

2. Study the humanities (Literature, Philosophy, Foreign Language) from a variety of historical perspectives and cultures by analyzing individual works.
3. Accomplish at least one of the following:
 - Relate the development of contemporary civilization to the historical antecedents of the humanities (Literature, Philosophy, Foreign Language), or
 - Reflect critically and systematically on questions concerning beliefs, values and the nature of existence; or
 - Apply literary criticism to various types and styles of literature from a variety of historical perspectives and cultures
 - Listen, speak, read, and write a language other than English within a cultural and artistic context.
4. Students will respond subjectively as well as objectively to experience and will develop a sense of the integrity of emotional and intellectual response.
5. Students will cultivate intellect, imagination, sensibility, and sensitivity.

General Education, Area IC Goal: Arts (Art, Dance, Music, Theatre) and Humanities (Literature, Philosophy, Foreign Languages)

The Integration component of General Education Area IC provides instruction at the upper-division level that integrates material from the lower-division Breadth Area C.

Student Learning Outcomes for GE, Area IC: Arts and Humanities

—According to CSUF GE policy, **tudents completing courses in Area IC will be able to:**

1. Demonstrate intellect, imagination, sensibility and sensitivity.
2. Respond subjectively as well as objectively to experience
3. Develop a sense of the integrity of emotional and intellectual response
4. Cultivate and refine their affective as well as cognitive and physical faculties
5. Become familiar with great works of the human imagination
6. Participate in individual aesthetic, creative experience
7. Intellectually examine the subjective response, thereby increasing awareness and appreciation in the traditional humanistic disciplines such as art, dance, drama, literature and music
8. Explain the interrelationship between the creative arts, the humanities and self

This course has the following as its more specific goals:

1. to familiarize the student with the field of folkloristics by examining the expressive culture of concern to folklorists, i.e., verbal art forms, customary genres, folksong and music, and material art forms;
2. to instill in the student an appreciation for the dynamic capacity of expressive culture to symbolically express the most fundamental beliefs, values and sense of aesthetics of contemporary society;
3. to instill in the student an appreciation for the theory and practice of folkloristic documentation and collection, and enable the student to recognize the limitations, opportunities and development of documentation for the discipline;
4. to enable the student to recognize the various intellectual currents that have influenced folkloristic theory and thereby appreciate the contribution each has made toward understanding the significance of folklore in contemporary life;
5. to study folklore as an expressive vehicle that enables us to apprehend and appreciate diverse cultures, ethnicities, and social strata.
6. to use the study of folklore as a means of enabling the student to think critically about social and cultural issues and thereby understand the complex ways in which people use expressive culture to impose meaning upon experience;
7. to instill in the student an appreciation for the aesthetic dimensions of folklore as artistic communication and cultural performance—its unique shapes, literary and musical devices, and rhetorical qualities;

So that upon successful completion of this course, students should be able to undertake the following, with respect to the course goals:

1. Identify major folklore genres: legend, myth, proverb, joke, riddle, folksong and music, folktale, and festival;
2. Identify the linguistic and rhetorical devices employed by the various genres above to create their special aesthetic and sociocultural effects;
3. Identify major theories utilized by folklorists, e.g., functional, structural, Marxist, feminist, ethnic;
4. Trace the connection between the various folkloric genres, their rhetorical devices and the sociocultural contexts in which these genres are embedded (e.g., the “dumb-blond” joke-riddle and its contemporaneity with the women’s movement) and, thereby,
5. To draw specific conclusions about the role of folklore in the construction of social reality;

6. Describe associations between folklore and the expression of cultural diversity and/or conflict, as in, e.g., African American folk blues, the Mexican *corrido*, the “dumb-blond” and “elephant” jokes.

Grading:

Class participation: discussion, preparation, quizzes, etc.	10%
Collection:	30%
Midterm:	25%
Final examination:	35%

Office Hours:

Mon.: 10-12; 14-15
Wed Fri 10-11
and by appointment

Grading Scale:

A	90-100;	B	80-89;	C	70-79
D	60/69;	F	55;	no show/work	45

Final Examination:

Wednesday, May 20,
from 20:00-22:00
in our regular classroom

Assignments:

Reading assignments are to be finished before the class session in which they will be discussed. Informed participation in class discussions is essential. The normal class will consist of lecture and discussion. While the reading assignments are organized by folklore genre, each will have its own implications for the history and theory of folkloristics; thus each lecture and reading will treat both the materials, forms and genres as well as the theories of the discipline. Given the intense interdisciplinary nature of such a broad, multifaceted field, this is the method of choice.

