# Introduction to Folklore Studies (SCAND 230/CLIT 230), Summer Quarter 2021

B-Term (July 22 to August 20)

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* 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 (Zoom links are in your Canvas website)

## Access and Accommodations:

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# **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, a song, a 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**.
* **Oral** **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 “Fox and Bear,” “Dragonslayer,” “Beauty and the Beast” and their variants; legends about witches, ghosts, and folk heroes; the Finnish epic “*Kalevala*”, Danish ballads and Lithuanian “*dainos*” (songs), etc.
* **Learn classic interpretations and research methods** related to the above examples. How did Aarne, Brunvand, Dégh, Dorson, Grimm, Hurston, Lomax, Thompson, 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**

* Henry Glassie, **All Silver and No Brass**. Various editions available at UW Bookstore and online sellers. Not available as e-book.
* 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 at UW Library](https://alliance-primo.hosted.exlibrisgroup.com/permalink/f/stga97/CP71193671510001451)] (for access, first log in to Library website)
* Henning Sehmsdorf & Reimund Kvideland, ed. and transl., **Scandinavian Folk Belief and Legend** [[e-book at UW Library](https://alliance-primo.hosted.exlibrisgroup.com/permalink/f/kjtuig/CP71252169920001451)]
* Alan Dundes, International Folkloristics [[e-book at UW Library](https://alliance-primo.hosted.exlibrisgroup.com/permalink/f/kjtuig/CP71253118110001451)]
* Other readings and films will all be available online or uploaded to the class website

## **Grades**

* 20% Five online multiple choice/short answer quizzes
* 10% (assigned) Contribute to at least two in-class discussions, plus short summary posts after class
* 10% (assigned) Contribute to at least one online discussion about folklore films (plus followup later in the week)
* 50% Five short weekly writing assignments
* 10% Four peer review/responses to classmates’ written assignments

### Five quizzes (20%)

Remember (1) examples (story plots, key characters, etc.); (2) folklorists & ideas; and (3) definitions of basic concepts.

### Two contributions to class discussions (10%)

You will be assigned two lectures. In the live meeting, you’ll be asked to summarize and respond to assigned readings, helping prompt discussions. After the meeting, post a short (50-100 word) summary of a topic discussed that day.

### One contribution to online discussion about folklore films (10%)

You will be assigned one of the five film discussions. Respond to the prompts, and to ideas posted by other students. The films will be discussed later that week; revisit your post after we discuss a film in class, adding ideas to what you and others wrote earlier. (You are welcome, but not required to also post in other discussions)

### Four peer reviews (10%)

After you post your weekly essay (see below), read a classmate’s 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 “Dragonslayer”, 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?

* Do this as soon as possible, while the assignment is fresh on your and your classmate’s mind. If they missed critical directions, please let them know (for example, in Assignment 1, maybe they forgot to compare individual and group tradition; in assignment 2, maybe they forgot to discuss the Type number, etc.). Your classmate may fix mistakes in the essay before I read it; and 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 into a single essay.

### Assignment 1 (due Saturday, July 24): Comparative analysis of a traditional meal:

1. Summarize takeaways from this week’s lectures (this week was only two days long- so summarize in only **50 words**!)
2. Document a traditional meal by a person you know, including information about a *specific context* where the food was made and eaten.
3. Compare to the food traditions of (that person’s) ethnic group in the USA, as described in Lucy Long’s *Ethnic American food today : A cultural encyclopedia*. Lanham, Maryland: Rowman & Littlefield, 2015. [[Link to e-book at UW Library](https://alliance-primo.hosted.exlibrisgroup.com/permalink/f/kjtuig/CP71229694870001451)]

### Assignment 2 (due July 31): Transcription and annotation of an oral poem/song.

1. Summarize takeaways from this week’s lectures (**125 words**)
2. 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”.
3. **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 3 (due August 7): Comparative analysis of a folktale.

1. Summarize takeaways from this week’s lectures (**125 words**)
2. Record/Create a **variant of one Tale Type** we encountered in class (Types not encountered in class 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.). *Written: Appendix at the end of your essay; Visual: copy photo in your essay. Audio/video:* ***either*** *upload to a shared drive & put a link in your essay,* ***or*** *upload in Canvas as a “media comment” (extra credit if you transcribe the text in an Appendix).*
3. **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 4 (due August 14): Comparative analysis of a legend.

1. Summarize takeaways from this week’s lectures (**125 words**)
2. Document/Create a **variant of a legend** we encountered in class (other legends 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.). *Written: Appendix at the end of your essay; Visual: copy photo in your essay. Audio/video:* ***either*** *upload to a shared drive & type a link in your essay,* ***or*** *in Canvas as a “media comment” (extra credit if you transcribe- add Appendix).*
3. **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 5 (due August 20): Summary and Portfolio

1. Summarize takeaways from the course as a whole, and from Week 5 in particular;
2. Introduce three folklore texts, connecting them to (A):
   * Add final versions of Assignments 1-4. (resubmit the /video files or links that you submitted with the first draft)

# Lecture and meeting schedule

Read assignments, watch video or listen to audio posted under a lecture before the class meeting on that day. Changes to this syllabus are possible: Follow the “Modules” section in Canvas for updates.

# Module 1 (July 22-23) What is folklore studies?

## Thursday: Diving right into folklore studies

What is folklore? What is folklore studies?

