



250 University Hall
230 North Oval Mall
Columbus, OH 43210-1366

Phone (614) 292-6031
Fax (614) 292-3656

April 20, 2007

W. Randy Smith
Vice Chair, Council on Academic Affairs
Vice Provost for Curriculum and Institutional Relations
203 Bricker Hall
190 North Oval Mall
Campus

Dear Randy:

The Council on Research and Graduate Studies approved the following proposals during its meeting on April 19, 2007. Attached please find a copy of the proposals as well as my correspondence with the proposing programs that may assist the Council on Academic Affairs during its review.

- Proposal for a Graduate Interdisciplinary Specialization in Folklore
- Proposal for a Combined Program (BS/BA in MLHR)
- Proposal to rename graduate program in Computer and Information Science to Computer Science and Engineering
- Proposal to develop a Doctor of Nursing Practice (DNP) degree

Please let me know if you have questions or if you require additional information.

Sincerely,

Elliot E. Slotnick
Associate Dean

Enclosures

c: Dena Meyers

Proposal to

Proposal for a Graduate Interdisciplinary Specialization in Folklore

Submitted by

Associate Professor Dorothy Noyes

Department of English

Approved by the Council on Research and Graduate Studies
April 19, 2007



Department of English

164 West 17th Avenue
Columbus, OH 43210-1370

Phone 614-292-6065
FAX 614-292-7816

December 6, 2006

Elliot E. Slotnick
Associate Dean of the Graduate School
250 University Hall
230 North Oval Mall

Dear Elliot,

Enclosed is our proposal for a Graduate Interdisciplinary Specialization in Folklore, a collaboration of nine core faculty in the College of Humanities plus fifteen associated faculty across twelve departments in the Colleges of Humanities, SBS, Arts, and Education and Human Ecology.

Given this scale of participation, the cats have ~~take~~ taken some herding. But we are very pleased to have represented the full range of departments from which students in graduate folklore courses typically come. In addition, we have worked to develop a more fully structured curriculum than may be usual for a GIS, because for a significant subset of our students folklore is the primary disciplinary orientation.

We look forward to having this important resource available for our students and to enhance the already high visibility of Ohio State in the field of folklore.

Letters of support from the relevant Graduate Studies Committees and deans are attached. Please let me know if anything further is needed at noyes.10@osu.edu

Cordially,

A handwritten signature in cursive script, appearing to read 'Dorothy Noyes'.

Dorothy Noyes
Associate Professor
Department of English



Office of the Dean
College of Humanities

186 University Hall
230 North Oval Mall
Columbus, OH 43210-1319

Phone 614-292-1882
FAX 614-292-8666

May 16, 2005

Dr. Dorothy Noyes
Department of English
421 Denny Hall
164 West 17th Avenue

Dear Dorrie,

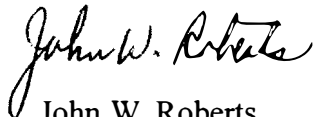
I write to offer my support for the proposed Graduate Interdisciplinary Specialization (GIS) in Folklore. As you so astutely point out in your description, the study of folklore has a long and illustrious history at Ohio State due in large part to the pioneering work of Professor Francis Lee Utley, one of the most noted scholars in the history of the discipline in the United States. Over time, the study of folklore at Ohio State has been enriched by the addition of more faculty, more courses, and, of course, more students interested in studying folklore at both the undergraduate and graduate levels.

After reviewing the proposal for a Graduate Interdisciplinary Specialization, I am convinced that the number and breadth of courses in folklore at the graduate level at the current time offer students the opportunity to take a coherent cluster of courses in the discipline sufficient to claim a specialization in the field. The core courses have obviously found a large and diverse audience over the years, an audience that reflects the interdisciplinary nature of the field of folklore. With the size of the current faculty in folklore, these courses are being offered on a consistent basis along with a variety of other courses in various departments. Even in the absence of the Graduate Interdisciplinary Specialization, many students have been able to pursue a coherent program in folklore study. The GIS, of course, will allow them to receive appropriate recognition for their work in the field and expand their marketability.

The various ways that you propose to incorporate faculty into the GIS is another asset of the program. For example, the proposed advising system will provide students with the opportunity to work with faculty who approach the field from diverse perspectives thus broadening their exposure to the various approaches and types of research currently being pursued across the discipline. I find particularly creative the mechanism that you propose to insure that faculty from diverse colleges share the responsibility for advising. In addition, it is clear that faculty will play an important role both in maintaining the currently level of excellence associated with the GIS but also in developing additional curricular resources.

In sum, I am very supportive of your efforts to create a coherent Graduate Interdisciplinary Specialization in Folklore. If I can provide additional information to reviewing bodies, please let me know.

Sincerely,

A handwritten signature in cursive script that reads "John W. Roberts". The signature is written in black ink and is positioned above the printed name.

John W. Roberts
Dean

**Department of English**

164 West 17th Avenue
Columbus, OH 43210-1370

Phone (614) 292-6065
Fax (614) 292-7816

October 1, 2005

Professor Dorothy Noyes
Department of English
Campus

Re: Proposal for a Graduate Interdisciplinary Specialization in Folklore

Dear Professor Noyes,

The Graduate Program and Policy Committee of the Department of English has reviewed your proposal for a Graduate Interdisciplinary Specialization in Folklore, and we are pleased to give it our enthusiastic support. If you require anything further from us at this stage, please let us know.

Sincerely yours,

A handwritten signature in black ink that reads "C. Simmons".

Clare A. Simmons
Chair, Graduate Program and Policy Committee
Department of English



Department of Comparative Studies

451 Hagerty Hall
1775 College Road
Columbus, OH 43210-1340

Phone (614) 292-2559
Fax (614) 292-6707

March 3, 2006

Dorothy Noyes
Director, Center for Folklore Studies
308 Dulles Hall
230 W. 17th Avenue

Dear Dorry,

Please consider this to be an enthusiastic statement of concurrence from the Graduate Studies Committee of the Comparative Studies Department endorsing your proposal for a Graduate Interdisciplinary Specialization in Folklore Studies. We found the proposal stimulating in its intellectual rigor and farsighted in its ability to imagine a leading role for OSU in the field of Folklore nationwide. We particularly applaud the extensive work done to detail the specific contributions that are expected from the departments included in GIS, and we look forward to a long and happy collaboration in this project.

Yours,

A handwritten signature in black ink, appearing to read "Barry Shank", written over a large, scribbled-out area.

Barry Shank
Chair, Graduate Studies



300 Hagerty Hall
1775 College Road
Columbus, OH 43210-1340

Phone (614) 292-9255
Fax (614) 292-1262
Web nelc.ohio-state.edu

Dorothy Noyes,
Associate Professor of English
The Mershon Center
1501 Neil Avenue
CAMPUS

Dear Dorry,

This is to inform you that NELC's Graduate Studies Committee strongly endorses the proposed Graduate Interdisciplinary Specialization in Folklore which you are preparing to submit. The Committee is well aware that at least two NELC faculty members, Margaret Mills and Sabra Webber, will be participating in the GIS; and we are also willing to have NELC courses count toward it and to receive occasional students from outside the department. We recognize, further, that there will certainly be a number of NELC students whose programs the folklore GIS can meaningfully enhance.

I hope that this brief statement will be useful to you and our colleagues as you move through the proposal process. Please feel free to let me know if I can be of any further service. Many thanks.

Sincerely,

A handwritten signature in black ink, appearing to read "Sam Meier".

Sam Meier
Acting Chair, NELC Graduate Studies Committee

xc: Dick Davis, Chair, NELC

**Department of Greek and Latin**

414 University Hall
230 North Oval Mall
Columbus, OH 43210-1319

Phone (614) 292-2744
Fax (614) 292-7835

Oct. 12, 2006

Professor Dorothy Noyes
Associate Professor of English, Comparative Studies, and Anthropology
308 Dulles Hall
230 W. 17th Ave.
Columbus OH 43210


Letter of Concurrence, GIS Folklore

Dear Dorry

It is with the greatest pleasure that I write this Letter of Concurrence for the proposed Graduate Interdisciplinary Specialization on Folklore. Our Department has a long history and keen interest in interdisciplinary collaboration. In our Modern Greek Program, Prof. Yorgios Anagnostou is regarded as one of the most interesting younger specialists in Greek and Greek-American Folklore Studies who almost by definition works in an interdisciplinary way. In a similar way, interdisciplinary collaboration is crucial for the study of ancient religions, and Prof. Sarah Iles Johnston has a vivid interest and a long and outstanding record for interdisciplinary research and teaching.

Thus, the Department welcomes and encourages your GIS students who want to take graduate classes from Profs. Johnston and Anagnostou, or from any other faculty member who might in the future teach a course that is seen as relevant to your Specialization. We are very happy to contribute in this way to your felicitous initiative, and wish you the huge success it deserves.

Sincerely,



Fritz Graf,
Professor of Greek and Latin and Chair



298 Hagerty Hall
1775 College Rd.
Columbus, OH 43210-1340

Phone (614) 292-4958
FAX (614) 292-7726
Web: <http://sppo.osu.edu>

May 8, 2005

Professor Dorothy Noyes
The Mershon Center
1501 Neil Ave.
The Ohio State University
CAMPUS

Dear Professor Noyes:

The Graduate Program of the Department of Spanish & Portuguese is pleased to offer its enthusiastic support to the proposed Graduate Interdisciplinary Specialization in Folklore. The proposal describes an excellent range of courses and training that should be of great benefit to students.

Although only one faculty member from Spanish & Portuguese is presently included in the list of participating scholars, we anticipate that several more may well make substantial contributions because of our program's emphasis on performance and cultural studies. Also, our program in Hispanic linguistics is interested in exploring participation by its students.

Best wishes in achieving final approval of the proposal.

Sincerely,

A handwritten signature in black ink, appearing to read "S. Summerhill", written over a horizontal line.

Stephen J. Summerhill,
Associate Professor and
Director, Graduate Studies



398 Hagerty Hall
1775 College Road
Columbus, OH 43210-1340

Phone (614) 292-5816
Fax (614) 292-3225
Web <http://deall.osu.edu/>

May 9, 2005

Dorothy Noyes
Associate Professor of English
421 Denney
164 W. 17th Ave.
Campus

Dear Professor Noyes:

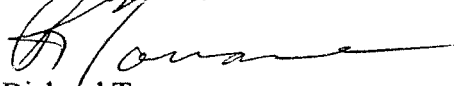
I am writing in my capacity as the Graduate Studies Committee Chair of the Department of East Asian Languages (DEALL). DEALL enthusiastically approves the proposal for a graduate interdisciplinary specialization in folklore. Several of our faculty specialize in folklore and have expressed strong support for the program. Professor Mark Bender is an internationally recognized scholar of Chinese folklore, especially the performance traditions of minority peoples in China. Professor Chan Park as well is intensely involved in folklore studies. She is the leading authority in the United States on such performative folk arts as p'ansori and is regularly invited to perform and lecture throughout the world. Our faculty will contribute to your program in such courses as EALL 677, which features the performative traditions of China, Japan, and Korea and is team taught by Professors Bender, Park, and Shelley Fenno-Quinn, in Chan Park's Korea 600, which focusses on p'ansori, and in several of Mark Bender's upper-level courses on the performative folk arts in China, including Chinese 600 and seminars at the 294 and 879 level. In addition, DEALL faculty will support your program in EALL 131, taught by Professor Bender, who introduces the folklore of East Asia to large numbers of OSU undergraduates, and by the many seminars and talks by outside authorities arranged at OSU by DEALL faculty members. Professor Bender has also been involved with study abroad programs to China that feature many aspects of folklore in China. We can assure you that DEALL is willing to staff the courses relevant to your program and to make places in them for students outside our department.

DEALL envisions that your program will advance the study of East Asian folklore both within and outside our department. Your proposal indicates that you intend to adopt an international approach to the study of folklore. Several of our graduate students, including Peace Lee and Eric Sheperd, have or are taking advantage of courses outside our department, courses with a more theoretical approach to the study of folklore. We believe that our graduate students and advanced undergraduates will benefit substantially from the interdisciplinary approach to folklore studies apparent in your proposal. There is every indication that a graduate interdisciplinary specialization in folklore at OSU will increase our graduate enrollments in courses relevant to the specialization and will enable our students to gain a broader, more international perspective on the study of folklore. In short, DEALL finds that this proposed specialization is mutually beneficial in every regard.

DEALL wishes to congratulate you on the fine proposal you have crafted and to thank all

of those involved for the work and time expended on this worthwhile project.

Sincerely yours,

A handwritten signature in black ink, appearing to read "R. Torrance", with a long horizontal flourish extending to the right.

Richard Torrance
Associate Professor of Japanese
Graduate Studies Committee Chair



Office of the Dean
College of Social and
Behavioral Sciences

1010 Derby Hall
154 North Oval Mall
Columbus, OH 43210-1341
Phone 614-292-8448
Fax 614-292-9530

July 19, 2006

Professor Dorothy Noyes
Department of English
308 Dulles Hall
230 W. 17th Ave.
Campus

Dear Dorry:

On behalf of the College of Social and Behavioral Sciences, I am pleased to support the proposed Graduate Interdisciplinary Specialization in Folklore. The interaction of SBS faculty with those from other departments should be stimulating and interesting and benefit students from a variety of disciplines.

The College of Social and Behavioral Sciences looks forward to working with you as this specialization develops in the future.

Sincerely yours,

A handwritten signature in black ink that reads 'Paul'.

Paul A. Beck
Dean



Department of Anthropology

244 Lord Hall
124 West 17th Avenue
Columbus, OH 43210-1364

Phone 614-292-4149
FAX 614-292-4155
<http://monkey.sbs.ohio-state.edu>

E-mail: mckee.95@osu.edu

May 3, 2005

Professor Dorothy Noyes
Departments of English, Comparative Studies, and Anthropology
Mershon Center
1501 Neil Ave.
The Ohio State University

Dear Professor Noyes,

As graduate studies representative for the Department of Anthropology, I am enthused by the proposal for a Graduate Interdisciplinary Specialization in Folklore, and encourage the participation of relevant members of our department.

Good luck with the proposal, as it will serve the university well.

Yours sincerely,

A handwritten signature in black ink, appearing to read "Jeffrey K. McKee".

Dr. Jeffrey K. McKee

May 26, 2006

Dorothy Noyes
Director, The Center for Folklore Studies
308 Dulles Hall
230 West 17th Avenue

CAMPUS MAIL

Dear Dorry,

Members of the Graduate Studies Committee of the Department of Political Science have now read the proposal for a Graduate Interdisciplinary Specialization in Folklore, and I am pleased to tell you that there is strong support for the proposed specialization. Our view is that it is rigorous in terms of the curriculum and likely to achieve its stated objectives. Moreover, since Ted Hopf, Associate Professor in our Department, teaches PS768 (Intro to Qualitative Methods) which is proposed as an option for the methods requirement, the specialization might attract a few students from outside our program to his course, and the specialization possibly might appeal to a few of our own students. All in all, it should further interdisciplinary work among grad students.

If there is anything further that you need from me, please don't hesitate to ask.

Sincerely yours,

Goldie Shabad
Director of Graduate Studies
Department of Political Science
154 North Oval Mall
Shabad.1@osu.edu

August 23, 2006

Elliot Slotnick, Associate Dean
The Graduate School
250D University Hall
230 N Oval Mall

Dear Graduate Interdisciplinary Specialization Committee:

The College of the Arts is pleased to endorse the proposed Graduate Interdisciplinary Specialization in Folklore for scholars in all fields, developed by Dorothy Noyes, Associate Professor of English, Director, The Center for Folklore Studies, and co-sponsored by two departments and one school in our College of the Arts, College of Education, and College of Social and Behavioral Sciences.

This minor has the potential to be of particular interest and relevance to graduate students in our college who wish to understand the a) cultural relevance of their art-work within the greater context of their social world; and b) analyze and theorize about other's art work within its cultural heritage. Understanding and incorporating into graduate students' studies the wide range of symbolic forms that are specific to everyday encounters, will provide insight into issues and topics surrounding the making and doing of original works of art. This type of critical analysis is central to the current and future output of scholarship.

As Dr. Noyes points out this minor serves to provide students with crucial components of graduate research, *i.e.* "experience with the full social range of communication and creativity in their field of interest." The well-designed curriculum drawn from three major areas: Tools, Theory, and Topics will complement each one's own specialization with exposure to, and investigation of creative processes with attention to the vernacular genre in which the work resides. The goal of the minor is to encourage interdisciplinary processes, contextualization, and language, adding substance to the student's own creative work by providing new lenses, questions, and mediums. The minor therefore aligns with the Graduate School's graduate minor initiative.

