduce three folklore texts, connecting them to (A):
 - Add final versions of Assignments 2-4, and attach audio & video as “Media Comments”

Summary of meetings & folklore examples:

	Monday	Tuesday	Wednesday	Thursday	Friday	Weekend
Week 1 (July 23-24) What is folklore studies				Diving Right in (McNeill, Chapter 1)	Case Study: Folktale Variants McNeill Chapter 2 “Incredible Godfather”	Analyze one story (Cinderella, Rapunzel, Red Riding Hood; Jack & Beanstalk), as it is retold in the Weekend film: Into the Woods.
Week 2 (July 27-31) Fantasy Stories (Folktales): Texts, Textures, Contexts				Folktale meanings Monster husbands! Holbek’s structure and meanings	Folktales & Myths, Ancient & National Grimm devolution: Myth-Legend-Tale National Myths; Paul Bunyan & Fakelore	Assignment: Create (=compose or collect) and analyze a folktale! Weekend film: “Tales of the supernatural” (and two more short clips)
Week 3 (Aug 3-7) Reality stories (Legends) and beliefs	Discovering Legends Vanishing Hitchhiker Camel Spiders Functions of legends	How believable? Ghost legends Memorates; Ostensive legends	Legends – believable? Nature spirits and killers (Slenderman) Linda Dégh & UFOs	The Legend debate witches & werewolves in Scandinavian folk tradition & American popular culture	Hunting for worldviews Incantations and Proverbs	Assignment: Create and analyze a Legend! Weekend film: Land of Songs
Week 4 (Aug 10-14) The art of folk poetry, texts performed	Discovering a voice of humankind. Herder, song, heritage Foley: How to read an oral poem	Storysing, history & identity Ballads and oral epic poetry	What does singing do? Work songs and Soldier cadences	Oral poetry, old and new American songs and children’s rhymes	Songs and Politics Baltic Singing Revolution; Civil Rights songs	Assignment: Perform an oral poem and analyze it; Weekend film: Rapture, by William Wiggins
Week 5 (Aug 17-21) Studying complex traditions	Back to the field! McNeill Chapter 1&2 North European Midsummer; William Wiggins and American Juneteenth	Writing folk history Urban stories, family stories, hero stories Dorson, Morgan, Wiggins... pioneering folklorists	Celebrating songs Smithsonian Folklife Festival Brokering Cultures then (Kurin) and today (Shonekan)	Folk Groups McNeill, Chapter 4 Family as a folk group	Why study folklore? How? Juneteenth 2020	Final Portfolio: Write an Introduction to Folklore Studies, using your three assignments as examples!