* Optional background reading:
* McNeill, Chapter 1 in ***Folklore Rules*** [[e-book in the UW Library](https://alliance-primo.hosted.exlibrisgroup.com/permalink/f/stga97/CP71193671510001451)] (for access, first log in to Library website)
  + Reference: Long, L. (2015). Ethnic American food today : A cultural encyclopedia. Lanham, Maryland: Rowman & Littlefield. [[Link to e-book in UW Libraries](https://alliance-primo.hosted.exlibrisgroup.com/permalink/f/kjtuig/CP71229694870001451)] (for access, first log in to Library website)
* Chapters by Jacob Grimm and William Thoms in [International Folkloristics](https://alliance-primo.hosted.exlibrisgroup.com/permalink/f/kjtuig/CP71253118110001451), pages 1-14; Issue 1 of *Journal of American Folklore* (1888). [[Link to e-journal]](https://alliance-primo.hosted.exlibrisgroup.com/permalink/f/kjtuig/CP71185532160001451)

## Friday: Collecting folklore (fieldwork)

Where’s the folklore? How do I identify it and document it?

* (read **before** class):
* McNeill, Chapter 2, “What do folklorists do,” pages 20-36 in ***Folklore Rules*** [[e-book in the UW Library](https://alliance-primo.hosted.exlibrisgroup.com/permalink/f/stga97/CP71193671510001451)] (for access, first log in to Library website)
* Henry Glassie, *All Silver and No Brass* (Ellen Cutler interviews), pages 3-10
* Stephen Zeitlin, “Intimacy of Language: Poetry in Family Expressions” pages 35-44 in [The Poetry of Everyday Life](https://alliance-primo.hosted.exlibrisgroup.com/permalink/f/kjtuig/CP71250949120001451) (2016)
* How do Glassie and Zeitlin describe people and their “informal traditional communication”? Can you do this, too?

# Weekend 1 (July 23-25): Written Assignment #1

* Friday after class: Online quiz, max 30 min; multiple choice / short answer. Take it any time before midnight.
* Saturday evening (midnight), Assignment #1 due: Document one person’s traditional meal.
  + Canvas will assign you a peer review. See above, follow directions for the peer review as soon as possible!
* Watch the “weekend movies”: ethnographic accounts of North European mummers, and singers in Michigan’s Upper Peninsula, USA.
* See also reading assignments due before Monday’s lectures.

# Module 2 (July 26-30) The Art of Folk Poetry, texts performed

## Monday: Voice of humankind in songs

Mapping oral poetry, from Herder to Lomax and beyond. **Reading due before the class meeting:**

* Glassie, All Silver & No Brass (Nolan interviews & analysis), pages 11-19 and 68-75.
* Šmidchens, Five Latvian Proverbs, Global and Personal (2019)
  + Reference Tool, [Matti Kuusi Index of Types of International Proverbs](https://www.mattikuusiproverbtypology.fi/) (click on “Proverb Types” to search for a specific proverb, or “Typology” to see a summary outline).
* Discovery and comparative analysis of oral folksongs, resources
  + Šmidchens, “Herder’s Discovery of Baltic folksongs”, pages 24-49 in [The Power of Song](https://alliance-primo.hosted.exlibrisgroup.com/permalink/f/kjtuig/CP71215701180001451) (2014)
  + Resource: [Global Jukebox](http://www.culturalequity.org/resources/gjb) (Alan Lomax Archive) (see also [Demonstration Video](https://youtu.be/Bx_hUrevOdw))
  + Resource: UNESCO, [What is Intangible Cultural Heritage?](https://ich.unesco.org/en/what-is-intangible-heritage-00003) and [Dive in](https://ich.unesco.org/en/dive)!
* In-class: Discuss oral poetry you have encountered in the Global Jukebox and in the field.   
  How do we describe the texts we hear?

## Tuesday: Ballads & epics, history and national identity

Methods of transcribing oral poetry, and making it come alive. Reading = LOTS of songs:

* Listen & read Foley’s transcript, [Lynn Procope, “Elemental Woman”](http://indiefeedpp.libsyn.com/lynne-procope-elemental-woman)
  + Background: “Four Scenarios” in *How to Read an Oral Poem* (2002)
* (continued…)
* (…Module 2, Tuesday, continued):
* Listen & read “transcript”: Marc Bamuthi Joseph, “[You have the rite” [TED 2019](https://www.ted.com/talks/marc_bamuthi_joseph_you_have_the_rite#t-413247)]; where’s the poetry?
  + Background: Adam Bradley, “Rap Poetry 101” in [*Book of Rhymes: The Poetics of Hip Hop*](https://alliance-primo.hosted.exlibrisgroup.com/permalink/f/kjtuig/CP71189464400001451) (2009).
* Selected English, American and Danish ballads:
  + Bishop Thomas Percy, Reliques of Ancient English Poetry (1775) [[e-book at UW Libraries]](https://alliance-primo.hosted.exlibrisgroup.com/primo-explore/fulldisplay?docid=CP71187465990001451&context=L&vid=UW&search_scope=all&tab=default_tab&lang=en_US); read the “Dedication (v-x), Preface (xi-xiii) and “Edward” (59-61);
  + Edward (variant), sung by May Kennedy McCord (1958), in [The Online Max Hunter Collection](http://maxhunter.missouristate.edu/songinformation.aspx?ID=243)
  + Danish Ballad, “Svend in the Rose Garden” [text on class website] and [2010 recording by GNY on YouTube](http://youtu.be/u8kcZppGp5A).
* Selected Finnish epic songs:
  + "Sampo" sung by Iivana Iivanainen, 1877
  + “Kantele” sung by Anni Kiriloff in 1922 [text and audio recording]
  + Listen to “Steady old Vainamoinen”, Finnish song #15 in  [California Gold online archive](http://memory.loc.gov/cgi-bin/query/r?ammem/cowellbib:finnish), [and read the text]
    - Background: Elias Lönnrot, [Kalevala](http://www.gutenberg.org/ebooks/5186), Rune XL, lines 221-264 in Epub, scroll to 81%);
* In-class: Giving voice to old texts

## Wednesday: Oral poetry, old and new

Are we studying origins and/or performance?