Three faculty members from the College of the Arts have committed to teaching in the program and past graduate studies chairs, Mary Tarantino, Department of Theatre and Candace Stout, Department of Art Education, served on the proposing committee along with Patricia Flowers who continues to serve as graduate studies chair for the School of Music. Dr. Flowers states in her letter of support, "The proposed graduate interdisciplinary specialization in folklore looks like an exciting opportunity, building on programmatic strengths and, in a way, formalizing interdisciplinary relationships that have already been established. I appreciate the work that you and the folklore group have done in bringing this together and hope that the specialization will be put in place as soon as possible."

It is a welcome and strongly supported initiative, and we are appreciative for Dorothy Noyes' conscientious and thorough work gathering support of our departments, faculty members, grad studies chairs, departmental chairs, and students. Her leadership on behalf of the graduate students in many of our programs is to be commended.

Sincerely,

Valarie Mockabee
Acting Assistant Dean, College of the Arts
Associate Professor, Department of Dance

cc:

Karen A. Bell, Dean, College of the Arts
Patricia Stuhr, Chair, Department of Art Education
Mellasenah Morris, Director, The School of Music
David Frego, Associate Director, The School of Music
Mark Shanda, Chair, Department of Theatre



Associate Professor Dorothy Noyes
 Comparative Studies and Anthropology
 Director, The Center for Folklore Studies
 308 Dulles Hall
 230 W. 17th Ave.
 CAMPUS

2 June 2006

department of

theatre

1089 drake union
 1849 cannon drive
 columbus, ohio
 43210

614 292.5821
 FAX: 292.3222

Dear Professor Noyes,

The Department of Theatre is pleased to support the proposal and plan for the **Graduate Interdisciplinary Specialization in Folklore**. We also enthusiastically support the participation of our colleague Professor Tom Postlewait, who agrees to contribute his expertise to the proposed GIS.

I have one question about the proposal. On page six, in the requirements section, the program is "open to any MA and PhD students in any department." Is there any reason an MFA student would not be able to participate? I fully realize that the MFA course plan, at least in theatre, tends to be rather prescribed with just a few opportunities for electives. However, it may be the case that an occasional student comes forward with an interest in this specialization. Something for your consideration.

The best to you and the excellent team you have assembled for this proposal. Please don't hesitate to contact me should you have any questions.

Sincerely,

Mary Tarantino
 Associate Professor
 Director, Graduate Studies
 Theatre
 Rm 1089 Drake Center
 1849 Cannon Dr.
 CAMPUS

college of the arts



May 16, 2005

Dorothy Noyes
Associate Professor of Folklore
Departments of English, Comparative Studies, and Anthropology
The Ohio State University

Dear Professor Noyes:

I have read the proposal for a graduate interdisciplinary specialization in folklore and am pleased to offer enthusiastic support from the School of Music. With our growing program in ethnomusicology, we should have a number of graduate students who would be interested in pursuing this specialization. In fact, some of them are already taking this type of course work even without the special designation. I understand that Professor Avorgbedor has been working with your committee and he will serve as a good liaison with the School of Music. We have quite a few graduate courses in ethnomusicology that would be appropriate for folklorists and I am confident that the faculty would welcome graduate students who are not music majors.

The proposed graduate interdisciplinary specialization in folklore looks like an exciting opportunity, building on programmatic strengths and, in a way, formalizing interdisciplinary relationships that have already been established. I appreciate the work that you and the folklore group have done in bringing this together and hope that the specialization will be put in place as soon as possible.

Yours truly,

A handwritten signature in cursive script that reads "Patricia J. Flowers".

Patricia J. Flowers, Ph.D.
Professor and Chair of Graduate Studies



Office of the Dean
College of Education

127 Arps Hall
1945 North High Street
Columbus, OH 43210-1172

Phone 614-292-2461
Fax 614-292-8052

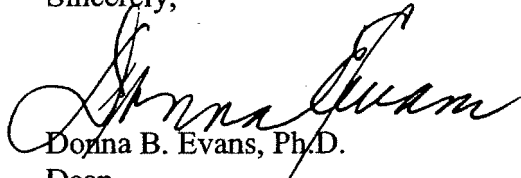
May 9, 2005

Professor Dorothy Noyes
Department of English
421 Denney Hall, 164 West 17th Avenue
CAMPUS

Dear Professor Noyes,

The College of Education enthusiastically supports the creation of a Graduate Interdisciplinary Specialization in Folklore and the participation in it of Professor Marcia Farr through her courses in the ethnography of communication. We expect that this GIS may be of interest to some of our students working in multiculturalism, literacy, and ethnography and welcome the interdisciplinary collaboration between colleges at both student and faculty levels.

Sincerely,



Donna B. Evans, Ph.D.
Dean

cc: Valerie Lee, Chair, Department of English
Peter Paul, Director, School of Teaching and Learning
Marcia Farr, School of Teaching and Learning



School of Teaching and Learning
333 Arps Hall
1945 North High Street
Columbus, OH 43210-1172

Phone (614) 292-1257
Fax (614) 292-7695

October 31, 2006

Dorothy Noyes
Associate Professor of English, Comparative Studies, and Anthropology
Director, The Center for Folklore Studies
308 Dulles Hall
230 W. 17th Ave.
Columbus OH 43210

Dear Dr. Noyes

The Graduate Studies Committee of the School of Teaching and Learning has recommended that the School of Teaching and Learning provide a letter of support with regard to your proposal for a GRADUATE INTERDISCIPLINARY SPECIALIZATION IN FOLKLORE. I concur with their recommendation. Please consider this a "letter of support" for the proposal that you sent to us.

Please note that the chair of the Graduate Studies Committee as listed in your proposal needs to be changed to David Bloome <bloome.1@osu.edu>

Sincerely,

Rebecca Kantor
Professor and Interim school Director
School of Teaching and Learning
College of Education and Human Ecology
kantor-martin.1@osu.edu



Department of Art Education

258 Hopkins Hall
128 North Oval Mall
Columbus, OH 43210-1363

Phone 614-292-7183
Fax 614-688-4483

May 20, 2005

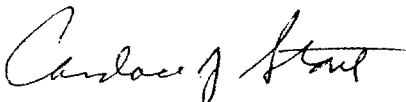
Dorothy Noyes
Associate Professor of Folklore
Department of English
421 Denney, 164 W. 17th Ave.

Dear Dr. Noyes:

I write this letter as Chair of the Graduate Studies Committee in the Department of Art Education. The Graduate Studies Committee and the faculty of the Department of Art Education have read your proposal for a graduate interdisciplinary specialization in folklore and offer full support for this exciting endeavor. The Department of Art Education is committed to staffing the relevant courses and will welcome and ensure the opportunity for students from outside the department to enroll in those courses.

Dr. Margaret Wyszomirski's proposed seminar on heritage policy, to be listed in the "Topics" section of the curriculum, affords strong opportunities for both our department as well as for those who enroll from other areas. Likewise, we look forward to future opportunities for collaboration.

Again, your efforts have our full support.



Dr. Candace J. Stout
Associate Professor
Chair, Graduate Studies Committee

PROPOSAL FOR A GRADUATE INTERDISCIPLINARY SPECIALIZATION IN FOLKLORE

December 2006

1 NAME OF PROPOSED GRADUATE INTERDISCIPLINARY SPECIALIZATION

Folklore

2 NAME OF PROPOSING GRADUATE PROGRAMS, CONTACT PERSONS, AND CONTACT INFORMATION

Proposing graduate programs and grad studies chairs:

College of Humanities:

English	Clare Simmons	simmons.9
Comparative Studies	Barry Shank	shank.46
Near Eastern Languages and Cultures	Joseph Zeidan	zeidan.1
East Asian Languages and Literatures	Richard Torrance	torrance.2
Spanish and Portuguese	Steve Summerhill	summerhill.2
Greek and Latin	Sarah Iles Johnston	johnston.2@osu.edu

College of the Arts:

Music	Patricia Flowers	flowers.1
Art Education	Candace Stout	stoutcj@earthlink.net
Theatre	Mary Tarantino	tarantino.1

College of Social and Behavioral Sciences:

Anthropology	Jeffrey K. McKee	mckee.95@osu.edu
Political Science	Goldie Shabad	shabad.1@osu.edu

College of Education and Human Ecology:

Teaching and Learning	David Bloome	bloome.1@osu.edu
-----------------------	--------------	------------------

Primary contact:

Dorothy Noyes, Associate Professor of English
noyes.10@osu.edu
 The Mershon Center
 1501 Neil Ave.
 2-8683 (Mershon office)
 2-8308 (Dulles office)

Participating faculty:

N.B. Core faculty (those teaching Tools and Theory courses) are italicized; all participating faculty will teach Topics courses

Comparative Studies

Sabra Webber, Associate Professor webber.1
Katherine Borland (Newark), Associate Professor borland.19

East Asian Languages and Literatures

Mark Bender, Associate Professor bender.4
Chan Park-Miller, Associate Professor park-miller.1

English

Adélékè Adéèkó, Professor (joint appt w/African Am/African Sts.) adeeko.1
Ray Cashman, Assistant Professor cashman.10
Merrill Kaplan, Assistant Professor (joint appt w/Germanic L&L) kaplan.103
Gabriella Modan, Assistant Professor modan.1
Dorothy Noyes, Associate Professor; Director, Center for Folklore Studies noyes.10
Amy Shuman, Professor shuman.4
Richard Firth Green, Professor green.693
Valerie Lee, Professor and Chair lee.89
John Roberts, Professor and Dean, College of Humanities roberts.420
(Patrick Mullen, Professor Emeritus) mullen.4
(Timothy Lloyd, Adjunct Associate Professor; Executive Director, American Folklore Society) lloyd.100

Greek and Latin:

Yiorgos Anagnostu, Assistant Professor anagnostu.1
Sarah Iles Johnston, Professor johnston.2

Near Eastern Languages and Cultures

Margaret Mills, Professor mills.186

Spanish and Portuguese:

Salvador Garcia, Professor garcia.7

Art Education:

Margaret Wyszomirski, Professor wyszomirski.1

Musicology:

Daniel Avorgbedor, Associate Professor avorgbedor.1

Theatre:

Thomas Postlewait, Professor postlewait.1

Political Science:

Ted Hopf, Associate Professor hopf.2

Anthropology:

Jeffrey Cohen, Associate Professor
Amy Zaharlick, Associate Professor

cohen.319
zaharlick.1

Education (Teaching and Learning):

Marcia Farr, Professor

farr.18

Staff support:

Barbara Lloyd, Program Coordinator, Center for Folklore Studies

lloyd.123

Faculty participation:

In considering the unusual number of faculty and departments participating in this GIS, it is important to remember the distinction we draw between core and non-core faculty. Most of the non-core faculty listed will teach only one course, in many cases a qualitative methods course, for the program. The smaller group of nine will carry primary responsibility for teaching and advising. However, we feel it is important to have the large penumbra of participation for several reasons. First, folklore courses have drawn students from all of these departments in the past: having faculty affiliates in these departments creates stronger linkages and allows the qualitative methods course in students' own department to count towards the GIS. Second, the empirical specializations and professional choices of folklore students are extremely diverse: a large network of affiliates enables us to meet student needs better. In addition to teaching their own courses for the GIS, the affiliated faculty will serve as bridges to their departments, easing the sharing of information and the coordination of offerings.

Committee structure:

Student advising and course coordination for the GIS will be administered by a committee of four faculty members serving two-year terms. Each committee member will be drawn from a different participating department. Of these, at least one at any given time will come from outside the College of Humanities. (Although there are participating faculty from four different colleges, the preponderance of participating faculty, including all of the current core faculty, come from Humanities, so it would pose undue hardship on the non-Humanities faculty if each college had to be permanently and individually represented.) The Director of the Center for Folklore Studies will serve as one of the four, and the Center will provide staff support for the committee.

3 BRIEF DESCRIPTION OF THE GIS

Folklore is the everyday vernacular culture that undergirds institutions. Not everyone is a novelist, an artist, a preacher, or a politician, but everyone tells stories, orders their environment and their cosmos, and negotiates power relationships in their social world through a wide range of symbolic forms. James Joyce drew on storytelling in Dublin

pubs, Frida Kahlo on the visual style of Catholic votive paintings, Jerry Falwell and Martin Luther King on Southern preaching traditions, and Slobodan Milosevic on Serbian oral epic: none can be understood apart from the expressive ground of their societies, which shaped both their communicative resources and the expectations of their audiences. It is thus critical that students in the canonical disciplines gain some experience with the full social range of communication and creativity in their field of interest. Far more importantly, vernacular expression matters in its own right as a primary activity and faculty of humanity.

Folklore's grounding in ethnographic methods and its long history of attention to the vernacular genres shaped in everyday interaction provide an efficient avenue into informal cultural expressions for students with a wide range of interests. The proposed GIS will allow students to tailor a program from a series of courses arranged as Tools, Theory, and Topics. 20 hours of coursework distributed among these categories will be supplemented with a three-hour independent study to be integrated with the student's thesis or dissertation work and allowing her to connect her folklore work with the needs of her primary program. (Alternatively, a fifth course may be taken if the adviser judges it to serve this same purpose of integration.) A committee drawn from the participating colleges will administer the GIS, with support provided by the Center for Folklore Studies. Nine core and fifteen associated faculty have committed to participate, in addition to emeriti and adjuncts. Others are likely to join on in future.

Folklore has a long history at Ohio State, dating from the work of Francis Lee Utley in the 1950s: Utley's papers reside in the Rare Books and Manuscripts Room of the library, and Utley founded the Folklore Archive, which today contains over 10,000 catalogued projects, 5000 slides and photos, and a major collection of world music. Today Ohio State has one of the largest and most prominent folklore faculties in the country, five of whom have been elected to the Fellows of the American Folklore Society. The GIS simply formalizes longstanding de facto arrangements. Recent OSU PhDs specializing in folklore (with degrees from Slavic, East Asian, Greek and Latin, English, and One-of-a-Kind) have found tenure-track employment at such schools as the University of Western Kentucky, Union College, Empire State College, the University of Northern Colorado, Kocaeli University in Turkey, and in two cases Ohio State itself. Moreover, the Dean of Humanities, John Roberts, and the Chair of the English Department, Valerie Lee, both specialized in folklore during their PhD work in the Department of English at Ohio State; Dean Roberts is past President of the American Folklore Society. The GIS will make one of Ohio State's longstanding strengths more visible to students, the general public, and the folklore profession.

4 TARGETED STUDENT POPULATION

Assuming that students can sign on for the GIS in mid-program (allowing existing coursework to apply), we expect about twelve students in the first year. Within three years we expect to have about thirty and to continue at that level.

The potential population for the GIS is diverse and extensive. Judging from the existing student population in folklore courses, the GIS will draw students from the Colleges of the Arts, Humanities, SBS, and Education. Existing graduate folklore courses are typically fully enrolled and draw from as many as ten departments at once. Sample recent enrollments:

- *Comparative Studies 677.02, Travelers, Tourists, Tricksters, Autumn 2005.* 16 enrolled, of which 6 graduate students: 1 History of Art, 1 Theater, 1 Law, 1 Spanish and Portuguese, 1 African/African American Studies, and 1 Comparative Studies.
- *English 870, The Ethnography of Performance, Autumn 2004.* 11 enrolled: 5 English, 3 Comparative Studies, 1 Greek and Latin, 1 East Asian Languages and Literatures, 1 Political Science, 1 Theatre, 1 Communications. 9 had taken previous folklore courses.
- *English 770.01, Introduction to Graduate Study in Folklore: Theory, Winter 2005.* 12 enrolled. 7 English, 1 Comp Studies, 1 East Asian, 1 Greek and Latin, 1 African/African American Studies. 4 had taken previous folklore courses.
- *English 770.02, Introduction to Graduate Study in Folklore: Fieldwork, Spring 2005.* 16 students enrolled. 2 Art Education, 1 Sociology, 2 Comp Studies, 7 English, 1 Ed Policy and Leadership, 1 Theatre, 1 Dance, 1 PAES. At least 5 had taken previous folklore courses.

Most of these students choose to take additional folklore courses, and of these, at least half select multiple folklore faculty members to serve on their MA or PhD committees. Among the students who self-identify as folklorists, in 2004-05 we graduated two PhDs (1 English, 1 One-of-a-Kind) and six MA students (1 Greek and Latin, 1 English, 4 Comparative Studies, three of whom are continuing at OSU in PhD programs). In 2004-2006 we sent an average of fifteen graduate students per year to present papers at the annual meeting of the American Folklore Society.

The value of the folklore GIS is obvious in the case of language and literature programs. The current hiring climate favors candidates who can claim a strong secondary specialization in cultural studies. Moreover, our emphasis on ethnographic grounding and “theories of the middle range” provides a useful complement to the literary and discourse-based theory emphasized in the humanities programs from which the majority of our students come. In addition, students with foci in the arts, education, and the social sciences increasingly recognize a need to understand vernacular communicative resources and vernacular expression in art, religion, and politics—the latter a particular strength of our folklore faculty.