Collection Project: In addition to the midterm and final, each student is to submit one or two items of folklore for those sessions marked on the syllabus. (Hopefully these items will reflect genres to be treated in subsequent sessions as well as those already treated). These will be corrected and returned. The corrected and revised collection (at least 12 items plus collector's essay) is to be turned in to the instructor during the 14th week and will consist of the semester project (minimum 3000 words). The instructor will retain and archive the items (or a copy thereof). I expect each student to share at least one of his or her collected "items" with the class during the semester. A helpful Guide to Collection Projects with many examples and grading policies is available at www.csufresno.edu/folklore/archives/ColGuide.html

The **midterm and final** — while perhaps having some objective questions (e.g. identify, define, multiple choice, match, etc.) — will consist mainly of interpretative questions (e.g. essay, interpretation, reasoned answer, discussion, position with bases).

University-level **literacy** is expected on all written work. **Late** assignments will be docked one grade per week; after two weeks they cannot be made up; makeup exams only with written doctor's excuse.

Fine Print:

Note: If you have **special needs** as addressed by the Americans with Disabilities Act (ADA) and need course materials in alternative formats, notify me immediately. I will be pleased to make reasonable efforts to accommodate special needs.

Please refer to University policies on conduct, especially cheating, plagiarism, and behavior in the current Catalogue and the Schedule of Classes [e.g., "Legal Notices"] and recall the University Honor Code: "Members of the CSU Fresno academic community adhere to principles of academic integrity and mutual respect while engaged in university work and related activities."

Please do not use electronic devices in the class without my permission, and certainly no telephones.

Finally, as Rabby Burns has said, "the best laid schemes o' mice an' men gang aft a-gley" (go oft awry), so I reserve the right to change the **syllabus** according to the demands and exigencies of the semester.

Textbooks:

Elliott Oring, ed. Folk Groups and Folklore Genres: An Introduction.

Logan, Utah: Utah State University Press, 1986. xiv, 258 p.

Elliott Oring, ed. Folk Groups and Folklore Genres: A Reader

Logan, Utah: Utah State University Press, 1989. xii, 384 p.

David Engle. Central California Folklore Archives: Collection Guide. Photocopied pamphlet in Kennel Bookstore. or at: <http://www.csufresno.edu/folklore/archives/ColGuide.html>

Class Schedule

Week: Theme:

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| 1 | The Folk and the Lore. Introduction. | |
| 2 | Historical Folkloristics Becomes Modern Folkloristics: from collection to analysis
Read: Oring Chapter 1 and Section 1 | |
| 3 | Documenting Folklore.
Read: Oring Chapter 10 and Section 10 | read <u>Collection Guide</u> |
| 4 | Material Culture
Read: Oring Chapter 9 and Section 9 | 2 items due |
| 5 | Riddles and Proverbs
Read: Oring Chapter 8 and Section 8 | 2 items due |
| 6 | Narratives: Traditional Genres (fairy tales, legends) & Modern Genres (anecdotes, oral history, jokes/memorates)
Read: Oring Chapter 6 and Section 6 | 2 items due |
| 7 | No class this evening | |
| 8 | Ballads (story-songs and music)
Read: Oring Chapter 7 and Section 7 | 2 items due |
| 9 | Folksong, Music, and Dance: performance
Read: Oring Chapter 7 and Section 7
Evo Bluestein , celebrated folk musician | 2 items due |
| 10 | MIDTERM EXAM | 2 items due |
| 11 | Children's Folklore
Read: Oring Chapter 5 and Section 5 | 2 items due |
| 12 | Occupational Folklore
Read: Oring Chapter 4 and Section 4 | 2 items due |
| 13 | Religious Folklore, Myths and Rituals
Read: Oring Chapter 3 and Section 3 | late items due
check collections |
| 14 | Ethnic Folklore
Read: Oring Chapter 2 and Section 2 | |
| 15 | Folkloristics, applied folkloristics, applied folklore
performing folklor(istics), fakelore | |
| 16 | Much Lore and Many Folks
Review | COLLECTIONS
DUE:
2009-05-13 |