* Glassie, All Silver & No Brass (Flanagan interviews & analysis), pages 20-37 and 76-95.
  + Compare Glassie’s description to excerpts from James Frazer, The Golden Bough (1935)
  + Optional expansion: Glassie, “Survival,” pages 53-67.

Compare two views of Children’s rhymes, old and new interpretations

* H. Carrington Bolton. [The Counting-out Rhymes of Children. A Study in Folk-Lore](https://alliance-primo.hosted.exlibrisgroup.com/permalink/f/lvbsh/TN_jstor_archive_210.2307/532884). The Journal of American Folklore, 1,1 (1888), 31-37.
* Kenneth Goldstein, “Strategy un Counting Out”, in [International Folkloristics](https://alliance-primo.hosted.exlibrisgroup.com/permalink/f/kjtuig/CP71253118110001451), pages 231-244.
* In-class: Remembering the rhymes

## Thursday: What does singing do? (functions of folksongs)

Functions and meanings of songs

* Glassie, All Silver & No Brass (Boyle interviews & analysis), pages 38-49, 122-142.
* Burns, “Where is Jody Now,” pages 79-98 in [Warrior Ways](https://alliance-primo.hosted.exlibrisgroup.com/permalink/f/kjtuig/CP71195124910001451)(2012)
  + Background: find some cadences online, for example, a [1945 recording of the “Duckworth Cadence”](https://youtu.be/Q6bhv4i8qso?t=78) and the [videoclip from Battleground (1949)](https://youtu.be/nDQvYE8sbc8), mentioned on pages 91-92
  + Optional updates to this chapter, books on soldier's songs: Pieslak, J. (2009). [*Sound targets: American soldiers and music in the Iraq war*](https://alliance-primo.hosted.exlibrisgroup.com/permalink/f/kjtuig/CP71104274570001451)*;  Daughtry, J. (2015).*[*Listening to war : Sound, music, trauma and survival in wartime Iraq*](https://alliance-primo.hosted.exlibrisgroup.com/permalink/f/kjtuig/CP71329475960001451)*.*Soldiers songs, [Live from Iraq](https://youtu.be/jMbkIZKErAc) (2005).
* Listen to Alan Lomax field recording, and read Claire Anderson’s lesson plan, “[All in a Day’s Work: Rhythm and Work](http://www.culturalequity.org/resources/lesson-plans/all-days-work-rhythm-and-song)” published by The Association for Cultural Equity.
* In-class: Voicing songs and worldviews

## Friday: Songs and Politics

Why do we do folklore studies…

* Henry Glassie, All Silver and No Brass, Introduction and “Envoi”, pages xi-xx & 145-151.

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 the last song, number 111, “Keep your hand on that plow”)
* Case Study of origin and performance: An American folksong, and live performances: Amy Whorf McGuighan, “Take me out to the ballgame”
  + [https://youtu.be/HnHV5FaqvEs;](https://youtu.be/HnHV5FaqvEs) and<https://youtu.be/8m0KIBG-zlE>
* …continued on next page…

… (Module 2, Friday, continued)…

**American folksong revival and songs of the Civil Rights movement, 1947-2018.** Three songs:

* [Tracing the Journey of We Shall Overcome](https://blogs.loc.gov/folklife/2014/02/tracing-the-long-journey-of-we-shall-overcome/) (watch interviews with Pete Seger and Jamila Jones)
* Aretha Franklin, “[Respect](https://youtu.be/ykxuu8LNluY)”
  + Background: Joe Street, “Introduction,” [*The Culture War in the Civil Rights Movement*](https://alliance-primo.hosted.exlibrisgroup.com/permalink/f/kjtuig/CP71301266810001451). U Press of Florida, 2017. (see especially **p. 11**).
* Stephanie Shonekan, “Black Mizzou: Music & stories one year later, pages 14-33, in Portia K. Maultsby, ed., [*Black Lives Matter and Music*](https://alliance-primo.hosted.exlibrisgroup.com/permalink/f/kjtuig/CP71291483320001451). Indiana University Press, 2018.
  + Listen to songs mentioned: [Kendrick Lamar’s “Alright”](https://youtu.be/Z-48u_uWMHY). and the [Mizzou Legion of Black Collegians video](https://youtu.be/VsI1It-ZcAQ)
  + Optional expansion: read Maultsby’s “Foreword” and Orejuela’s “Introduction” to this book; for an update to Alison Martin’s chapter, “Black Music Matters” (pages 70-85), see Marisa Lang, “[Go-go is signed into law as the official music of D.C](https://www.washingtonpost.com/local/dc-politics/its-official-go-go-music-signed-into-law-as-the-designated-music-of-dc/2020/02/19/42a4ef62-52a1-11ea-b119-4faabac6674f_story.html).” *Washington Post*, 19 February 2020.
* In-class: Were songs necessary in the American Civil Rights Movement? Which ones?
* In-class: What does singing do?

# Weekend 2 (July 30 to August 1)

* Friday after class: Quiz, folk poetry (timed, 1 hour multiple choice/short answer). Due by midnight. + Peer review!
* Saturday evening: Assignment #4 due: transcription and analysis of a folk poem
* Weekend films: [Soldier Jack](http://www.folkstreams.net/film-detail.php?id=463) (39 minutes), Hansel & Gretal (19 min), Eglė Queen of Snakes (7 min)
* See also Monday’s reading assignments
* **Mid-quarter film discussion**, Mythology Past and Present: Joseph Campbell (1 hour) and Marija Gimbutas (1 hour)

# Module 3 (August 2-6) Fantasy Stories (Folktales): Texts, textures, contexts

## Monday: Origin and Diffusion of Story Texts

Tools for International Comparative Study of Folktales. To understand how folktales work, you must read many folktales!