Finally, we have a large number of students whose primary interest is folklore. While the new Comparative Studies PhD is likely to become the usual avenue for the folklore degree for these students, many are currently working through language and literature departments. The GIS gives them a credential in folklore while also allowing them to

specialize in a related discipline. Although we have not yet engaged in any organized recruitment, we are currently attracting the best students from undergraduate folklore programs including Berkeley, Western Kentucky, University of Missouri, Utah State, and the University of Turku, Finland (long an international center for folklore research). All of our faculty are active internationally: Margaret Mills sits on the executive board of the International Society for Folk Narrative Research, Sabra Webber has recently completed her term on the executive board of the American Institute of Maghribi Studies (AIMS), Dorothy Noyes chairs the International Committee of the American Folklore Society, and our collective professional activities extend to Latin America, Eastern and Western Europe, North and East Africa, the Middle East, and Central, South, and East Asia. This visibility is helping us to recruit excellent students for OSU. For example, in 2006 NELC admitted a Harvard graduate who, after having worked for an NGO in Afghanistan, wanted to study with Margaret Mills. In Spring 2006 we hosted a Fulbright Scholar from Tajikistan and we expect one from Northern Ireland in 2008; our Fulbright student from Finland in 2005 is likely to be followed by one from Estonia and a Ford scholar from Indonesia in 2007. With this international visibility, reconfigurations in other North American folklore programs, and the presence of the American Folklore Society at the Mershon Center, OSU is already taking a leadership role in the field and is strongly positioned to become the flagship program both nationally and internationally. A GIS would allow us to recruit more broadly to students who want to combine a strong folklore component with a primary degree in a different discipline.

Folklore currently enjoys relatively healthy employment opportunities. Apart from university positions, found primarily in folklore programs and English and anthropology departments but growing across the curriculum (e.g. in performance studies, language-and-literature departments, ethnic studies, writing programs), folklorists find employment in nonprofit arts and social services organizations, museums, libraries, medical institutions, for-profit consulting firms, and arts and humanities councils at federal, state, and local levels. Membership in the American Folklore Society currently stands at 1400 people, and active participation is rising: the October 2005 meeting was attended by 700 people, an increase of 10% from the pattern of the previous five years. Tenure-track positions in folklore *per se* are increasing: in Autumn 2005 they were advertised at OSU, UNC-Chapel Hill, Memorial University of Newfoundland, and Middle Tennessee State University. In the end, due to the availability of excellent candidates, OSU's College of Humanities hired not one but two junior folklorists, who joined our faculty in Autumn 2006.

5 Proposed curriculum

Existing and new courses

The GIS can be created from existing courses (as we have been doing informally for fifteen years). Currently, however, we are revising the syllabi of existing courses to create a more cohesive core folklore curriculum. In addition, the following new or restructured courses will be proposed:

- A proposal for an additional Tools course (English 770.03) has been approved and will be taught under that number for the first time in Spring 2007. The fourth Tools course, Comparative Studies 770.04, will be proposed in the winter of 2007.
- In 2007-2008 we will propose a new 800-level course, subdivided to cover our three Theory courses. .01 (Tradition) and .02 (The Folk) will be based in Comparative Studies; .03 (Performance) will be based in English.
- In addition, we will propose that the existing English 870, Seminar in Folklore, be cross-listed with all participating departments in the College of Humanities, to enrich the Topics section of our curriculum and enhance 800-level offerings.

For the sake of clarity and future flexibility in staffing, we want eventually to create common numbers across departments. While these proposals are in progress we will continue to make use of existing variable-topic course numbers. In practice, Comparative Studies and English will share primary responsibility for the Tools and Theory courses.

Requirements

Open to MA, MFA, and PhD students in any department. Coursework done for the primary program may count towards the GIS (that is, these need not all be elective hours), but at least 14 hours must be taken outside the student's home department .

ADMISSION AND ADVISING. The student's progress from admission to completion will proceed as follows:

1. Students interested in taking the GIS should seek preliminary advising from the current chair of the GIS committee to discuss course selection and integration of the GIS with the student's primary field of study.
2. Students will then write a one-page proposal explaining the place of their folklore work in their program of study.
3. On acceptance of the proposal by the GIS committee, the student will select a GIS adviser from the core folklore faculty.
4. Students will meet at least once per year (in Autumn Quarter) with their GIS adviser, who will approve their course selections and sign off on the completion of their GIS program.

COURSEWORK. 23 hours total, including

- English 770.01 or Comp Studies 770.04
- A methods course (note options below)
- one 5-hour core theory course
- one 5-hour topics course (choice of topics courses will be approved by the student's GIS adviser)
- one additional course in any category OR 3 hours of 693 or 993 with a folklore faculty member, to be approved by the GIS adviser. This may be part of the work towards the MA thesis or the PhD qualifying exams. The independent study will be used to allow students to integrate their folklore work with their primary program.

Note: A student with an MA from another institution who has already taken the equivalent of the Tools courses may substitute other folklore courses with the approval of his or her GIS adviser.

Course offerings

I. Tools

<u>Folklore Genres and Interpretive Methods</u>	English 770.01	5 hrs.
Introduction to the canonical genres; practice in the interpretation of folklore in context.		
<u>Field Research</u>	English 770.02 or substitute	5 hrs.
Introduction to ethnographic research design, participant observation and interview methods, ethics in human subjects research, archiving of research materials, and ethnographic writing. May be substituted by Comparative Studies 706 (Complex Ethnography), Political Science 768 (Intro to Qualitative Methods), Anthropology 810.21 (Study Design and Data Analysis: Ethnographic Research), Anthropology 810.23 (Ethnographic Field Experience) or another qualitative methods course as approved by the GIS adviser.		
<u>The Ethnography of Communication</u>	English 770.03	5 hrs.
Ethnographic approaches to interaction and performance; the speech community; the communicative economy. May be substituted by Teaching and Learning 925.56 (Seminar in the Ethnography of Communication).		
<u>Folklore in the History of Disciplines</u>	Comp Studies 770.04 (to be proposed; currently taught as CS 677.02)	5 hrs.
The history of folklore as an object of self-reflection and scholarly inquiry in Western modernity and beyond it.		
<u>Workshop in Professionalization</u>	Not for credit; offered by the Center for Folklore Studies	
Yearlong workshop with 3 meetings per quarter. The folklore profession; careers in folklore; abstract preparation and conference presentation; publishing articles; archiving and materials handling; thesis and dissertation design; grant writing; applying for jobs, etc.		

Comments:

Tools courses prepare students to do primary research in folklore studies by giving them hands-on practice with genres, field settings, communicative situations, and professional activities. They will also provide orientation to the field and its history, but their primary purpose is to familiarize students with its materials and practices.

770.01 will continue to be offered annually and 770.04 in alternate years in Winter Quarter. 770.02 will be offered in alternate years with 770.03 in Spring Quarter. The Center for Folklore Studies will organize the professionalization workshop annually, relying on folklore faculty and Center staff but inviting visiting folklore practitioners as funding permits (in 2005-06 visitors came from the Library of Congress and University of Illinois Press).

II. Theory

<u>Tradition</u>	New 800-number (until then as CS 792)	5 hrs
The transmission of cultural forms through time and space across social networks, with special attention to the dynamic of conservation and innovation.		
<u>The Folk</u>	New 800-number (until then as CS 792 or Eng 870)	5 hrs
“Folklore” and “the folk” as metacultural concepts in the history of modernity. More broadly: cultural form as a social tool for both differentiation and integration.		
<u>Performance</u>	New 800-number (until then as Eng 870)	5 hrs
Performance as a mode of heightened communication characteristic of vernacular cultural process, to be understood in the context of ongoing social interaction.		

Comments:

While these are not the only theory courses we offer, they are intended as core theory courses: what is basic and common to the field. Each course examines a central concept in the field, reviews the history of approaches to it in folklore studies and related disciplines, and synthesizes the issues currently at stake in its study. Most other folklore programs have either reduced their scope of coverage or turned to a more laissez-faire, individually tailored curriculum, so this core will become a special strength of OSU.

We have set a series of parameters for these courses to assist faculty in designing their syllabi and in our collective discussions:

The courses will be designed to serve the interests of all students, regardless of area and disciplinary focus, public or academic career goals, and so on. Indeed, one purpose of this curriculum is to foster more effective conversation across positions within the field. Professors must therefore make special efforts in these courses:

- *Each course will combine theory and “thick” case studies to give students some hands-on understanding.*
- *The range of examples and authors will be international (which also means including the U.S. in its diversity) and not exclusively contemporary.*

- *A range of genres (verbal, musical, material, and gestural/kinesic) will be considered in every syllabus.*
- *In teaching contemporary theory and best practices, we also need to teach the history of theory and method in the discipline: older approaches will be included and considered for what we can do with them practically as well as critically.*
- *By the same token, while we will often need to incorporate work that is not by folklorists, we will focus on what the discipline itself has and has not done: this is an important part of our reconstructive project, to consider things left implicit, blind spots, and so on.*
- *Fieldwork and ethnographic method will be highlighted throughout: how the data is being constructed and for what purpose.*
- *The public character of folklore will be recognized throughout. Folklore has never been exclusively or even primarily an academic discourse, and its theorizing has never been free of political and applied considerations. It is also unique for the degree of grassroots as well as institutional participation: the “folk” themselves need to be understood as part of the constitution of the discipline.*

The first course, Performance, has been taught three times as English 870 and will be offered again in Autumn 2007. Tradition was taught for the first time in Winter 2006 as Comp Studies/Near Eastern 792 and will be given again in Winter 2007; The Folk is being taught as English 870 in Autumn 2006 and will then move to Comp Studies. Each course will be taught every other year (rather than a rotation of the three), so that students have the opportunity to take any of the three within two years.

III. Topics

This component encompasses our existing genre, area, and special-topic courses, along with more specialized theory courses. At present we have perhaps twenty such courses at 600-level or above, taught across four colleges.

Comments: These are taught at several levels (e.g. Comp Studies 677, Music 672, English 870). There is no need to place them into a uniform scheme. Rather, they should reflect departmental needs, interests of the faculty, and conjunctures in the field.

It will, however, be desirable to have some predictability in these courses. While there will always be new special-topic seminars, it will be helpful to have at least some topics offered every two or three years so that students can plan for them. In the coming year we will work on establishing an initial rotation of courses.

Several folklore courses are currently taught as special topics under such numbers as 694 (“Group Studies”) and 792 (“Interdisciplinary Studies”). Regularizing these courses under fixed numbers will take some time. Thus, rather than prescribing a fixed list of Topics course numbers, the GIS adviser will approve the “Topics” component of a student’s program. To simplify and regularize our offerings, we will propose the cross-listing of English 870, “Seminar in Folklore,” with other participating departments in the College of Humanities. (This is especially important in enabling all students to fulfill the

requirement for 14 external hours, as PhD students in some programs are not allowed to take 600-level courses.) In future we hope that dedicated folklore course numbers will also be created beyond the College of Humanities.

Current activities

The Center for Folklore Studies inaugurated its Workshop in Professionalization in 2005-06, open to all interested grad students, with a session on the final Friday of every month followed by a lunch for students and faculty. These were well-attended, drawing not only self-identified folklore students, and mentioned positively in student evaluations of the Center's activities; they continue to be well-attended in Autumn 2006.

The focal activity for 2005-2006 was the revision of the existing core course syllabi (770.01, .02, proposed .03, proposed .04, and Performance) and the development of the new ones (Tradition, The Folk). With the assistance of a GRA funded by the Graduate School's 2004-2005 GIS Seed Grant competition, the Center for Folklore Studies has committed to coordinating new sample syllabi and annotated bibliographies for each of the Tools and Theory courses. This intensive focus on curriculum development will enhance the uniqueness of the folklore offering at OSU: the direction we have taken offers a significant alternative to recent curricular reframings in other folklore programs. It will also bring unity to the GIS, ensuring that students have a common core experience despite the adaptability of the program to their disciplinary interests. In addition, we intend participation in this activity by faculty across the university to facilitate the sharing of core courses and so increase the enrollments of smaller departments. Finally, we will post the materials created on the Center website as a service to the field of folklore, a resource for students assembling independent reading lists, and an advertisement to potential students of our offerings and approach. This work continues in 2006-2007.

The new curriculum with the proposed rotation of core courses was inaugurated in Autumn 2005. The two new Theory courses were offered in Winter 2006 and Autumn 2006 respectively, with enrollments of 11 and 15—high numbers for graduate courses and in the latter case requiring the instructor to open the enrollment cap. In Autumn 2006 the folklore faculty met as a group and, for the first time, mapped out the full schedule of core and elective courses for 2007-2008.

A group of graduate students has revived the OSU Folklore Students' Association, which since September 2005 has held monthly meetings, created a listserv, and organized a highly successful two-day conference for students and alumni in May 2006; a smaller student symposium is planned for May 2007. In both of these, graduate students not only present their own papers but solicit the papers of undergraduates and guide them through the process of writing abstracts, preparing their papers, and presenting. In addition, in October 2005 PhD student Sheila Bock was elected convener of the Graduate Student Section of the American Folklore Society.

At the October 2005 meeting of the American Folklore Society, OSU was prominently featured. Thirty-two OSU folklorists attended the meeting (overall attendance 700), and a first-time reception hosted by OSU was attended by over one hundred people. Professors Amy Shuman and Dorothy Noyes were inducted into the Fellows of the Society. Emeritus Professor Patrick Mullen was honored by two special panels. Professors Margaret Mills and Dorothy Noyes were two of the six panelists at a plenary session on the future of folklore theory. A committee from the Department of English interviewed eight candidates for a tenure-track position, which has now resulted in two hires, one shared with the Department of Germanic Languages and Literatures. Professor Mark Bender convened the first meeting of the East Asian Folklore Section. Professor Dorothy Noyes is serving on the AFS Executive Board and chairs the Committee on International Issues. Senior Lecturer Martha Sims presented her new textbook (co-authored with OSU graduate Martine Stephens) *Living Folklore* (Utah State University Press, 2005), which sold out at the book table, and Professor Amy Shuman's new *Other People's Stories* (University of Illinois Press, 2005) was also prominently displayed. Professor Dorothy Noyes was presented with the 2005 Fellows of the American Folklore Society Book Prize for *Fire in the Praça* (University of Pennsylvania Press, 2003). Student Sheila Bock was awarded the Elli Kōngās Maranda Prize of the Women's Section for best student paper. October 2006 brought more of the same: high attendance and visibility in featured panels and plenaries, a crowded OSU Dessert Reception, and author prizes for Associate Professor Katey Borland and MA student Ashley Overstreet as well as a full session devoted to discussion of Professor Amy Shuman's new book. OSU's transformation of one junior line into two successful hires in 2006 was the subject of widespread congratulations and envy. For several years colleagues from all over the profession, particularly the leading programs at Indiana, UCLA, UC Berkeley, the University of Pennsylvania, and UNC-Chapel Hill, have been remarking on the rising profile of OSU and this enthusiasm is now at its high-water mark. This is the moment to seize.

Folklore graduate syllabi: samples

(Note: All of these courses are currently offered except for 770.04, now under development. The course numbers will be regularized and cross-listed as we are able to coordinate this over time.)

CONTENTS PAGE #

Tools courses

770 Intro to Grad Study in Folklore (additional syllabi from other faculty members available on request):

English 770.01 Folklore Genres and Interpretive Methods. Dorothy Noyes, English	2-8
English 770.02 Field Research. Amy Shuman, English	9-13
English 770.03 The Ethnography of Communication. Ray Cashman, English	14-19
[Comp Studies 770.04 Folklore and the History of Disciplines is currently under development by Sabra Webber, Comp Studies: to be offered in 07-08 as a 792]	

Core theory courses (new digitized 800-level course number to be created; all three courses are currently offered under available numbers)

Tradition. Margaret Mills, NELC	20-25
Performance. Dorothy Noyes, English	26-33
The Folk. Amy Shuman, English	34-36

Topics courses (a few examples; others available on request)

EALL 677: Performance Traditions in Contemporary East Asia. Mark Bender, Chan Park, Shelley Quinn, EALL	37-45
CS 677.02: Latin American Folklore: Comparative Studies in the Politics of Culture. Katey Borland, Comp Studies	46-52
Eng 870: Cultures of Waste and Recycling. Dorothy Noyes, English	53-59

**Introduction to Graduate Study in Folklore
Folklore Genres and Interpretive Methods**

English 770.01
08537-8
Winter 2007
MW 11:30-1:30
Denney 265

Prof. Dorothy Noyes
Off. Dulles Hall 308E
Hrs. M 9:30-11:30, T 1:30-3:30
292-8308
noyes.10@osu.edu

This course, part of the newly revised folklore graduate curriculum, provides an entry into folklore studies through the ground floor. While at 800-level we offer courses focusing on folklore's core theoretical issues--tradition, performance, and sociocultural differentiation--the 770 series provides a practical introduction to the stuff of vernacular cultural creation and its study. This first course throws us in at the deep end: interpreting folklore in context, the equivalent of close reading in literary studies. After a brief introduction to the history and politics of folklore research, we will survey some of the canonical oral, material, and gestural genres of the field, looking at a variety of traditions internationally through the work of good ethnographers. Through these examples, students will find guidelines for conducting their own "philology of the vernacular," in Richard Bauman's phrase. In addition to responses to the readings, students will write a final paper.

READINGS

At SBX:

Deetz, James 1977. *In Small Things Forgotten*. New York: Dutton.

Noyes, Dorothy 2003. *Fire in the Plaça: Catalan Festival Politics After Franco*. Philadelphia: University of Pennsylvania Press.

Paredes, Américo 1958. *"With His Pistol In His Hand": A Border Ballad and Its Hero*. Austin: University of Texas Press.

Through the library:

Falassi, Alessandro 1980. *Folklore by the Fireside: Text and Context of the Tuscan Veglia*. Austin: University of Texas Press. On reserve; used copies also widely available.

Journal of American Folklore articles and some others are available on JSTOR through OSCAR.

All other readings will be distributed electronically.

COURSE REQUIREMENTS

1. Reading responses. By 6 PM before the day of each meeting, half of the class will post a response to the day's reading to the course listserv, based on questions I pose; the two halves of the class will alternate days through the quarter. Please read one another's responses in preparation for class. 40%
2. A 10-page paper. An exercise in interpreting texts, objects, or performances in context. 40%
3. General participation. 20%

1/3 Introduction 1: text, genre, convention, structure

Paper meeting #1 Week 2. Possible sources and foci

1/8 Introduction 2: folklore as discourse and discipline

Read Noyes, Dorothy 2004. "Folklore." In *The Social Science Encyclopedia*, 3rd ed. V.1, 375-378. Ed. Adam Kuper and Jessica Kuper. London and New York: Routledge.

Hymes, Dell 1975. "Folklore's Nature and the Sun's Myth." *Journal of American Folklore* 88:345-369..

Bauman, Richard 2007. "The Philology of the Vernacular." *Journal of Folklore Research* forthcoming.

Noyes, Dorothy 2007. "Humble Theory." *Journal of Folklore Research* forthcoming

1/10 The ethnographic approach 1

Read Falassi, intro-ch.4

1/15 Martin Luther King holiday: no class

1/17 Ethnography 2

Read Falassi, chs. 5-8

Paper meeting #2 Week 4. Review possibilities and choose topic

1/22 Riddle

Read Leea Virtanen 1989. "The Function of Riddles." In Kvideland, Reimund, and Henning K. Sehmsdorf, eds. *Nordic Folklore: Recent Studies*, 221-231. Bloomington: Indiana University Press.

Fernandez, James. 1986. "Edification by Puzzlement." In *Persuasions and Performances*, pp.172--187. Bloomington: Indiana University Press.

Rao, Velcheru Narayana 1996. "Texture and Authority: Telugu Riddles and Enigmas." In Hasan-Rokem, Galit and David Shulman, eds. *Untying the Knot: On Riddles and Other Enigmatic Modes*. New York : Oxford University Press, 1996

Salomon, Carol 1991. "The Cosmogonic Riddles of Lalan Fakir." In Appadurai, Arjun Frank Korom and Margaret Mills, eds. *Gender, Genre, and Power in South Asian Expressive Traditions*. Philadelphia: University of Pennsylvania Press.

1/24 Neck-riddle and riddles in narrative

Read Abrahams, Roger 1980. "Riddles Which Tell Stories." In Goldstein, Kenneth S. and Neil Rosenberg, eds. *Folklore Studies in Honor of Herbert Halpert*, 31-53. St. John's, Newfoundland: Memorial University.

Bauman, Richard 1996. "'I'll Give You Three Guesses': The Dynamics of Genre in the Riddle Tale." In Hasan-Rokem, Galit and David Shulman, eds. *Untying the Knot: On Riddles and Other Enigmatic Modes*. New York : Oxford University Press, 1996

Judges 13-16 (the Biblical story of Samson)

1/29 Märchen 1

Read "Barbarina," "The Cats Under the Sea," "The Gourd of Blood," and "The Three Brothers and the Fig Tree" 1985. In Mathias, Elizabeth, and Richard Raspa, eds. *Italian Folktales in America: The Verbal Art of an Immigrant Woman*. Detroit: Wayne University Press.

"The Green Bird," "Giuseppinu," "The Virgin Mary's Child." 2004. In Zipes, Jack, ed./tr. *Beautiful Angiola: The Great Treasury of Sicilian Folk and Fairy Tales Collected by Laura Gonzenbach*. New York and London: Routledge.

Holbek, Bengt 1989. "The Language of Fairy Tales." In Kvideland, Reimund, and Henning K. Sehmsdorf, eds. *Nordic Folklore: Recent Studies*, 40-62. Bloomington: Indiana University Press.

Schneider, Jane 1989. "Rumpelstiltskin's Bargain: Folklore and the Merchant Capitalist Intensification of Linen Manufacture in Early Modern Europe." In Weiner, Annette and Jane Schneider, eds. *Cloth and Human Experience*, 177-213. Washington, DC: Smithsonian.

1/31 Märchen 2

Read Mills, Margaret 1985. "Sex Role Reversals, Sex Changes, and Transvestite Disguise in the Oral Tradition of a Conservative Muslim Community in Afghanistan." In Jordan, Rosan and Susan Kalcik, eds., *Women's Folklore, Women's Culture*, 187-213. Philadelphia: University of Pennsylvania Press, pp. 187-213.

Mills, Margaret 2000. "Women's Tricks: Subordination and Subversion in Afghan Folktales. In Honko, Lauri, ed., *Thick Corpus, Organic Variation and Textuality in Oral Tradition*. Studia Fennica Folkloristica 7, 453-487. Helsinki: Finnish Literature Society.

Ramanujan, A.K. 1991. "Towards a Counter-System: Women's Tales." In Appadurai, Arjun Frank Korom and Margaret Mills, eds. *Gender, Genre, and Power in South Asian Expressive Traditions*. Philadelphia: University of Pennsylvania Press.

2/5 Ballad 1. The Anglo-American South

Read The John Quincy Wolf Collection of Ozark Folksongs. Go to <http://www.lyon.edu/wolfcollection/> and follow link to "Ozark Folksongs." Read Wolf's article "Folksingers and the Recreation of Folksong" and listen to a selection of songs, including those sung by Almeda Riddle; also listen to the interview with Granny Riddle.

Abrahams, Roger D. 1970. "Creativity, Individuality and the Traditional Singer." *Studies in the Literary Imagination* 3: 5-36

Film Davenport, Tom 1996. "The Ballad of Frankie Silver."

2/7 Ballad 2. The Texan *corrido*

Read Paredes, Américo 1958. *"With His Pistol In His Hand": A Border Ballad and Its Hero*. Austin: University of Texas Press.

Film Almada, Natalia 1996. "Al Otro Lado (To the Other Side)."
See related website <http://www.pbs.org/pov/pov2006/alotrolado/>

2/8 CFS dinner-lecture by Ignacio Corona: Mexican vernacular architecture

Paper meeting #3 Week 7

2/12 Material culture

Read Deetz

Films Philadelphia Folklore Project 1990. "The Palm Weavers."

Dornfeld, Barry 1996. "Fly to Freedom: The Art of the Golden Venture Refugees."
Museum of Chinese in the Americas.

2/12 Costume

Bogatyrev, Petr 1971. *The Function of Folk Costume in Moravian Slovakia* (excerpt).
The Hague: Mouton.

Michael, Jennifer 1998. "(Ad)Dressing Shibboleths: Costume and Community in the
South of France." *Journal of American Folklore* 111: 146-172

Yoder, Don. 1990. "Sectarian Costume Research in the United States." *Discovering
American Folklife: Studies in Ethnic, Religious, and Regional Culture*, 143-171. Ann
Arbor: UMI Research Press.

Hebdige, Dick. 1979. *Subculture: The Meaning of Style* (excerpt). London: Routledge.

2/19 Foodways

Read Goode, Judith G., Karen Curtis, and Janet Theophano 1984. "Meal Formats, Meal
Cycles, and Menu Negotiation in the Maintenance of an Italian-American Community."
In Douglas, Mary, ed. *Food in the Social Order: Studies of Food and Festivities in
Three American Communities*, 143-218. New York: Russell Sage Foundation.

Theophano, Janet 1991. "'I Gave Him a Cake': An Interpretation of Two Italian-
American Weddings." In Stephen Stern and John Allan Cicala, eds. *Creative Ethnicity*,
pp.44-54. Logan: Utah State University Press.

Gutierrez, G. Paige 1984. "The Social and Symbolic Uses of Ethnic/Regional
Foodways: Cajuns and Crawfish in South Louisiana." In Brown, Linda Keller and Kay
Mussell eds., *Ethnic and Regional Foodways in the United States*, 169-182. Knoxville:
University of Tennessee Press.

Shepherd, Eric 2005. *Eat Shandong: From Personal Experience to a Pedagogy of a Second Culture* (excerpt). Columbus: Ohio State University Foreign Language Publications.

2/21 Public space and aesthetics: graffiti and gardens.

Films Silver, Tony 1983. "Style Wars."

Philadelphia Folklore Project, 1990. "Blanche Epps: In the Garden of Gethsemane."

2/26 Festival 1

Read Noyes, intro-ch.5

2/28 Festival 2

Read Noyes, chs.6-11

2/28 3:30. *Lecture by Trudier Harris, UNC-Chapel Hill: African American folklore and literature.*

3/5 Rumor and contemporary legend

Read Fine, Gary Alan. 1992. "The Kentucky Fried Rat: Legends and Modern Society." In *Manufacturing Tales*, ch. 6. Knoxville: University of Tennessee Press.

Barnes, Daniel. 1996. "Interpreting Urban Legend" In *Contemporary Legend: A Reader*, ed. Gillian Bennett and Paul Smith, pp.1-16. New York and London: Garland.

Turner, Patricia A. 1992. Ambivalent Patrons: The Role of Rumor and Contemporary Legends in African-American Consumer Decisions. " *Journal of American Folklore* 105:424-441.

White, Luise 2005. "Social Construction and Social Consequences. Rumors and Evidence." In Gary Alan Fine, Véronique Campion-Vincent, Chip Heath, eds. *Rumor Mills. The Social Impact of Rumor and Legend*, 241-254. New Brunswick: Transaction.

3/7 Belief

Read Hufford, David 1995. The Experience-Centered Analysis of Belief Stories: A Haunting Example in Honor of Kenny Goldstein. In Roger D. Abrahams, ed. *Fields of Folklore*,

pp. 55-89. Bloomington IN: Trickster Press.

Brady, Margaret K. 1987. "Transformations of Power: Mormon Women's Visionary Narratives." *Journal of American Folklore* (online)100: 461-468.

Film NOVA. "Kidnapped by Aliens?"

3/12 Final papers due

English 770.02: Spring 2005

Introduction to the Graduate Study of Folklore: Field Research

Professor Amy Shuman

Denney 566

Office Hours: Tuesday 11:30-1:30, 3:30-4

Shuman.1@osu.edu

Phone: 614-292-6555/292-9719

Course Goals: This course gives students the opportunity to practice ethnographic research methods and to examine the ethics of fieldwork. Issues we will explore include the collection of folklore materials, from narratives and music to material culture, oral history and interviewing methods, fieldwork for public sector events, relationships between researchers and their subjects, the requirements of human subjects review, and collaborative interactive methods of research.

Texts:

Linda Tuhiwai Smith *Decolonizing Methodologies* London ; New York : Zed Books, Dunedin : University of Otago Press ; New York : 1999 (at SBX)

Special Issue of *Journal of Folklore Research* "Issues in Collaboration and Representation" Vol. 37m numbers 2.3 May-December 2000 (at SBX)

Packet of Readings Available on Library Electronic Reserves <http://library.ohio-state.edu/search/> (left column, click on "find reserves by prof/course"); also available in Denney 421.

Course Assignments:

1. During the term, enter comments on at least 10 of the readings
2. Each student will be responsible for presenting one day of discussions. Class presentations should include the assigned reading and may include one supplementary article, to be summarized and made available to the other students either on WEBCT or in a course file in Denney 421. The class presentation can include an introduction to the student's project, and student's can work collaboratively on these presentations.
3. Seven short assignments
4. A final seminar paper, either an 8-10 page conference length paper or a chapter of a longer project. Students will present their work during the last three class sessions.

Reading Assignments:

Part I: Methods

March 31: Fundamentals: Histories of Fieldwork and Participant Observation

Everett Hughes, "Extract from a Field Diary"

Robert Emerson, Rachel Fretz, and Linda Shaw "Participant Observation and Fieldnotes"

in Paul Atkinson, et. Al, eds. *Handbook of Ethnography* London: Sage, 2001: 352-368. ISBN: 0-7619 6480-0

Goldstein, Kenneth “Rapport Establishment and Maintenance” and “Observation Collecting Methods” in *A Guide for Fieldworkers in Folklore*. Hatboro, PA: Folklore Associates. Pp 47-103.

Bruce Jackson “Collecting” in *Fieldwork* Urbana: University of Illinois Press, 1987. Pp 29-51. ISBN: 025201372-7

Van Manen, Max “Balancing the Research Context by Considering Parts and Wholes”

Researching Lived Experience Albany: SUNY, 1990, pp 161-173. 0791404250

Assignment 1: Write a paragraph on your research interests or your ethnographic experience.

April 5: The Ethnography of Communication and Interviewing (part 1)

Elizabeth Keating “The Ethnography of Communication” in Paul Atkinson, et. Al, eds. *Handbook of Ethnography* London: Sage, 2001:285-301. ISBN: 0-7619 6480-0

Heyl, Barbara Sherman. “Ethnographic Interviewing in in Paul Atkinson, et. Al, eds. *Handbook of Ethnography* London: Sage, 2001: 369-383. ISBN: 0-7619 6480-0,

Charles Briggs “Introduction” in *Learning How to Ask: a sociolinguistic appraisal of the role of the interview in social science research* Cambridge: Cambridge University Press, 1986. ISBN: 0521322251. Pp 1-30

Charles Briggs “Listen before you Leap: toward methodological sophistication” ” in *Learning How to Ask: a sociolinguistic appraisal of the role of the interview in social science research* Cambridge: Cambridge University Press, 1986. ISBN: 0521322251. Pp 93-111.

Discussion of Interview Transcription

April 7: Ethnographic Interviewing, Continued

Carolyn Ellis, Christine E. Kiesinger, and Lisa M. Tillmann-Healy “Interactive Interviewing: Talking about emotional Experience” in Rosanna Hertz, Ed. *Reflexivity and Voice*. London: Sage, 1997, pp 119-149. ISBN: 076190383-6

Alessandro Portelli “I’m Going to Say it Now: Interviewing the Movement” in Bruce Jackson and Edward Ives, Eds. *Reflections on the Fieldwork Process* Urbana: University of Illinois Press, 1996. Pp 44-59. ISBN: 0252065336

Assignment 2 Due: Turn in one page of field notes

Recommended: James Spradley *The Ethnographic Interview* N.Y.: Holt, Rinehart, and Winston, 1979.

April 12 The Study of Everyday Life

Max Von Manen “Investigating Experience as We Live It” and ”Balancing the Research Context by Considering Parts and Whole in *Researching Lived Experience* Albany: SUNY, pp 53-76 and 161-173. ISBN: 0791404269

Marjorie Goodwin “Fieldwork” in *He Said She Said* Bloomington: Indiana University Press, 1990, pp 18-26 ISBN: 0253326036

Erving Goffman “Remedial Interchanges” in *Relations in Public* New York: Basic Books, 1971, pp 95-187. ISBN: 0465068952

Recommended: Erving Goffman “On Face-Work” An Analysis of Ritual Elements in Social Interaction” *Psychiatry* Vol. 18, 1955, 213-31.