* Read variants of [Tail fisher](http://www.pitt.edu/~dash/type0002.html#links) (#1, #7, and others), and variants recorded by Richard Dorson, published 1956.
* Background (optional expansion): Chapters by Krohn and Sydow in [International Folkloristics](https://alliance-primo.hosted.exlibrisgroup.com/permalink/f/kjtuig/CP71253118110001451), pages 37-46, 137-52.
  + Resources: examples of ATU Types (1,2,310,328, 330, 332, 333); see also alternate Type descriptions by Thompson; Uther introduction to the Type Index; and [[Motif-Index of Folk Literature](https://alliance-primo.hosted.exlibrisgroup.com/permalink/f/kjtuig/CP71131220830001451) (UW login required)](https://alliance-primo.hosted.exlibrisgroup.com/permalink/f/kjtuig/CP71131220830001451)
* In-class exercise: remembering tales. Try to remember/summarize the folktales we’ve read.
* Watch: Film, [Soldier Jack](http://www.folkstreams.net/film-detail.php?id=463) (Weekend film, 39 minutes)
* Folktale, Soldier Jack, told by Gaines Kilgore ([Pound, KY](https://goo.gl/maps/kB4gMRw55bHYThFq7)) and recorded by Richard Chase in 1938.
* Read two folktales (Incredible Godfather, Princess & 3 Brothers) told by Kristaps Kārkliņš to Ludis Šmidchens in 1930.
  + Optional: Grimm 44 ([Godfather Death](http://www.pitt.edu/~dash/type0332.html#grimm)), Grimm 82 ([Gambling Hansel](https://www.grimmstories.com/en/grimm_fairy-tales/gambling_hansel)), Afanasyev ([The Soldier & Death](https://en.wikisource.org/wiki/Russian_Folk-Tales/The_Soldier_and_Death))
* In-class exercise: Discuss similarities and differences between the stories and film. Explain, why are they similar?

## Tuesday: Storytellers in Context

Discovery of storytellers, storytelling traditions and storytelling communities. Read lots of stories before class:

* Boris & Yuri Sokolov, in [International Folkloristics](https://alliance-primo.hosted.exlibrisgroup.com/permalink/f/kjtuig/CP71253118110001451), pages 73-82.
  + Optional: Folktales told by Medvedev (recorded by Sokolovs) and Vinokurova (recorded by Azadovskii)
* Zora Neale Hurston, *Mules and Men* (1935) 3-6 & 42-63; focus on story by Julius Henry ([Eatonville FL](https://goo.gl/maps/dqqY4KDbARMKQdRp9)), p. 45-50.
  + Optional, compare: Olav Austad, “The Fortune Teller,” in [All the World’s Reward](https://alliance-primo.hosted.exlibrisgroup.com/permalink/f/kjtuig/CP71109089680001451), pages 91-96.
* Richard Dorson, hunting for folktales in Upper Peninsula Michigan – folktales of Canadiens & Finns.
  + Optional expansion: See Dorson’s 1956 notes on Black storytelling in America & storyteller J.D. Suggs.

Who are the storytellers?

* Winther, Pancake House (1823).
* Grimm, Hansel and Gretel (Compare to Judie Eddington’s video retelling, 19 min)
* Jane Muncy ([Hyden KY](https://goo.gl/maps/dqqY4KDbARMKQdRp9)), “Merrywise” rough transcript, published text and [audio recording](http://dla.acaweb.org/cdm/singleitem/collection/berea/id/283/rec/4), (5½ min)
  + Optional background, [Lecture by Carl Lindahl about Muncy, Merrywise, and the folklorist Leonard Roberts](https://alliance-primo.hosted.exlibrisgroup.com/permalink/f/lvbsh/TN_jstor_cspjamerfolk.123.489.0251)
* In-class: telling tales to understand storytellers. Try to retell folktales we’ve read

## Wednesday: Storytelling Texture

Style and structure of oral narratives, especially magic tales

* Background, Axel Olrik and Vladimir Propp in [International Folkloristics](https://alliance-primo.hosted.exlibrisgroup.com/permalink/f/kjtuig/CP71253118110001451), pages 83-98; and 119-130. **Focus on Propp’s 31 actions, pages 122-123**.
* (Re-read folktales from earlier reading assignments, to see if or how they mesh with Olrik & Propp’s ideas.)

Case study of “Dragonslayer”, and accordion technique

* [Grimm, 2 brothers](https://www.grimmstories.com/en/grimm_fairy-tales/the_two_brothers) and 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: Interpreting Folktales. One story, five meanings?

Interpreting Folktales. What do they “mean” (for their tellers)?

* Danish folktale [King Lindorm](http://www.pitt.edu/~dash/snake.html#lindorm)
* Three more variants of Snake Husband: (1) Panchatantra, [Enchanted Brahman’s Son](http://www.pitt.edu/~dash/snake.html#panchantra), (2) Zsuzsanna Palko, “Snake Prince”, and (3) Lithuanian folktale “Eglė, Queen of Snakes” (+ weekend film, 7 min)
* Clarissa Pinkola Estes, “Bluebeard” (and audio recording)
  + Background: Bettelheim *Uses of Enchantment* (excerpts) and Holbek “Quest for Meaning” [[Link](https://alliance-primo.hosted.exlibrisgroup.com/primo-explore/fulldisplay?docid=TN_jstor_archive_53814467&context=PC&vid=UW&search_scope=all&tab=default_tab&lang=en_US)]
* Henry Glassie, “Meaning,” in All Silver & No Brass, pages 94-121.
* In-Class: Retelling folktales: Can you retell folktale episodes in the oral style?