Assignment 3 Due: 3 pages of interview or conversational transcription based on your own research

April 14 Cultural Intimacy

Michael Herzfeld “Introducing Cultural Intimacy” in *Cultural Intimacy*

Deborah Reed-Danahay “Autobiography, Intimacy, and Ethnography

April 19 and 21: Film documentation

Gelya Frank “The Ethnographic Films of Barbara Myerhoff” in Ruth Behar and Deborah Gordon *Women Writing Culture* Berkeley: University of California Press, 1995. pp 207-232 ISBN: 052020208-2

Ginsburg, Fay “Production Values: Indigenous Media and the Rhetoric of Self-Determination” in Debora Battaglia, Ed. *Rhetorics of Self-Making* Berkeley: University of California Press, 1995, pp 121-138. ISBN: 0520087992

Assignment 4: Code 30 minutes of fieldwork data

Part II: Reflections on Fieldwork

April 26 Critical Examinations, Reflections on Ethnographic Research

Barre Toelken “From Entertainment to Realization in Navajo Fieldwork” ” in Bruce Jackson and Edward Ives, Eds. *Reflections on the Fieldwork Process* Urbana: University of Illinois Press, 1996. Pp 1-17. ISBN: 0252065336

Dwight Reynolds “Crossing and Recrossing the Line and Other Moments of

Understanding” ” in Bruce Jackson and Edward Ives, Eds. *Reflections on the Fieldwork Process* Urbana: University of Illinois Press, 1996. Pp 100-117. ISBN: 0252065336

Assignment 5: Write a two page reflection on your own fieldwork experience

April 28 Collecting Narratives and Life Stories

Plummer, Ken “The Call of Life Stories in Ethnographic Research” in Paul Atkinson, et. al, eds. *Handbook of Ethnography* London: Sage, 2001:395-406.

Cortazzi, Martin “Narrative Analysis in Ethnography” in Paul Atkinson, et. Al, eds. *Handbook of Ethnography* London: Sage, 2001:384-394.

May 3 Dilemmas: Gender, Race, Class, Ethnicity

Diane Wolf “Situating Feminist Dilemmas in Fieldwork” in *Feminist dilemmas in fieldwork* / edited by Diane L. Wolf ; with a foreword by Carmen Diana Deere Boulder, Colo. : WestviewPress, 1996. Pp 1-15. 0813384990

Glassie, Henry ‘Take that Night Train to Selma’ An excursion to the outskirts of scholarship” in Henry Glassie, Edward Ives, and John Szwed *Folksongs and their Makers* Bowlinggreen: Bowlinggreen Popular Press, 1970 pp 1-68. OCLC # 244666 LCCN 79-137391

Keith Basso “Joking Imitations of Ango-Americans” Interpretive Functions in *Portraits of the Whiteman*” Cambridge: Cambridge University Press, 1979. Pp 37-64. ISBN: 0521226406

Beverly Skeggs “Feminist Ethnography” in Paul Atkinson, et. Al, eds. *Handbook of Ethnography* London: Sage, 2001:426-442.

May 5 and 10: Reflexive and Reciprocal Ethnography

Journal of Folklore Research, Special Issue

Barbara Myerhoff and Jay Ruby “A Crack in the Mirror: Reflexive Perspectives in Anthropology” in Barbara Myerhoff *Remembered Lives: The work of ritual, storytelling, and growing older* Ann Arbor: University of Michigan Press, 1992. Pp 307-340 ISBN: 0-472-08177-2

Assignment 6: Write a 2 page response to the JFR issue.

May 12: Decolonizing methodologies : research and indigenous peoples

Linda Tuhiwai Smith *Decolonizing Methodologies* London ; New York : Zed Books, Dunedin : University of Otago Press ; New York : 1999 ISBN: 1856496236 Chapters 1-5

May 17: Decolonizing Methodologies, Chapters 6-10

May 19: Human Subjects approval

Read websites: <http://www.hhs.gov/ohrp/humansubjects/guidance/decisioncharts.htm>

O.S.U. Office of Responsible Research Practices: <http://orrrp.osu.edu/>

Find the documents that are relevant to your research on human subjects and informed consent.

Assignment 7: Write a draft of a consent form to be used in your research, a list of 30 questions, and a brief description of how you will identify your subjects. Write a paragraph or 2 on how the human subjects forms present problems for your work.

May 24: The politics of representation

Faye Ginsburg “The Case of Mistaken Identity: Problems in representing women on the right” in Rosanna Hertz, Ed. *Reflexivity and Voice*. London: Sage, 1997, pp283-289. ISBN: 076190383-6

Sherna Berger Gluck “Advocacy Oral History: Palestinian Women in Resistance” in *Women’s Words: The Feminist Practice of Oral History* Ed. Sherna Berger Gluck and Daphne Patai. N.Y.: Routledge, 1991: 205-219. Isbn: 0-415-90372-6

Patti Lather “Postmodernism, Post-Structuralism and Post (Critical) Ethnography: of Ruins, Aporias and Angels” in Paul Atkinson, et. Al, eds. *Handbook of Ethnography* London: Sage, 2001: 475-492.

May 24: Student Presentations

May 31 Student Presentations

June 2 Student Presentations

Course Policies

Plagiarism: Plagiarism is the representation of another's works or ideas as one's own: it includes the unacknowledged word for word use and/or paraphrasing of another person's work, and/or the inappropriate unacknowledged use of another person's ideas. All cases of suspected plagiarism, in accordance with university rules, will be reported to the Committee on Academic Misconduct.

Disabilities: The Office for Disability Services, located in 150 Pomerene Hall, offers services for students with documented disabilities. Contact the ODS at 2-3307. Even if you do not have a documented disability, we are willing to make any accommodations necessary to help you to do your best work for this class.

Attendance: You are expected to attend all classes

The Ethnography of Communication English 770.03 (08648-1)

MW 1:30-3:18
Spring 2007
DE 262

Professor: _____ Ray Cashman
E-mail: _____ cashman.10@osu.edu
Work phone: _____ 247-8257
Office: _____ Denney 509
Office Hours: _____ 8:30-11:30 a.m Tuesdays, or by appointment

COURSE DESCRIPTION:

This class begins with a treatment of language as social action and investigates how people from a range of speech communities/communities of practice “do things with words” (J.L. Austin). Through close attention to specific speech events—that is, through ethnography—we come to appreciate how the meanings of verbal messages are negotiated by speakers and listeners employing and enacting culturally specific models of performance, expectation, and interpretation.

We will investigate perspectives from folklorists, performance studies scholars, linguistic anthropologists, sociolinguists, and discourse analysts to better appreciate the interdisciplinary “ethnography of communication” approach pioneered by Dell Hymes. We will give special attention to longer stretches of oral discourse in their performance contexts, in particular narratives from several genres. Toward the end of term, we will expand the investigation to non-verbal expressive forms.

REQUIRED READING:

- *Wisdom Sits in Places: Landscape and Language Among the Western Apache*, Keith Basso
- *Competence in Performance: Creativity of Tradition in Mexicano Verbal Art*, Charles Briggs
- *The Folklore Text: From Performance to Print*, Elizabeth Fine
- *Turf Wars: Discourse, Diversity, and the Politics of Place*, Gabriella Modan
- *Material Conflicts: Parades and Visual Displays in Northern Ireland*, Neil Jarman

All texts available only at SBX bookstore, 806 North High St. between 14th and 15th Ave

ALL OTHER READINGS ARE AVAILABLE ON CARMEN @ <https://carmen.osu.edu>

EXPECTATIONS:

Attendance. The success of a small class depends on the regular attendance of all participants, so I expect you at every class session, barring significant illness or other personal emergencies. Also, please come on time; lateness is disruptive and inconsiderate to your fellow classmates and to me.

Preparation and contribution. Note that this is a reading-intensive class. You must keep up with the readings and come prepared to discuss them. Participation in class discussion is expected and necessary; it ensures the best possible educational experience for all. Contributing is not necessarily about having the right answers. Discussion allows us to raise questions and critical concerns, try out new ideas and positions (even if we eventually abandon them), and help each other consider all sides of an issue.

Due dates. Late work is a sure sign of indolence, shiftlessness, and moral turpitude. (Contact me ASAP if you have compelling reasons to need an extension.)

Plagiarism. Plagiarism is the representation of another's works or ideas as one's own: it includes the unacknowledged word for word use and/or paraphrasing of another person's work, and/or the inappropriate unacknowledged use of another person's ideas. All cases of suspected plagiarism, in accordance with university rules, will be reported to the Committee on Academic Misconduct. *(This paragraph, by the way, is not a case of plagiarism, for I openly admit here that I brazenly stole it word for word from <http://cfs.osu.edu/courses/syllabi/comp880.cfm>... well, OK, this paragraph and the first sentence of the "Attendance" section. See, that wasn't so hard. Now it's a case of intertextuality, illustrating certain dynamics of tradition and exemplifying Bakhtin's adage that "our mouths are full of the words of others." Point is, remember to give credit where it's due and know that it takes more effort to plagiarize convincingly than to do the work yourself.)*

GRADING:

- 20% participation - attendance, preparation, and contribution to discussion
 - turns at leading class discussion
 - weekly readings responses
- 20% ethnography of a speech event
- 20% ethnopoetic transcription of recorded verbal performance (audio materials provided)
- 40% take-home final exam ("or best offer," to be explained)

Leading class discussion. Each student will have at least two opportunities (possibly more depending on class size) to present a set of readings and lead discussion. I will provide tips for leading discussion in general, and I will of course be on hand to guide, if necessary, discussions that stray or bog down.

Generally I will want the last 15-20 minutes of each class to synthesize points made, add to these points, and/or suggests issues for further consideration.

Readings responses. Those who are not leading discussion will compose a two-page response to the readings. Students will post these responses to Carmen by 8:30 pm the night before the readings are due. The response will highlight main points of the readings, evaluate the arguments and their relevance to our purposes, and pose questions you would like to see addressed during discussion. Be sure to leave yourself time to read all posted responses before coming to class.

Ethnography of a speech event and ethnopoetic transcription. I will hand out nauseatingly detailed assignment sheets in class.

Final "obo." I will provide take-home essay questions that ask you to synthesize and engage with class readings from throughout the term (10-15 pages). Or you may propose by 4/11 a different final product that is relevant to both this class and your research, e.g., a literature review of a particular issue or area.

CLASS SCHEDULE (subject to change):

Week 1—3/26 and 3/28

FUNDAMENTAL CONCEPTS AND CASE STUDIES, take one

"Basic Terms, Concepts, and Issues," Muriel Saville-Troike

"The Analysis of Communicative Events," Muriel Saville-Troike

"Social Anthropology, Sociolinguistics, and Ethnography of Speaking," Dell Hymes

"How to Ask for a Drink in Subanum," C.O. Frake

Optional/supplemental: "Ethnography of Communication," Zdenek Salzmann

**** Ethnography of a Speech Event assignment to be handed out ****

Week 2—4/2 and 4/4

FUNDAMENTAL CONCEPTS AND CASE STUDIES, take two

"Signifying and Marking: Two Afro-American Speech Acts," Claudia Mitchell-Kernan

"Talking Black on the Streets," Roger Abrahams

"Communication of Respect in Interethnic Service Encounters," Benjamin Bailey

"A Cultural Approach to Male-Female Miscommunication," Daniel Maltz and Ruth Borker

"Norm-Makers, Norm Breakers," Elinor Ochs

"A Parable in Context," Barbara Kirschenblatt-Gimblett

"The Joke as Gloss," Elliott Oring

Week 3—4/9 and 4/11

PLACE, take one: ETHNOGRAPHY AND THE POETICS OF PLACE

Wisdom Sits in Places, Keith Basso

**** * * Proposal for alternative final product due 4/11 * * ****

Week 4—4/16 and 4/18

VERBAL ART, PERFORMANCE, GENRE, take one

"The Contribution of Folklore to Sociolinguistic Research," Dell Hymes

"Folklore's Nature and the Sun's Myth," Dell Hymes

"Performance," Richard Bauman

"Verbal Art as Performance," Richard Bauman

"Story, Performance, and Event" Richard Bauman

"Genre," Richard Bauman

"Genre and Ideology in Northern Ireland," Ray Cashman

Week 5—4/23 and 4/25

VERBAL ART, PERFORMANCE, GENRE, take two

Competence in Performance, Charles Briggs

Week 6—4/30 and 5/2

ETHNOPOETICS AND TRANSCRIPTION, take one

The Folklore Text, Elizabeth Fine

"Discovering Oral Performance and Measured Verse in American Indian Narrative,"
Dell Hymes

"Ethnopoetics," Dennis Tedlock

"Coyote and Junco" and "A Guide to Reading Aloud," Dennis Tedlock

"Transcription: From Writing to Digitized Images," Alessandro Duranti

"Poetic Retranslation and the Pretty Languages of Yellowman," Barre Toelken
& Tacheeni Scott

***** Ethnography of a Speech Event due 4/30 *****

***** Transcription Project assignment to be handed out *****

Week 7—5/7 and 5/9

ETHNOPOETICS AND TRANSCRIPTION, take two

(see readings from previous week)

Week 8—5/14 and 5/16

PLACE, take two: DISCOURSE ANALYSIS AND THE POLITICS OF PLACE

Turf Wars, Gabriella Modan

Week 9—5/21 and 5/23

NONVERBAL COMMUNICATION AND THE POLITICS OF CULTURE

Material Conflicts, Neil Jarman

***** *Transcription Project assignment due 5/21* *****

Week 10—5/30

TBA

NB: *** no class 5/28, Memorial Day ***

***** TAKE-HOME FINAL (OBO) DUE 6/6/07 *****

Comp Stud/NELC 792: Tradition and Transmission
Winter, 2006

Prof. Margaret Mills, mills.186@osu.edu
313 Hagerty Hall
Office Hours Wednesdays, 2:30-5:00 and by appointment
Phone: 292-7136 or (dept secy.) 292-9255
Home Phone 740-548-3959 (please not before 8 AM or after 10 PM)

This course is offered as one of the core graduate seminars for those interested in theory and research methodology in folklore studies. We will review theories of how cultural forms travel through time and space across social networks, their stability, variation, and cultural reproduction. Key terms such as genre, structure, formula, and text/entextualization are examined for their place in theories of transmission. Other key concepts and topics: Diffusion and the comparative method; ethnomimesis; habit and the reproduction of the everyday; implicit vs. explicit memorial forms; theories of oral transmission, orality and memory techniques, literacy and entextualization; sites of memory (memory as celebrated, as sequestered, or censored/suppressed); cultural continuities operating below awareness; traditionalization and invented traditions; heritage.

Put more informally, we are asking, with regard to a very large and diverse body of cultural knowledge called “folklore,” what fosters persistence over time, and/or who cares where this stuff comes from, and why?

This is basically a comparative theory class, though we will try to illustrate each body of theory with an examination of case studies or applications. The sequence of theories under review is very roughly historical, in order of development. One primary concern will be to notice, in each case, what questions the theorists try to answer, and in conversation with what other, previous bodies of theory or social thought their ideas and research agenda developed.

In core folklore theory courses, we explore what is basic and common to the field. Not all the key theorists consider(ed) themselves folklorists. Interdisciplinary eclecticism is a hallmark and major strength of contemporary folklore studies, and makes for a “braided” history of ideas, to which students from a variety of disciplines attach themselves in different ways. Participants in the class will develop and make explicit in their presentations their own particular trajectories into the subject, and articulate the implications, in theory and method, of their respective angles of interest.

The course thus is designed to serve the interests of a wide spectrum of students, regardless of area and disciplinary focus, public or academic career goals, and so on. Indeed, one purpose of this curriculum is to foster more effective conversation across positions within the field and with allied disciplines. Fieldwork and ethnographic method will be highlighted throughout: how the data is being constructed and for what purpose.

The public character of folklore studies as a discipline should be recognized throughout. Folklore has never been exclusively or even primarily an academic discourse, and its theorizing has never been free of political and applied considerations. The field is also unique for the degree of grassroots as well as institutional participation: the “folk” themselves, conceived as communities of thought, variously defined, also need to be understood as active in the constitution of the discipline.

CLASS REQUIREMENTS

- (1) **ALL THOSE REGISTERED FOR CREDIT ARE EXPECTED TO READ CLOSELY AND TAKE NOTES ON THE ASSIGNED READINGS PRIOR TO CLASS. PLEASE BRING THE WEEKLY SELECTIONS TO CLASS IN SOME TEXT FORM, TO FACILITATE YOUR OWN CLOSE READING AND EXAMINATION OF KEY PASSAGES IN DISCUSSION.** Informed participation in-class discussion is a basic requirement for this graduate seminar. “Informed” does not mean that you are in perfect control of the material, but it does mean that you can ask precise questions and identify problems informed by your reading of it.
- (2) **Weekly Key Word “Smart Glossary” Exercise:** Each participant will formulate from their reading a list of 5-10 key or problematic terms. Note the terms, the definitions offered for them in the readings (or lack thereof), and your own observations/ thoughts about the problems and usefulness of the term. Note which other readings, prior to this, have used the same key term (e.g. “tradition,” “text,” etc.). What are the differences or similarities in definition or focus among writers using the same or related key terms? Does this writer use the same underlying concept as another writer, but under a different term? You **must post your key word list by midnight on SUNDAY** prior to each class, on an electronic site accessible to the class, and bring a printed copy to class as well. The printed copies, with any additional comments you add, will be collected at the end of class and returned the following week.
- (3) **Lead Discussant Assignment: 2 per quarter.** Each participant will choose two of the weekly reading clusters and prepare and present orally a ten-minute introduction to the main points and problematics of the readings. This is on the order of a cluster review of related books /articles, about 5 pages double-spaced (longer if desired). The written version will be due in class when it is presented.

Two people who are presenting the same week’s readings may if they wish divide the **presentation** of the readings between them (both must **read** everything, and include all the selections in their written reviews, obviously, but you can divide the work of presenting, to avoid duplication.) Or you can set up your two presentations as a debate on alternative critiques of key points if you wish.
- (4) **Review Essay with Case Studies:** For the **final paper**, each participant chooses one body of theory or one author, and constructs a review essay of

minimum approximately 15 pages, double-spaced, discussing the theoretical approach **and at least one application**. Your review of a case study or case studies derived from the theory should help to clarify what kinds of questions the approach does and does not answer. Feel free to take into account reviews and responses to the work that appeared after its publication. **Due in class March 13, 2006 (our last meeting, first day of exam period). TEN-MINUTE ORAL PRESENTATION TO THE CLASS, FULL WRITTEN VERSION TO THE INSTRUCTOR.**

ACADEMIC ACCOUNTABILITY:

Plagiarism is the one unforgivable academic crime. All work submitted must be your own, and all works (whether hard copy, electronic, or what) used as references or inspiration must be fully cited. **You are responsible for knowing what these standards are.** If you aren't sure what an academic citation should look like, ask the instructor to refer you to appropriate reference works or models. Any written work with incomplete citations will be returned for revision and not accepted for credit until citations are complete. **An allegation of intentional plagiarism requires formal investigation by a university academic accountability committee (the instructor does not have the option to solve the problem unilaterally), and may result in penalties from loss of credit for the course up to suspension of the student from the university.**

Absences from class harm the whole seminar. If you must be absent, please inform the instructor, in advance if possible, and submit appropriate documentation of the necessity for your absence. Absence or late submission of work without an acceptable excuse will result in loss of academic credit.

ACCESS TO READINGS:

All assigned selections from individual works will be available as photocopies on reserve in the main library. If you wish to purchase them, please notify the instructor. One book, which we will read in its entirety, is available at SBX Bookstore.

BOOKS AVAILABLE FOR PURCHASE AT SBX BOOKSTORE:

Required:

V. Propp, *Morphology of the Folktale*.

Recommended:

B. Feintuch, ed., *Eight Words for the Study of Expressive Culture*.

WEEKLY SCHEDULE OF TOPICS / READINGS:**Week 1 9 January 2006****Historic-Geographic Methodologies: Tale Typing and Motif Indexing**

Dorson, Richard M. *Folktales Told Around the World*:

“The Seventy-Year Old Corpse” (pp. 238-242)

“Khastakumar and Bibinagar” (pp. 230-237)

Apuleius, *The Golden Ass*, trans. Lindsay, J. “Cupid and Psyche” (pp.101-147).

Joseph Campbell, “Folkloristic Commentary” in *The Complete Grimms Fairy Tales*.
(Commentary chapters 1-3, pp. 833-856).

Stith Thompson, *The Folk Tale* “Enchanted Husband (Lover) Disenchanted” (pp.97-102)

Cocchiara, *History of Folklore in Europe* pp. 308-313

Annti Aarne & Stith Thompson, *The Types of the Folktale*: Tale type entry for #425

Writing assignment (this week only, in lieu of key word exercise): DEVISE A MOTIF LIST FOR APULEIUS’ “CUPID AND PSYCHE”. Use the library’s copy of Stith Thompson’s *Motif Index of Folk Literature* (reference work, does not circulate). Note any major elements for which you did not easily find an indexed motif that seemed to fit.

Week 2 16 January 2006

No Class: MLK Jr Day

Week 3 23 January 2006**Oral Formulaic Theory**

Lord *Epic Singers and Oral Tradition* Ch 1: “Words Heard and Words Seen” pp 15-37;
Ch. 5: “Homer as an Oral-Traditional Poet” pp.72-103.

John Foley *Immanent Art*, Introduction, pp. xi-xvi; Ch. 1 “From Traditional Poetics to Traditional Meaning,” pp. 1-37; Ch 2 “Traditional Referentiality: A Receptionalist Perspective,” pp. 38-60.

Orality and Literacy

Brian Street *Literacy in Theory and Practice* Part One, “Literacy in Theory,” pp. 19-125.

Paul Zumthor *Oral Poetry: An Introduction*, Ch 1 “The presence of Voice”, Ch 2
“Defining the Field” pp. 3-31, [Recommended: Ch 3 “The Arena of the Debate”
Ch. 4 “inventory” pp. 32-56, conclusion pp. 224-229.]

G. Nagy *Poetry as Performance*, Introduction pp. 1-4; Part I “Mimesis and the Making of Identity in Performance,” Ch. 1 “The Homeric Nightingale and the Poetics of Variation” pp. 7-38. [Recommended: Ch. 3 “Mimesis of Homer and Beyond” pp. 59-86.]

Week 4 30 January 2006**Formalism and Structuralism**

C. Levi-Strauss *The Savage Mind*, Ch. 1 “The Science of the Concrete” pp. 1-33.

C. Levi-Strauss *Structural Anthropology*, "The Structural Study of Myth", pp. 206-231.
V. Propp, *Morphology of the Folktale*, entire book.

And Now for Something Completely Different: Defining Traditions by Group Process and Groups by Tradition

D. Noyes "Group" in Feintuch, *Eight Words for the Study of Expressive Culture* pp. 7-41.

Barbara Kirshenblatt-Gimblett "The Electronic Vernacular" in G. Marcus., ed., *Connected: Engagements with Media*, 1996.

Week 5 6 February 2006

Genre, Text, Entextualization

D. Ben-Amos "Analytical Categories and Ethnic Genres" in *Folklore Genres* pp. 215-242.

R. Bauman, *Folklore, Cultural Performances and Popular Entertainments: A Communications-Centered Handbook*, "Genre" pp. 53-59

G. Urban and M. Silverstein, *Natural Histories of Discourse* "The Natural History of Discourse" pp.1-17, "Entextualization, Replication and Power" pp. 21-44.

R. Bauman and C. Briggs *Voices of Modernity: Language Ideologies and the Politics of Inequality*, "Introduction" pp. 1-18.

E. Fine "Leading Proteus Captive: Editing and Translating Oral Tradition" in J. Foley, ed., *Teaching Oral Traditions* pp. 59-71.

[Recommended: T. Harris-Lopez "Genre" in B. Feintuch *Eight Words for the Study of Expressive Culture* pp. 99-120.]

[Recommended: J. T. Tison "Text" in B. Feintuch *Eight Words for the Study of Expressive Culture* pp. 69-98.]

[Recommended: E. Brady, *A Spiral Way: How the Phonograph Changed Ethnography*]

Week 6 13 February 2006

Tradition and Authenticity

D. Ben-Amos "The Seven Strands of *Tradition*: Varieties in Its Meaning in American Folklore Studies" *Journal of Folklore Research* 21(2/3) pp. 97-132.

D. Hymes, "Folklore's Nature and the Sun's Myth" *JAF* 88:350 (1975) pp. 345-369.

E. Hobsbawm, "Introduction: Inventing traditions" in E. Hobsbawm & T. Ranger, *The Invention of Tradition*, pp.1-14.

D. Ó Giolláin "The national and the local—practices of de- and retraditionalization" pp. 10-18. *FF Network* (28) June 2005.

T. Hofer *Journal of Folklore Research* 21(2/3) "The Perception of *Tradition* in European Ethnology" pp. 133-148.

R. Bendix, *In Search of Authenticity*, Ch. 2 "From Experience to Representation", Ch. 3 "American Romanticism and the Emergence of American Folklore Studies", Intro to Pt. 2 "The Role of Authenticity in Shaping Folkloristic Theory . . ." pp. 45-96.

[Recommended: R. Handler and J. "Tradition, Genuine or Spurious," in *Journal of American Folklore* 97:385, (1984) pp. 273-290.]

Week 7 20 February 2006**Below Awareness**

- P. Bourdieu *Outline of a Theory of Practice*, Ch. 1 pp. 1-22 only; Ch. 2 pp. 72-95.
 P. Willis, *Learning to Labor*, Introduction and Part I, pp. 1-116, Ch.8, pp. 171-184.
 D. Goldstein *Once Upon a Virus*, Ch. 4: "What Exactly Did They Do with that Monkey, Anyway?", and Ch. 5, 'Welcome to the Innocent World of AIDS,', pp. 77-116.

Week 8 27 February 2006**Problematics of Memory: Secrecy, Ownership, Deniability**

- P. Nora *Realms of Memory* "General Introduction: Between Memory and History" pp.1-20
 S. Slyomovics *The Performance of Human Rights in Morocco*, Introduction pp. 1-12, Ch. 5 "Women and Testimony" pp.132-164.
 R. Price *First Time*, "Those Times Shall Come Again," pp. 5-30
 J. Radner and S. Lanser *Feminist Messages*, "Strategies of Coding in Women's Cultures" pp. 1-29, in Radner, Ed., *Feminist Messages*.
 L. Pershing, "Scandalous Sunbonnet Sue" pp. 98-125, in *Feminist Messages*
 Angela Bourke "More in Anger than in Sorrow: Irish Women's Lament Poetry" pp. 160-182., in *Feminist Messages*.
 M. F. Brown, *Who Owns Native Culture?* Introduction, pp. 1-10.

Week 9 6 March 2006**Revival and Appropriation**

- S. Stewart "Notes on Distressed Genres" in *Crimes of Writing*, pp. 66-101.
 B. Kirshenblatt-Gimblett "Theorizing Heritage", *Ethnomusicology* 39(3) pp. 367-380
 R. Cantwell "When We Were Good: Class and Culture in the Folk Revival",
 in Bruce Rosenberg ed. *Transforming Tradition*, pp. 35-60
 OR
 R. Cantwell, "'The New Minstrelsy," Ch. 2 of When We Were Good: The Folk Revival, pp. 48-79.
 B. Kirshenblatt-Gimblett *Destination Culture* pp. 149-176, 189-200, 249-256.
 R. Cantwell *Ethnomimesis* Introduction pp. 1-8, Ch. 4 "Café Tunis" pp. 85-123.
 J. Bau Graves: *Cultural Democracy The Arts, Community and the Public Purpose*, Ch.2 "Tradition and Innovation" pp. 41-61.

Guest Speaker: Prof. Pat Mullen on the folk revival.

Week 10 13 March 2006**Student presentations**

Class Participants will present their final paper findings to the class. 10 minutes each (about 5 pp. double-spaced, if read from a text.)

English 870

Seminar in Folklore: The Ethnography of Performance

Autumn 2004
MW 11:30-1:18
Denney 262
08309-2

Dorothy Noyes
Denney 545, 2-0387
noyes.10@osu.edu
T 3:30-5:30 ,W 9:30-11:30

Since the 1970s, the performance turn in folklore, anthropology, and related disciplines has illuminated our understanding of agency and efficacy in cultural production. In a major revision of the modern culture concept, it focuses on cultural forms as process and practice: not texts exemplifying a static shared worldview but historically situated, conventional transactions among persons. As part of the philosophy of language's critique of reference, it looks at how language is used to construct reality; reacting to the focus on deep structure in most grand theory, it insists on the significance of material and interactional surfaces. Today it is newly relevant as a corrective to the mystique of "values" and/or identities in contemporary cultural politics.

This seminar will examine both programmatic texts and selected case studies in the ethnography of performance: that is, an approach based in "thick description" of instances. While theory in the field has tended to develop within genre specializations, we will examine verbal art, cultural performance (ritual, festival, spectacle) and the performance of self together in the attempt to illustrate common issues and a general paradigm. Students will share in preparing for discussion and write a research paper: literary and historical topics are welcome as well as field-based projects.

Requirements

Response papers and general participation, 50%

By 9:00 PM of the night before each class meeting, students will post to the class listserv a short reaction to the assigned readings (a substantial page or two), posing issues for discussion the next day. Leave yourselves some time to read each other's reactions.

You may miss one response paper without being penalized. Absences will, obviously, affect your participation grade. I won't grade the response papers; a bit before the middle of the quarter, I will send you on e-mail a general evaluation of your participation in the class.

Final paper, 50%. Proposal due on Wednesday, 9/29.

The final paper may take one of several forms, depending on your current needs and interests:

- . a case study of a specific performance or set of performances, informed by some of the theorists we are reading
- . a literature review going more deeply into some aspect of the course
- . a research proposal

Plagiarism is the representation of another's works or ideas as one's own: it includes the unacknowledged word for word use and/or paraphrasing of another person's work, and/or the inappropriate unacknowledged use of another person's ideas. All cases of suspected plagiarism, in accordance with university rules, will be reported to the Committee on Academic Misconduct. And remember: to plagiarize convincingly is much more difficult than to do the work yourself.

The Office for Disability Services, located in 150 Pomerene Hall, offers services for students with documented disabilities. Contact the ODS at 2-3307.

Texts

The following books have been ordered at SBX only:

- . Bauman, Richard 1984 (2d ed.). *Verbal Art as Performance* Prospect Heights, Ill.: Waveland Press.
- . Basso, Keith. 1979. *Portraits of "the Whiteman."* Cambridge: Cambridge UP.
- . Scott, James C. 1990. *Domination and the Arts of Resistance*. New Haven: Yale University Press.

Readings marked ONLINE are available through the journal databases on the library website: do a search in Oscar under the journal title, then search the article from there. Other readings are on closed reserve in the library. (The coursepack with copyright permissions was estimated at \$168, so I opted for this less convenient but more affordable system.)

Syllabus

9/22 *Introduction*

9/27

The performance turn in folklore, linguistics, and anthropology

Read Hymes, Dell. 1974. "Social Anthropology, Sociolinguistics, and the Ethnography of Speaking." *Foundations in Sociolinguistics*, 83-117. Philadelphia: U. of Pennsylvania Press.

Hymes, Dell. 1975. "Folklore's Nature and the Sun's Myth." *Journal of American Folklore* 88:345-69. ONLINE

Richard Bauman and Charles Briggs 1990. "Poetics and Performance as Critical Perspectives on Language and Social Life." *Annual Review of Anthropology* 19:59-88. ONLINE

Also rec. Clifford Geertz 1983. "Blurred Genres: On the Refiguration of Social Thought." In *Local Knowledge*, pp.19-35. New York: Basic Books.

Sherry Ortner 1984, "Theory in Anthropology Since the Sixties." *Comparative Studies in Society and History* 26:126-66.

José Limón and M. Jane Young 1986. "Frontiers, Settlements, and Developments in Folklore Studies, 1972-1985." *Annual Review of Anthropology* 15:437-60.

9/29 Form, function, emergence

Read Bauman, *Verbal Art as Performance* (Bauman essay only)

Due Paper proposal

10/4 Genre

Read Ben-Amos, Dan 1976. "Analytical Categories and Ethnic Genres." In Ben-Amos, ed. *Folklore Genres*, pp.215-242. Austin: U of Texas Press.

Gossen, Gary 1976. "Chamula Genres of Verbal Behavior." In *Verbal Art as Performance*.

Abrahams, Roger D. 1976. "The Complex Relations of Simple Forms." In Ben-Amos, ed. *Folklore Genres*, pp.193-214. Austin: U of Texas Press.

Morson, Gary Saul, and Caryl Emerson 1990. "Theory of Genres." *Mikhail Bakhtin: Creation of a Prosaics*, pp.271-305. Stanford: Stanford U.P.

Charles Briggs and Richard Bauman 1992. "Genre, Intertextuality, and Social Power." *Journal of Linguistic Anthropology* 2:131-172.

10/6 Frame and metacommunication

Read Jakobson, Roman 1960. "Linguistics and Poetics. In *Style in Language*, ed. T. Sebeok, pp.350-377. Cambridge: MIT Press.

Bateson, Gregory 1972 (1955). "A Theory of Play and Fantasy." In *Steps to an Ecology of Mind*, pp.177-193. New York: Ballantine.

Babcock, Barbara 1976. "The Story in the Story: Metanarration in Folk Narrative." In *Verbal Art as Performance*.

Hymes, Dell. 1981. "Breakthrough into Performance." In *In Vain I Tried to Tell You: Essays in Native American Ethnopoetics*, pp.79-141. Philadelphia: University of Pennsylvania Press.

10/11 Reflexivity

Read Babcock, Barbara 1980. "Reflexivity: Definitions and Discriminations." *Semiotica* 30:1-14.

Basso, *Portraits of "the Whiteman."*

10/13 No class: American Folklore Society meetings

10/18 Transformation

Read Turner, Victor 1969. "Liminality and Communitas"; "Humility and Hierarchy." In *The Ritual Process*, pp.94-130, 166-203. Ithaca: Cornell University Press.

Turner, Victor 1974. "Religious Paradigms and Political Action." In *Dramas, Fields, and Metaphors*, pp.60-97. Ithaca: Cornell.