## Friday: Folktales and Myths, ancient and modern

* Jacob Grimm, on relation between folktales, legends, and Viking mythology
  + Norwegian Legends about King Olaf (59.1-59.5) pages 339-343 in [Scandinavian Folk Belief and Legend](https://alliance-primo.hosted.exlibrisgroup.com/primo-explore/fulldisplay?docid=CP71252169920001451&context=L&vid=UW&search_scope=all&tab=default_tab&lang=en_US);
  + Background (optional): [Grimm, Rumpelstiltskin](https://en.wikisource.org/wiki/Grimm%27s_Household_Tales,_Volume_1/Rumpelstiltskin).
* The [boy on the glass mountain](https://vimeo.com/84766722), 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*](https://alliance-primo.hosted.exlibrisgroup.com/primo-explore/fulldisplay?docid=CP71188538190001451&context=L&vid=UW&search_scope=all&tab=default_tab&lang=en_US). Univ. of California Press, 2012.
* Weekend movies about two world-famous folklorists: Joseph Campbell and Marija Gimbutas
  + Optional expansion: Henry Glassie, “Survival,” All Silver & No Brass, pages 53-67.
* Why study ancient mythology? Why retell ancient myths?

# Weekend 3 (August 6-8)

* Friday after class: Quiz, folktales (timed, 1 hour multiple choice/short answer). Due by midnight.
* Saturday, due before midnight: Assignment, comparative analysis of a folktale
* Weekend films: [Tales of the supernatural](https://www.folkstreams.net/film-detail.php?id=106) (26 min); excerpt from **Candyman** (8 min); Lynn McNeill, “[Folklore doesn’t meme what you think it memes](https://youtu.be/PBDJ2UJpKt4)” (11 min)
* See also Monday’s reading assignments.

# Module 4 (August 9-13) Reality Stories (Legends) and beliefs

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

Close reading, classic folktales vs. legends. What are trolls? What are stories about trolls?

* Olav Eivindsson Austad, “Ashfart and the Troll” pages 81-83 in [All the World’s Reward: Folktales told by Five Scandinavian Storytellers](https://alliance-primo.hosted.exlibrisgroup.com/permalink/f/kjtuig/CP71109089680001451). Seattle: UW Press, 1999.
  + Reference: ATU 1052, ATU 1137
* Scandinavian legends about trolls, pages 301-313, in [Scandinavian Folk Belief and Legend](https://alliance-primo.hosted.exlibrisgroup.com/primo-explore/fulldisplay?docid=CP71252169920001451&context=L&vid=UW&search_scope=all&tab=default_tab&lang=en_US)
  + John Lindow (2014). “Epilogue,” pages 138-143 in *Trolls: An unnatural history*. London: Reaktion Books.
* (continued on next page…)

(…continued…) Discovering international legends. Truth-seekers vs. folklorists

* McNeil, “Types of Folklore: Things We Say,” in ***Folklore Rules*** [[e-book in the UW Library](https://alliance-primo.hosted.exlibrisgroup.com/permalink/f/stga97/CP71193671510001451)], pages 37-44.
* Watch: Lynn McNeill, “[Folklore doesn’t meme what you think it memes](https://youtu.be/PBDJ2UJpKt4)” (18 Dec 2015) (11 min)
  + Read “online groups” in ***Folklore Rules*** [[e-book in the UW Library](https://alliance-primo.hosted.exlibrisgroup.com/permalink/f/stga97/CP71193671510001451)], pages 80-86.
* Weekend films: How do legends differ from folktales? [Tales of the supernatural](https://www.folkstreams.net/film-detail.php?id=106) (26 min), Excerpt, Candyman (8 min)
  + References: Jan Brunvand, [Encyclopedia of Urban Legends](https://alliance-primo.hosted.exlibrisgroup.com/permalink/f/kjtuig/CP71140862940001451); (skim this book! see his definitions of legend, pages 173-177); and [Motif-Index of Folk Literature](https://alliance-primo.hosted.exlibrisgroup.com/permalink/f/kjtuig/CP71131220830001451)
* In-class: Legends you have heard…

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

Fabulates, Memorates, and Ostensive Legends

* Scandinavian ghost legends, chapters 17-20 (pages 93-109), in [Scandinavian Folk Belief and Legend](https://alliance-primo.hosted.exlibrisgroup.com/primo-explore/fulldisplay?docid=CP71252169920001451&context=L&vid=UW&search_scope=all&tab=default_tab&lang=en_US)
* Linda Dégh, Legend and Belief, excerpts, pages 150-153 and 276-290.
* E. Bird, Playing with Fear: Interpreting the Adolescent Legend Trip [[Link]](https://alliance-primo.hosted.exlibrisgroup.com/primo-explore/fulldisplay?docid=TN_jstor_archive_310.2307/1499808&context=PC&vid=UW&search_scope=all&tab=default_tab&lang=en_US)

Some functions of legends (Believable? Not believable? – does the question make sense?):

* Justin Oswald, “Camel Spider Stories,” pages 38-57 in [Warrior Ways](http://alliance-primo.hosted.exlibrisgroup.com/UW:all:TN_mla2013015237) (2012)
* In-class: Share legends you’ve heard or done; transform class reading assignment legends into memorates…