Schechner, Richard 1988, "From Ritual to Theatre and Back." In *Performance Theory* (rev.ed.), pp. 106-152. New York: Routledge.

10/20 Inversion and the carnivalesque

Read Geertz, Clifford 1973. "Deep Play." In *The Interpretation of Cultures*, p.412-453. New York: Basic Books.

Abrahams, Roger D. and Richard Bauman 1978. "Ranges of Festival Behavior." In Barbara Babcock, ed. *The Reversible World* pp.193-208. Ithaca: Cornell University Press.

da Matta, Roberto 1991. "Carnivals, Military Parades, and Processions." In *Carnivals, Rogues, and Heroes: An Interpretation of the Brazilian Dilemma*, pp.26-60. Notre Dame: U. of Notre Dame Press.

Stallybrass, Peter, and Allon White 1986. "Introduction." *The Politics and Poetics of Transgression*, 1-26. Ithaca: Cornell University Press.

10/25 Trope, persuasion, representation

Read Burke, Kenneth 1966. "Definition of Man." *Language as Symbolic Action*, pp.3-24. Berkeley and L.A.: University of California Press.

_____ 1957. "Literature as Equipment for Living." *The Philosophy of Literary Form*, pp. 253-262. New York: Vintage.

_____ 1945. "The Five Key Terms of Dramatism" and "The Four Master Tropes." *A Grammar of Motives*, pp.xv-xxii and 503-517. Berkeley and L.A.: University of California Press.

Fernandez, James W. 1986 (1972), "Persuasions and Performances: Of the Beast in Every Body and the Metaphors of Everyman." In *Persuasions and Performances*, pp.3-27. Bloomington: Indiana University Press.

_____ 1986. "Convivial (and Ironic) Attitudes: A Northern Spanish Kayak Festival in its Historical Moment." In *Persuasions and Performances*, pp.264-295. Bloomington: Indiana University Press.

10/27 Formalization

Read Maurice Bloch 1989. "Symbols, Song, Dance, and Features of Articulation: Is Religion

an Extreme Form of Traditional Authority?" In *Ritual, History, and Power: Selected Papers in Anthropology*, pp.19-45. London: Athlone.

Briggs, Charles 1988. "Hymns and Prayers." *Competence and Performance*, pp. 289-340. Philadelphia: U. of Pennsylvania Press.

Stewart, Susan 1995. "Lyric Possession." *Critical Inquiry* 22: 34-63. ONLINE.

11/1 **Flow and virtuosity**

Film *Scratch*. Doug Pray, 2001

Read Csikszentmihalyi, Mihaly. 1975. *Beyond Boredom and Anxiety : The Experience of Play in Work and Games*, pp. 24-54. San Francisco : Jossey-Bass Publishers.

Royce, Anya Peterson. "Virtuosity: The Masque of Nonchalance." In *Anthropology of the Performing Arts: Artistry, Virtuosity, and Interpretation in a Cross-Cultural Perspective*, pp. 19-36. Walnut Creek: Alta Mira.

11/3 **Epistemology and performative knowledge**

Read Fabian, Johannes 1990. *Power and Performance: Ethnographic Explorations through Proverbial Wisdom and Theater in Shaba, Zaire*, Chs. 1-5, 14. Madison: U. of Wisconsin Press.

11/8 **Normal appearances and the self**

Read Goffman, Erving 1967. "On Face-Work" and "The Nature of Deference and Demeanor." *Interaction Ritual*, pp. 5-95. New York: Pantheon.

Milosz, Czeslaw 1981 (1953). "Ketman." *The Captive Mind*, pp.54-81. New York: Vintage.

11/15 **Manipulating normal appearances**

Read Garfinkel, Harold 1967. "Passing and the Managed Achievement of Sexual Status in an Intersexed Person." In *Studies in Ethnomethodology*, pp.116-185. Englewood

Cliffs, N.J.: Prentice Hall.

Butler, Judith 1988. "Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory." *Theatre Journal* 40:519-531. ONLINE

Bauman, Richard 1986. "'Any Man Who Keeps More'n One Hound'll Lie to You': A Contextual Study of Expressive Lying." In *Story, Performance, and Event*, pp.11-32. Cambridge: Cambridge University Press.

Noyes, Dorothy 1998. "*La maja vestida*: Dress as Resistance to Enlightenment in Late 18th-Century Madrid." *Journal of American Folklore* 111: 197-217. ONLINE

11/22 Reputation and style

Read Bauman, Richard 1986. "Performance and Honor in 13th-Century Iceland." *Journal of American Folklore* 99:131-50. ONLINE

Noyes, Dorothy 2000. "Authoring the Social Drama: Suicide and the Performance of Self in a French Political Scandal." *Narrative* 8:210-231.

Mendoza-Denton, Norma 1996. "'Muy Macha': Gender and Ideology in Gang-Girls' Discourse About Makeup." *Ethnos* 61: 47-63.

11/24 Public order, hegemony, and appearances

Read Scott chs 1-4

Due Paper update

11/29 Undermining the performative order

Read Scott chs 5-8

12/1 The thinkable and the doable: values and forms in cultural practice

Read Feldman, Allen 1999. "Commodification and Commensality in Political Violence in

South Africa and Northern Ireland.” *Etnografica: revista do Centro de Estudos de Antropologia Social* 3 (1): 113-29. TO BE DISTRIBUTED

_____. 2000. “Violence and Vision: The Prosthetics and Aesthetics of Terror.”
In *Violence and Subjectivity*, ed. Veena Das et al., pp. 46-78. Berkeley and L.A.:
University of California Press.

Abu Ghraib documentation. TO BE DISTRIBUTED.

12/6 Final paper due

English 870: The Folk

Autumn, 2006

Professor Amy Shuman

Office: 566 Denney Hall; telephone: 292-6555

Office Hours: Tuesday 3:30-4:30; Thursday 11:30-12:30

Email: shuman.1@osu.edu

Course Description: The concept of the folk is an invention of modernity and nationalism. The classification as "folk" can be used negatively, to exoticize others, to demean particular practices, or positively, to reclaim identity, or as a strategy of empowerment, among other alternatives. This course explores many of the modern binary oppositions that rely on or include the concept of folk, such as belief/superstition, high/low, oral/literary, modern/traditional. In addition to these academic classifications, we will observe how groups use the category of folk in their understandings of themselves, whether in terms of heritage culture, ethnic customs, or subcultures. No prior familiarity with folklore is necessary.

Requirements:

1. Oral Presentation on one of the readings. Your presentation should include:
 - ❖ a concise summary of the central arguments of the reading (also posted to Carmen, either before or after your presentation)
 - ❖ a discussion of the ideas presented, perhaps in relation to your own work.
 - ❖ 1-3 additional references, posted to our Carmen bibliography. You may post the additional references any time during the quarter.
 - ❖ questions for class discussion.
2. Comments (2-3 sentences-a paragraph) posted to Carmen once a week on one or more of the readings.
3. A term paper, either an 8-10 page conference paper or a longer draft of work in progress. Due December 4.

Texts: All readings are available on line on Carmen and at the Humanities Information Systems Website. Also, a hard copy of all readings is on file in Denney 421. Do not borrow the hard copies for more than two hours.

Week One: September 26 and 28: Romantic Notions of the Folk and Folk Language

(note: I recommend reading Roger Abrahams' article quickly at the beginning to get an idea of the chronology that folklorists construct today and then again for our discussion on Oct. 3.)

Part I (September 26) Enlightenment Discussions of the Folk

Vico in *The Rise of Modern Mythology*

Herder in *The Rise of Modern Mythology*

Schlegel in *The Rise of Modern Mythology*

Schelling in *The Rise of Modern Mythology*

Week Two: October 3 and 5: Folklorists and Anthropologists write about the folk

Selections from Rousseau, Engels, Nietzsche, Freud, Crawley, Marett, Levy-Bruhl, Tylor, and Lee

Muller "The Study of Folk-Lore"

Wilgus "The Ballad War I: The Morphology of Dry Bones" in *Folksong Scholarship in North America*

Abrahams "Phantoms of Romantic Nationalism in Folkloristics" *The Journal of American Folklore*, Vol. 106, No. 419 (Winter, 1993), pp. 3-37 (available on JSTOR)

Recommended:

Wordsworth The Lyrical Ballad

Elliott "Tradition and the Individual Talent"

Charles Rearick *Beyond the Enlightenment*

Hobsbawm "Introduction" *The invention of tradition*

Week Three: October 10 and 12: Nationalism, Ethnicity, and the Folk

Briggs and Bauman "Creating Modernity's Others in Seventeenth and Eighteenth-Century England: antiquarian and philological inflections

Burke "The Discovery of the People"

Canclini "From the Primitive to the Popular: Theories about Inequality between Cultures"

Kanefff "Folklore"

Week Four: October 17 (no class October 19): The Everyday, the Vernacular

De Certeau from the Practice of Everyday Life

Bonnie O'Connor chapter 1 of *Healing Traditions*

Glassie from *Material Culture*

Recommended:

Goffman: on everyday life

Freud: psychoanalysis and everyday life

Noyes "Group"

Week Five: October 24 and 26: On Classification and Collection

Grimm "Circular concerning the collecting of folk poetry" in Dundes

Haraway Teddy Bear Patriarchy: Taxidermy in the Garden of Eden, New York City, 1908-1936 in *Primate Visions*

Von Sydow "Geography and folk tale oicotypes"

Stewart "The collection, paradise of consumption" from *On Longing*

Cara and Baron Introduction to special issue of JAF on Creolization (available on line)

Hacking "Making up People"

Noyes "On Sociocultural Categories"

Week Six: October 31 and November 2: Critical Romanticism (Strategic Romanticism) and Authenticity

Sabra Webber "In Defense of (Maghribi) Folklore" in *Romancing the Real*

Regina Bendix "The Instrumentalization of Authenticity" in *In Search of Authenticity*

John Roberts "African American Diversity and the Study of Folklore in *Western Folklore*

Ruth Finnegan "Some Approaches to the study of oral poetry"

Briggs and Shuman "Introduction" to *Reconsidering Toward New Perspectives in Western Folklore*

Week Seven: November 7 and 9: Taste

Bourdieu The sense of distinction in *Distinctions*

Kirshenblatt-Gimblett "Disputing taste" in *Destination Cultures*

Recommended:
Larry Levine *Highbrow/lowbrow*

Week Eight: November 14 and 16: Popular Culture/Multiple Voices/Multiculturalism

November 14: The Vox Populi
Charles Briggs Review Essay Annual Review of Anthropology 2005, Vol. 34 Issue 1,
p269-291, 23p (available on line)
Butler "Burning acts, injurious speech" from *Excitable Speech*

Recommended
Michelle Fine on critical race theory
November 16: Multiple Folks/Co-existence/Conflict

Amy Horowitz "Zehava Ben Sings Um Kulthum"
Silverman "Trafficking in the Exotic with 'Gypsy Music: Balkan, Roma, Cosmopolitanism,
and 'World Music' Festivals

Week Nine: November 21: Local/Global/Multicultural

Benjamin Barber "McWorld vs. Jihad"
Geertz Local Knowledge
Amy Shuman "Dismantling Local Culture"
Marilyn Strathern "Parts and Wholes: refiguring relationships in a post-plural world"
Recommended:
Lucy Lippard the Lure of the Local manipulating memory chapter (also about heritage
tourism)

Week Ten: November 28 and 30: Development and Primitive Culture

Pigg, Stacy. 1992. "Inventing Social Categories Through Place: Social Representations and
Development in Nepal." *Comparative Studies in Society and History*

Course Policies

Plagiarism: Plagiarism is the representation of another's works or ideas as one's own: it includes the unacknowledged word for word use and/or paraphrasing of another person's work, and/or the inappropriate unacknowledged use of another person's ideas. All cases of suspected plagiarism, in accordance with university rules, will be reported to the Committee on Academic Misconduct.

Disabilities: The Office for Disability Services, located in 150 Pomerene Hall, offers services for students with documented disabilities. Contact the ODS at 2-3307. Even if you do not have a documented disability, I am willing to make any accommodations necessary to help you to do your best work for this class.

Attendance: You are expected to attend all classes

The Ohio State University
Department of East Asian Languages and Literatures
Spring 2005

EALL 677: PERFORMANCE TRADITIONS IN CONTEMPORARY EAST ASIA (5 credits)

TIME AND LOCATION: *TR 12:30-2:18 CENTRAL CLASSROOMS 340*

<u>INSTRUCTORS:</u>	<u>Office</u>	<u>Phone</u>	<u>Hours</u>
Dr. Shelley Fenno Quinn	<i>350 Hagerty Hall</i>	<i>292-9009</i>	TBA
Dr. Chan Park-Miller	<i>352 Hagerty Hall</i>	<i>292-1908</i>	TBA
Dr. Mark Bender	<i>366 Hagerty Hall</i>	<i>292-1746</i>	TBA

E-mail addresses: quinn.1@osu.edu chanpark+@osu.edu bender.4@osu.edu Messages may be left in the instructors' mailboxes in 398 Hagerty Hall. The Department telephone number is 292-5816.

*

*

*

COURSE DESCRIPTION: This course is a survey of performance traditions in East Asia (China, Korea, and Japan). As such, it is intended to first provide students with an opportunity to explore performance traditions in the region from a unique cross-cultural perspective which incorporates a general survey of performance traditions and theoretical explorations of select local styles of drama, professional storytelling, shaman ritual, epic narrative, antiphonal folksong, and personal experience narratives. Secondly, a variety of theoretical issues and ethnographic methods will be explored in a seminar format.

THEMES AND OBJECTIVES: The theme of this course is to survey traditional performance and performance-related literatures in the dynamic context of contemporary East Asia. The course will have two major phases.

Phase I. The first phase will entail an overview of performance traditions in the three major cultural areas of East Asia: China, Korea, and Japan. The general approach to this segment will be an initial survey of each region, followed by an in depth look at particular genres and issues.

Phase II. Much of the second phase will stress student involvement in discussions which explore and critique current theoretical approaches prevailing in Western-derived performance, folkloric, and ethnographic theory alongside representative East Asian critical and scholarly traditions and recent developments. Particular stress will be given to the unique concerns of

ethnographic fieldwork in East Asia. This phase will also include an experiential element, in which students will be encouraged to explore select traditions, through actual small-scale performances.

Objectives. The objectives of the course are: **1)** to provide opportunities for students from a variety of backgrounds to gain a unique appreciation of East Asian performance traditions and the cultures that sustain them; **2)** to provide a context for assessing the relevance and effectiveness of a range of orientations in the documentation and analysis of performance and performance-related literary traditions in contemporary East Asia.

Among the issues to be examined are: the continuities and divergences in East Asian performance traditions; social contexts and social issues of performance (relations between elite and popular traditions, nationalism, ethnicity, gender, social status and hierarchy, the supernatural, etc.); intertextuality and stylistic influences between genres; the often syncretic nature of East Asian performance traditions; conventions of form and aesthetics; the relation of performance to writing and performance-related literary traditions and other art forms; fieldwork problems and methods; and strategies for introducing East Asian performance traditions into the multi-cultural classroom.

These topics will be explored through lectures, electronic media, performances, seminar-style discussions, and “hands on” group projects. Students will be expected to conduct a limited fieldwork exercise and will be provided with the opportunity to participate in an experiential performance practicum.

Theoretical orientation will be in the direction of folkloric performance and ethnography (Richard Bauman, Dell Hymes, Dennis Tedlock, etc.), recent syncretic theories concerning performance and related written traditions being developed by John Miles Foley, and writings on the process of creating performance ethnographies (Muriel Saville-Troike, Elizabeth Fine, Robert Emerson, Lauri Honko, *et al.*). East Asianist writings will include Zeami, Vibeke Bordahl, Marshall Pihl, Bamó Qubumo, etc. Excerpts from East Asian writings on performance will also be made available in translation. Aside from the texts listed below, a packet containing sample texts and articles that will be assigned for class discussion topics has been assembled by the instructors.

WEEKLY SCHEDULE

Week One: March 27 and 29

Introduction and Orientation

T: Course Introduction: Syllabus and Extra-credit Options

TH: Orientation to the Region

Week Two: April 3 and 5

Issues and Theories

T: Theory and Issues: East and West

TH: Oral and Performance Related Traditions: Texts and Contexts

Week Three: April 10 and 12

Traditions of Performance in China

T: Survey of Traditional Chinese Performance

TH: Professional Storytelling in the Lower Yangtze: Emergent Contexts of Performance (Aku and Yi epic/oral poetry)

Week Four: April 17 and 19

Traditions of Performance in Japan

T: Survey of Traditional Japanese Performance

TH: Noh Theater: Aesthetics and the Dynamics of Tradition

Week Five: April 24 and 26

Crossing Boundaries

T: Survey of Traditional Korean Performance

TH: Chinese Theater in Transnational Contexts (scheduled guest speaker, Elizabeth Wichmann, University of Hawaii)

Optional Event: Chinese Drama Workshop: **Sunday, April 29th** (time and location tba)

Week Six: May 1 and 3

Public and Private Ritual and Festival Performances

T: Folk Ritual in Contemporary China and Korea

TH: Festival in Contemporary Japan.