## Wednesday: Studying "Believable” Legends

Who are the legend tellers, where & how? Functions of Legends

* Linda Dégh, [UFOs and how folklorists should look at them](https://alliance-primo.hosted.exlibrisgroup.com/permalink/f/lvbsh/TN_scopus2-s2.0-84868464173). *Fabula* 18,1 (1977), pages 242-248.
  + Optional background: Thomas Bullard, [UFO Abduction Reports](https://alliance-primo.hosted.exlibrisgroup.com/permalink/f/lvbsh/TN_jstor_archive_210.2307/540677). *Journal of American Folklore* (1989)
* Two Irish fairy legends collected by Henry Glassie [texts and recordings]
* Scandinavian fairy legends, Chapters 47 and 53 (pages 222-237, 272-274) in [Scandinavian Folk Belief and Legend](https://alliance-primo.hosted.exlibrisgroup.com/primo-explore/fulldisplay?docid=CP71252169920001451&context=L&vid=UW&search_scope=all&tab=default_tab&lang=en_US)

Creating believable stories

* Read: Andrew Peck, “[Tall, Dark and Loathsome”](http://alliance-primo.hosted.exlibrisgroup.com/UW:all:TN_gale_litrc425915475) (2015)
* In-class: What texts, textures and contexts add believability to a legend?

## Thursday: The Legend Debate

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*](https://alliance-primo.hosted.exlibrisgroup.com/permalink/f/kjtuig/CP71254366270001451) . (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,](https://alliance-primo.hosted.exlibrisgroup.com/primo-explore/fulldisplay?docid=CP71252169920001451&context=L&vid=UW&search_scope=all&tab=default_tab&lang=en_US) 157-200

Fear of werewolves, real or not?

* Read McNeill's chapter “Things we believe” in **Folklore Rules** [[e-book in the UW Library](https://alliance-primo.hosted.exlibrisgroup.com/permalink/f/stga97/CP71193671510001451)], pages 56-61.
* Scandinavian werewolf legends in [Scandinavian Folk Belief and Legend,](https://alliance-primo.hosted.exlibrisgroup.com/primo-explore/fulldisplay?docid=CP71252169920001451&context=L&vid=UW&search_scope=all&tab=default_tab&lang=en_US) p. 74-80
* Legends in literature & film: Excerpt from Meyer, *New Moon* (chapter 12), and excerpt from Harry Potter, *The Prisoner of Azkaban* + videoclips from the movie.
  + Background: Brent Stypczynski. (2010). [Wolf in professor's clothing: J. K. Rowling's werewolf as educator](https://alliance-primo.hosted.exlibrisgroup.com/permalink/f/lvbsh/TN_gale_ofa218950939). *Journal of the Fantastic in the Arts*, 21(1), 57.
* In-class: Who are the people who tell legends? Who are the people in legends?

## Friday: Historical Legends; Hunting for history, heroes and worldviews

* Classic European “Historical legends” (folk history): Holger the Dane (number 57.1) pages 331-332, in [Scandinavian Folk Belief and Legend](https://alliance-primo.hosted.exlibrisgroup.com/primo-explore/fulldisplay?docid=CP71252169920001451&context=L&vid=UW&search_scope=all&tab=default_tab&lang=en_US); see also the famous [Danish sculpture](https://en.wikipedia.org/wiki/Ogier_the_Dane#/media/File:According_to_a_legend_linked_to_Arthurian_myth,_a_Danish_king_known_as_Ogier_the_Dane,_was_taken_to_Avalon_by_Morgan_le_Fay._He_returned_to_rescue_France_from_danger,_then_travelled_Kronborg_castle,_where_he_-_panoramio.jpg) by Hans Peder Pedersen-Dan.
  + Oral history: Lithuanian memories of serfdom, recorded by Žemaite
* Classic American folk history, folklore & “fakelore” Lee Smits columns in [*Seattle Star* page 1, Nov 17](https://chroniclingamerica-loc-gov.offcampus.lib.washington.edu/lccn/sn87093407/1920-11-17/ed-1/seq-1/)-Nov 29, 1920;   
  Background: Dorson, “Lumberjacks” in *Bloodstoppers & Bearwalkers* 186-210; and Esther Shephard, *Paul Bunyan*.
  + Oral history: [Billie McCrea memories of Emancipation](https://www.loc.gov/item/afc1940003_afs03975a/), recorded in 1940 by John Lomax (audio 8 min & transcript in pdf)
* (…continued on next page…)

(…continued…) Is there a folk in the American city?

* Richard Dorson, excerpts from *Land of the Millrats* (1981): Introduction, pages 1-4, “Juan Gomes, Mexican Urban Man” 147-158; “Black Outlooks” 165-174.
* 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](https://alliance-primo.hosted.exlibrisgroup.com/permalink/f/lvbsh/TN_informaworld_s10_4324_9780203497456_13_version2). Edited by Patrick B. Miller and David K. Wiggins. Taylor & Francis Group, 2003.
* In-class: In-class: The power (and importance of stories); Add real-world details to convert a folktale into a myth!

# Weekend 4 (August 13-15)

* Friday after class: Quiz, legends and worldviews (timed, 1 hour multiple choice/short answer). Due by midnight.
* Saturday by midnight: Assignment #4, Descriptive analysis of a legend.
* Weekend films (discussed this week): [“The Baltic Nations”](https://festival.si.edu/past-program/1998/the-baltic-nations-estonia-latvia-and-lithuania) and [In The Rapture (1976)](https://www.folkstreams.net/film-detail.php?id=204).
* See also Monday’s reading assignments.

# Module 5 (August 16-20) Folklore in a Complex World

## Monday: Back to the Field. Who am I, and what am I studying? How?

* McNeill Chapter 1, “What is Folklore” in Folklore Rules [[e-](https://alliance-primo.hosted.exlibrisgroup.com/primo-explore/fulldisplay?docid=CP71193671510001451&context=L&vid=UW&search_scope=all&tab=default_tab&lang=en_US)[book at UW Library](https://alliance-primo.hosted.exlibrisgroup.com/permalink/f/stga97/CP71193671510001451)[]](https://alliance-primo.hosted.exlibrisgroup.com/primo-explore/fulldisplay?docid=CP71193671510001451&context=L&vid=UW&search_scope=all&tab=default_tab&lang=en_US), 1-19. Review also Chapter 2, which we read in Week 2.
* Šmidchens, “Ethics of folklore fieldwork” (1987).]

Studying North European midsummer traditions

* Latvian midsummer songs, and Baltic Midsummer on display at the Smithsonian Folklife Festival
* In-class: Where’s the folklore? How do we find it and study it? How? Why? Can I do it?

## Tuesday: Back to the roots. Folk groups. Insiders and outsiders

Who are the folk? What folks are you?

* McNeill, Chapter 4, “Types of Folk Groups” in Folklore Rules [[e-](https://alliance-primo.hosted.exlibrisgroup.com/primo-explore/fulldisplay?docid=CP71193671510001451&context=L&vid=UW&search_scope=all&tab=default_tab&lang=en_US)[book at UW Library](https://alliance-primo.hosted.exlibrisgroup.com/permalink/f/stga97/CP71193671510001451)[]](https://alliance-primo.hosted.exlibrisgroup.com/primo-explore/fulldisplay?docid=CP71193671510001451&context=L&vid=UW&search_scope=all&tab=default_tab&lang=en_US), 65-88.
* A missing chapter? Šmidchens, “Immigrant & Ethnic folklore”
  + Šmidchens, “[Latvian folk history and Family Stories in America](http://www.lituanus.org/1987/87_3_07.htm)” (1987)
* Another missing chapter? Stephen Zeitlin, Sandra Gross, Holly Cutting-Baker, and Amy Kotkin, [Family folklore, Smithsonian Folklife Festival 1976](https://festival.si.edu/past-program/1976/family-folklore)
  + Kathrine Morgan, “[Caddy Buffers](https://folklife-media.si.edu/docs/festival/program-book-articles/FESTBK1976_15.pdf)”

Studying “them”? Is it allowed?

* Ruth Behar. (2009). Folklore and the Search for Home (American Folklore Society Presidential Invited Plenary Address, October 2008). The Journal of American Folklore, 122(485), 251-266. [[link to article at UW Library](https://alliance-primo.hosted.exlibrisgroup.com/permalink/f/lvbsh/TN_cdi_chadwyckhealey_abell_R04163524)]
* In-class: How many folks are you, and the people you study? How do we study other people?

## Wednesday: Organizing and categorizing the traditions we find

* McNeill, Chapter 3, “Types of Folklore,” pages 37-64 in *Folklore Rules* [[e-](https://alliance-primo.hosted.exlibrisgroup.com/primo-explore/fulldisplay?docid=CP71193671510001451&context=L&vid=UW&search_scope=all&tab=default_tab&lang=en_US)[book at UW Librar](https://alliance-primo.hosted.exlibrisgroup.com/permalink/f/stga97/CP71193671510001451)y]

Collecting Black folklore in context

* Wiggins, W. H. (1974). "[Lift Every Voice": A Study of Afro-American Emancipation Celebrations](https://alliance-primo.hosted.exlibrisgroup.com/permalink/f/lvbsh/TN_cdi_crossref_primary_10_1177_002190967400900304). Journal of Asian and African Studies, 9(3-4), 180-191.
  + What he knew, and how he knew it: [William Wiggins 1974 dissertation](https://canvas.uw.edu/courses/1380930/files/67354955/download?wrap=1), interviews, Volume 2. See especially Texts: #40 (page 38), #53 (page 49); #56 (page 50-51); #95 (page 84-85); #104 (page 90); #151 (pae 120-121); notice poetry and songs, especially "Lift Every Voice". Note also other verbal, material, customary, and belief traditions, and food as a window into culture.
  + Background: Listen to Lift Every Voice (find variants on YouTube!)
* William Wiggins "[Juneteenth: A Red Spot Day on the Texas Calendar](https://alliance-primo.hosted.exlibrisgroup.com/permalink/f/kjtuig/CP99150062400001452)." Pages 236-252 in Abernethy, F. (1996). Juneteenth Texas: Essays in African-American folklore. Denton, Tex.: University of North Texas Press.
* What folklore will you choose to represent a group and its traditions?

## Thursday: Celebrating songs and worldview

Folklorists as culture brokers

* Kurin, “[Why we do the festival](https://folklife-media.si.edu/docs/festival/program-book-articles/FESTBK1989_03.pdf)” (1989)
* Watch “Smithsonian Festival Introduction” (12 min) video on [their information page](https://festival.si.edu/visit/festival-101/smithsonian);
* ...and more background, from our backyard here in Seattle:  Northwest Folklife [[video](https://youtu.be/zNTFwXLnw00)] and [[website](https://www.nwfolklife.org/)]
* [Baltic folklore at the Smithsonian festival 1998](https://festival.si.edu/past-program/1998/the-baltic-nations-estonia-latvia-and-lithuania) (see 60 min video on this page)
  + Background: Šmidchens, “Balts Speak to America” (7-23) in [Power of Song](https://alliance-primo.hosted.exlibrisgroup.com/permalink/f/kjtuig/CP71215701180001451).
  + Remembering the Event, 2013.

Putting Black Songs on Display at the 1976 Smithsonian Folklife Festival:

* + Wiggins, “[Rapture](https://folklife-media.si.edu/docs/festival/program-book-articles/FESTBK1976_11.pdf)” Program description
  + Watch Film by William Wiggins, [Rapture](https://www.folkstreams.net/film-detail.php?id=204) (1 hour). Background: Wiggins [interview transcripts](http://www.folkstreams.net/film-context.php?id=1231)
* Smithsonian Festival – does it do what it hopes to do? How?

## Friday: Why study folklore? How?

Why study folklore?

* McNeill, “Conclusion,” in *Folklore Rules*, [[e-](https://alliance-primo.hosted.exlibrisgroup.com/primo-explore/fulldisplay?docid=CP71193671510001451&context=L&vid=UW&search_scope=all&tab=default_tab&lang=en_US)[book at UW Library](https://alliance-primo.hosted.exlibrisgroup.com/permalink/f/stga97/CP71193671510001451)[]](https://alliance-primo.hosted.exlibrisgroup.com/primo-explore/fulldisplay?docid=CP71193671510001451&context=L&vid=UW&search_scope=all&tab=default_tab&lang=en_US), 89-90
* Henry Glassie”. (2014). War, Peace, and the Folklorist's Mission. The Journal of American Folklore, 127(503), 72-81. [[Link to article](https://alliance-primo.hosted.exlibrisgroup.com/permalink/f/lvbsh/TN_cdi_proquest_journals_1503140928)]
  + [Henry Glassie and Pravina Shukla at the 2019 documentary film premiere](https://youtu.be/J7apTTrmX40), Toronto International Film Festival
* Šmidchens, “A Chain of Friendship” [[2020 essay about Baltic nonviolent traditions](https://www.fpri.org/article/2020/08/a-chain-of-friendship-reflections-on-the-baltic-way-and-inspiration-for-belarus/)]
* Šmidchens, “Songs Meet Violence” (297-306) and “What does singing do?” (321-326) in [Power of Song](https://alliance-primo.hosted.exlibrisgroup.com/permalink/f/kjtuig/CP71215701180001451).
* 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 21): Summary and Portfolio

1. Summarize takeaways from the course as a whole, and from Week 5 in particular;
2. Introduce four folklore texts, connecting them to (A):
   * Add final versions of Assignments 1-4, please upload again your audio & video

Summary of meetings & folklore examples:

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
|  | Monday | Tuesday | Wednesday | Thursday | Friday | Weekend |
| Week 1 (July 22-23)  What is folklore studies |  | | | Diving Right in  (McNeill, Chapter 1) | Case Study: Folktale Variants  McNeill Chapter 2  “Ellen Cutler” | Assignment: Document an individual variant of a traditional meal  Weekend films:  Masks & Mummers of the North  Alan Lomax Goes North |
| Week 2 (July 26-30)  The art of folk poetry, texts performed | Discovering a voice of humankind.  Personal Proverbs  Herder & Lomax, songs and heritage  Nolan, Geography | Storysinging, history & identity  Ballads and oral epic poetry  Rap 101; Foley: How to read an oral poem | Oral poetry, old and new  American songs and children’s rhymes  Flanagan & Performance | What does singing do?  Work songs and Soldier cadences  Boyle & Function | Songs and Politics  Finding “American” folksongs  Glassie, Intro & Envoi | Assignment: Document & Perform an oral poem and analyze it;  Weekend films:  [Soldier Jack](http://www.folkstreams.net/film-detail.php?id=463), Hansel & Gretal, Queenof Snakes  Campbell, Gimbutas, and mythology today |
| Week 3 (Aug 2-6)  Fantasy Stories (Folktales): Texts, Textures, Contexts | Origin & Diffusion  Variants, Godfather Death” and “Tail Fisher”  Aarne-Thompson-Uther Folktale Types; and Motif-Index | Storytellers in context  ATU 327 “Children and the Ogre”  Sydow “Biology” of tradition.  Dégh ethnography | Storytelling texture  ATU 300: Dragonslayer  Olrik, “Laws”  Propp, “Morphology” | Folktale meanings  Monster husbands!  Holbek’s structure and meanings | Folktales & Myths, Ancient & National  Grimm devolution: Myth-Legend-Tale  Campbell, Gimbutas and Mythology in the USA | Assignment: Create (=compose or collect) and analyze a folktale!  Weekend film: “[Tales of the supernatural](https://www.folkstreams.net/film-detail.php?id=106)”  (and two more short clips) |
| Week 4 (Aug 9-13)  Reality stories (Legends) and beliefs | Discovering Legends  Legend vs. Folktale  Trolls – fantasy & real;  Vanishing Hitchhiker  Functions of legends | Legend functions.  How believable? Memorates and  Ostensive legends  Ghost legends  Camel Spiders | Legends – believable?  Nature spirits and killers (Slenderman)  Linda Dégh & UFOs | The Legend debate  witches & werewolves in Scandinavian folk tradition & American popular culture | Folk history;  Hunting for Heroes  Paul Bunyan & Fakelore  Folk Hero Joe Lewis | Assignment: Create and analyze a Legend!  Weekend films:  [Balts at Smithsonian Folklife, 1998](https://festival.si.edu/past-program/1998/the-baltic-nations-estonia-latvia-and-lithuania)  [In the Rapture (1976)](https://www.folkstreams.net/film-detail.php?id=204), by William Wiggins |
| Week 5 (Aug 16-20)  Studying complex traditions | Back to the field!  McNeill Chapter 1&2  Ethics & Fieldwork  North European Midsummer | Insiders & Outsiders  McNeill, Chapter 4  Folk Groups: Ethnic & family folklore  Studying “them” | Organizing folklore  McNeill, Chapter 3  William Wiggins & the study of Black folklore in the USA | Brokering Cultures @ Smithsonian Folklife Festival (Kurin)  Black Folklore on Display (Wiggins) | Why study folklore?  How?  War, Peace & Folklore | Final Portfolio:  Write an Introduction to Folklore Studies, using your four assignments as examples! |