Week Seven: May 8 and 10

Training and Pedagogy

T: Concepts of Training and Pedagogy in Japanese Performing Arts.

TH: Personal Narrative as Ethnography: “Cooking” with Chinese Storytellers (Aku on ways of learning Yi folklore)

Week Eight: May 15 and 17

East Asian Traditions: Ethnographic Mediums of Representation and Translation

T: Video Documentation of East Asian Performance (Mark Bender and Aku Wuwu)

Th: CKJ Ethnopoetics and Song Texts: In-class Translation Projects

Week Nine: May 22 and 24

Performance Experienced: East Asian Performance Workshop.

T: Practicum I: Noh Dance (Shelley Quinn); Korean Storytelling (Chan Park); Sani Dancing from China (Mark Bender)

TH: **Teaching East Asian Oral Traditions, Review and Summary:** (scheduled guest tba)

Week Ten: May 29 and 31

Student Fieldwork Reports

T: Student In-class Fieldwork Reports

(WRITTEN COPIES OF ALL FIELDWORK REPORTS DUE TODAY)

TH: Student In-class Fieldwork Reports

Week Eleven: Finals Week: tba (if necessary an extra paper presentation session may be scheduled during the time of the final)

W: Take Home Final Exam (due TODAY, June 6th)

GRADING:

Grades will be determined as follows:

- a) A fieldwork project involving the recording of an East Asian performance event (this may include anything from a drama to a series of personal narratives). You are required to turn in a paper that documents your project on the last day of class. For **graduate** students, the paper should be fifteen to twenty pages and should demonstrate an awareness of one or more critical methodologies. For **undergraduates** the paper should be a minimum of seven to ten pages. You are required to hand in a prospectus on your project by the end of Week 5. Please see either of the instructors to discuss your topic by the end of Week 4 (**40 pts**). **Written Copies DUE: Thursday May 31st**
- b) Final in-class presentation on the ethnographic field project introduced in (a) above. Ten minute presentation of your research project (includes any time for videos or tapes – these items should take up no more than 2 minutes of your presentation). A typed **hand-out** must be provided to the class. (**15 pts**).

- c) You will be required to hand in **two written responses** to reading or video-viewing assignments. Each response should be two to three pages. You may choose freely from the assigned materials. Your first response should be handed in by the end of **Week 5**; your second by **Week 7 (20 pts)**.
- d) You will be asked to produce one “translation” of a short literary piece (English cues will be provided but it will be up to you to generate phrases from those cues). This homework will be due in class on May 17, **Week 9 (10 pts)**.
- e) Attendance and class participation (**10 pts**).
- f) **Final exam** (three essay questions and ten short answer question on key terms; review sheet provided by ninth week: **take home**) (**20 pts**) **DUE Wednesday, June 6—NO EXCEPTIONS**
- g) “**Extra-credit**” (**10 pts**)

Total: **125 points**

Scale: 93-100=A; 90-92= A-; 80-83=B-; 84-87=B; 88-89=B+; 70-73=C-; 74-77=C; 77-79=C+; 60-63=D; 64-67=D; 68-69=D+; below 60=sorry

REQUIRED TEXTS:

Bauman, Richard, ed. (1992). *Folklore, Cultural Performances, and Popular Entertainments: A Communications Centered Handbook*. New York: Oxford University Press.

Schechner, Richard and Willa Appel (1990). *By Means of Performance: Intercultural Studies of Theatre and Ritual*. Cambridge: Cambridge University Press.

For Graduate Students: Carlson, Marvin (1996). *Performance: A Critical Introduction*. New York: Routledge.

Course Reading Packet (selected articles, texts, and chapters). Available at Cop-ez near Central Classrooms Building. Other readings are available in a file box marked EALL 677 in the East Asian Languages and Literatures Graduate Student Reading Room [Cunz 208].

ADDITIONAL SOURCES

- Bamo, Qubumo (n.d.) Deity Figure in Charm Drawings in Nuosu: Ritual, Myth, and Symbol. (paper presented at The 2nd International Conference on Yi Studies, Trier, Germany, 1996). (ask instructor for availability)
- Bauman, Richard (1977). *Verbal Art as Performance*. Prospect Heights, Illinois: Waveland Press.
- Bauman, Richard and Joel Sherzer (1989). *Explorations in the Ethnography of Speaking* (Second Edition). Cambridge: Cambridge University Press.
- Bender, Mark (2004). "Hunting Nets and Butterflies: Ethnic Minority Songs from Southwest China." Chapter in *The Poem Behind the Poem: Translating Asian Poetry*. Port Townshend, Washington: Copper Canyon Press, 39-54.
- _____ (2003). *Plum and Bamboo: China's Suzhou Chantefable Tradition*. Urbana: University of Illinois Press.
- _____ (1999). Shifting and Performance in Suzhou Chantefable. In Vibeke Bordahl, ed. *The Eternal Storyteller: Oral Literature in Modern China*. Curzon: Nordic Institute of Asian Studies.
- _____ (1998). Oral Performance and Orally Related Literature in China. In John Miles Foley, ed. *Teaching Oral Traditions*. New York: Modern Language Association.
- Ben-Amos, Dan, ed. (1976). *Folklore Genres*. Austin: University of Texas.
- Bethe, Monica and Karen Brazell (1982). *Dance in the No Theatre*. Cornell University East Asian Papers, no. 29. Ithaca, New York: Cornell China-Japan Program.
- Blacker, Carmen (1975). *The Catalpa Bow: A Study of Shamanistic Practices in Japan*, London: Unwin Hyman Limited.
- Bordahl, Vibeke, ed. (1999). *The Eternal Storyteller: Oral Literature in Modern China*. Curzon: Nordic Institute of Asian Studies.
- Brazell, Karen, ed. (1998). *Traditional Japanese Theater: An Anthology of Plays*. New York: Columbia University Press.
- Byongwon, Lee (1993). "Contemporary Korean Musical Cultures." *Korea Briefing*: 121-138.
- Chao Gejin (1997). Mogolian Oral Epic Poetry: An Overview. *Oral Tradition*. Vol. 12:2. (see online *Oral Tradition* site)
- Clifford, James and George E. Marcus, ed. (1986). *Writing Culture: The Poetics and Politics of Ethnography*. Berkeley, California: University of California Press.

Chinoperl Papers (selections from this serial on Chinese performing arts).

Dorson, Richard (1986). *Handbook of American Folklore*. Bloomington, Indiana: Indiana University Press.

Emerson, Robert M. (1995) *Writing Ethnographic Fieldnotes*. Chicago: The University of Chicago Press.

Feintuch, Burt, ed. "Common Ground: Keywords for the Study of Expressive Culture." *Journal of American Folklore* 108.430 (1995): 391-549.

Fenno Quinn, Shelley (2005). *Developing Zeami: The Noh Actor's Attunement in Practice*. Honolulu: University of Hawaii Press.

Fine, Elizabeth C. (1984). *The Folklore Text: From Performance to Print*. Bloomington: Indiana University Press.

Foley, John Miles (2003). *How to Read an Oral Poem*. Urbana: University of Illinois Press.

_____ (1995). *The Singer of Tales in Performance*. Bloomington: Indiana University Press.

Howard, Keith (1989). *Bands, Songs, and Shamanistic Rituals: Folk Music in Korean Society*. Royal Asiatic Society, Korea Branch.

Hsu, Tao-Ching (1985). *The Chinese Conception of the Theatre*. Seattle and London: University of Washington Press.

Johnson, David (1985). *Popular Culture in Late Imperial China*. Berkeley: University of California Press.

Jones, Stephen (1995). *Folk Music of China: Living Instrumental Traditions*. Oxford: Oxford University Press.

Koyama, Hiroshi, ed. *Staging Classical Japanese Theater and Music*. *Acta Asiatica* 73 (1997): 1-100.

Link, Perry, Richard Madsen, and Paul G. Pickowicz, ed. (1989). *Unofficial China: Popular Culture and Thought in the People's Republic of China*. Boulder: Westview Press.

Mair Victor (1997). *Painting and Performance: Chinese Picture Recitation and Its Indian Genesis*. Honolulu: University of Hawaii Press.

McDougall, Bonnie S. (1984). *Popular Chinese Literature and Performing Arts in the People's Republic of China: 1949-1979*. Berkeley: University of California Press.

- Morioka, Heinz and Miyoko Sasaki (1990). *Rakugo, the Popular Narrative Art of Japan*. Cambridge: Council on East Asian Studies, Harvard University.
- Oman, Gail King (1989). *The Story of Hua Guan Suo*. Tempe, Arizona: Center for Asian Studies, Arizona State University.
- Paredes, Americo and Richard Bauman, ed. (1972, 2000). *Toward New Perspectives in Folklore*. Bloomington: Trickster Press.
- Park, Chan E. (2003). *Voices from the Straw Mat: Toward An Ethnography of Korean Story Singing*. Honolulu: University of Hawaii Press.
- Peacock, James L. (1968). *Rites of Modernization: Symbolic Aspects of Indonesian Proletarian Drama*. Chicago: University of Chicago Press.
- Pihl, Marshall R. (1989). *The Korean Singer of Tales*. Harvard: Harvard-Yenching Institute.
- Quinn, Shelley (1998). Oral and Vocal Traditions of Japan. In John Miles Foley, ed. *Teaching Oral Traditions*. New York: Modern Language Association.
- Rees, Helen (2000). *Echoes of History: Naxi Music in Modern China*. Oxford: Oxford University Press.
- Saville-Troike, Muriel (1982). *The Ethnography of Communication*. Oxford: Basil Blackwood, Ltd.
- Song, Bang-Song (1986). *The Sanjo Tradition of Korean Komungo Music*. Seoul: Jung Eum Sa.
- Thornbury, Barbara E. (1997). *The Folk Performing Arts: Traditional Culture in Contemporary Japan*.
- Toelken, Barre (1996). *The Dynamics of Folklore*. Logan, Utah: Utah State University Press.
- Tsao, Pen-yeh (1988). *The Music of Su-chou T'an-tzu: Elements of the Chinese Southern Singing Narrative*. Hong Kong: The Chinese University Press.
- Van Erven, Eugene (1992). *The Playful Revolution*. Bloomington: Indiana University Press.
- Van Zile, Judy (1993). "The Many Faces of Korean Dance." *Korea Briefing*: 99-119.
- Wichmann, Elizabeth (1991). *Listening to Theater*. Honolulu: University of Hawaii.
- Yasuda, Kenneth (1989). *Masterworks of the Nô Theater*. Bloomington, In.: Indiana University Press.

Yu, Chai-shin and R. Guisso (1988). *Shamanism: The Spirit World of Korea*. Berkeley: Asian Humanities Press.

Yung, Bell (1989). *Cantonese Opera: Performance as Creative Process*. Cambridge University Press.

CS 677.02
Latin American Folklore
Comparative Studies in the Politics of Culture

Katherine Borland
Newark Campus
1-740-366-9268
borland.19@osu.edu

TTh 9:30-11:18
Office phone: x3868
Office: HH 314
Office Hours: by appt.

Description: In this course we will examine the theory and practice of folklore studies in Latin America by scholars from Latin America and the United States. We will attempt a broad overview of the contemporary cultural influences on the region, examining issues of ethnic identity, neoliberalism, new social movements, nationalism and transnationalism. At the same time we will explore some of the best recent case studies on the politics of culture—festival in Venezuela, salsa as a global phenomenon, the marketing of indigenous crafts in Mexico. Students will be expected to complete two research papers, the first on a common topic for the class and the second in an area of their own choosing. I will make every effort to assist interested students in creating projects for class credit that may also have a life in the larger academic sphere.

Objectives:

- ❖ Discover the contours of Latin American cultural theory
- ❖ Gain a broad overview of folk and popular forms in Latin America
- ❖ Practice the Politics of Culture approach to folklore analysis
- ❖ Conduct coordinated research with colleagues that might result in a panel presentation at an academic conference
- ❖ Conduct independent research in an area of specific interest to you

Required Readings:

1. Course Packet. Available at Library Reserve and Comp Studies Office
2. Web Articles. Available through CARMEN
3. Books: Available at SBX
 - Waxer, Lise. 2002. *Situating Salsa: Global Markets and Local Meaning in Latin Popular Music*. New York: Routledge. ISBN: 0815340206
 - García Canclini, Néstor. 1993. *Transforming Modernity: Popular Culture in Mexico*. Austin: University of Texas Press. ISBN: 0292727593
 - Guss, David. 2000. *The Festive State: Race, Ethnicity and Nationalism as Cultural Performance*. Berkeley: Univ. of California Press. ISBN: 0520202899

Grading:

Attendance and Participation 10%	Essay, Class Project 20%
Research Tools Assignment 10%	[UG 5-8 pp; Grad 8-10 pp]
Leading Discussion Assign 10%	Oral Presentation, IR 10%
Oral Presentation, Class Project 10%	Term Paper, IR 30%
	[UG 8-10 pp; Grad 15-20 pp]

University Policies:***Special Needs***

I will make every effort to accommodate special needs, as long as these needs are clearly communicated to me at the beginning of the quarter.

Plagiarism

Plagiarism, or using the ideas or words of others without appropriate citation, is an academic crime. Cases of suspected plagiarism will be taken to the Committee on Academic Misconduct, who will decide on the penalty, which may range from failure of the course to suspension from the University.

Class Schedule [Subject to Revision]**Week One: Introduction to the Politics of Culture in Latin America**

Jan. 3 What is Folklore? What is Latin America? Political and Cultural Interfaces. Maps, Groups, Categories, Approaches.

Reading Assignment:

1. Williams, Raymond. 1977. Dominant, Residual and Emergent. In his *Marxism and Literature*, pp. 121-127. New York: Oxford University Press. [handout]

2. Martín-Barbero, Jesús. [1991] 2001. The Processes: From Nationalisms to Transnationalisms. In *Media and Cultural Studies: Key Works*, pp. 351-383. Eds. Meenakshi Gigi Durham and Douglas M. Kellner. Malden, MA: Blackwell Publishers. [handout]

Optional: Rivas Rojas, Raquel. On *Chavismo*: Interview with Yolanda Salas (Caracas, 7 September 2004). 2005. *Journal of Latin American Cultural Studies* 14 (3), pp. 325-333. [CARMEN]

Jan. 5 The Variety of the Popular in Latin America

Mexican Muralists, Cantinflas, Gauchos, Samba, and Genocide in Guatemala.

Reading Assignment:

1. Rowe, William and Vivian Schelling. 1991. Introduction. *Memory and Modernity: Popular Culture in Latin America*. New York: Verso. [RESERVE]

2. Pérez, Domino Renee. 2002. Caminando con La Llorona: Traditional and Contemporary Narratives. In *Chicana Traditions: Continuity and Change*, 100-113. Eds. Norma E. Cantú and Olga Nájera-Ramírez. Urbana: University of Illinois Press. [RESERVE]

3. de Andrade, Oswaldo. Cannibal Manifesto. (website) [CARMEN]

4. Retamar, Caliban. 1997 [1971] Caliban: A Question. In *The Oxford Book of Latin American Essays*, pp. 375-378. Ed. Ilan Stavans. New York: Oxford.
[RESERVE]

Research Assignment: Investigate one of the internet sites or databases dedicated to Latin American and/or folklore studies. Write a one page response describing:
1. What the site or database contains. 2. How this material might be used. Due Jan. 12th.

Sites: LANIC (google), AFS (google), HRAF (in Oscar/gateway/anthropology), LASA (google), OSU-CFS, Hemispheric Institute (www.hemi.nyu.edu), Worldcat (Oscar).

Week Two: Nationalist Mythologies and Postcolonial Metaphors

Jan. 10 Caliban, La Malinche, La Llorona, and Cannibalism

Reading Assignment:

1. Chance, John K. and William B. Taylor. 1985. Cofradías and Cargos: An Historical Perspective on the Mesoamerican Civil-Religious Hierarchy. *American Ethnologist* 12 (1), 1-26. [CARMEN]

2. Herrera-Sobek, María. 1991. *Corridos and Canciones of Mica, Migra, and Coyotes: Commentary on Undocumented Immigration*. In *Creative Ethnicity: Symbols and Strategies of Contemporary Ethnic Life*, 87-104. Eds., Stephen Stern and John Allan Cicala. Logan: Utah State University Press. [available through Netlibrary-OSCAR]

Jan. 12 Dominant, Residual and Emergent Structures for Cultural Production Cofradías and Corridos, old and new.

Research Tools Assignment Due

Reading Assignment:

1. Fagen, Richard R. 1969. Toward a New Political Culture. In his *The Transformation of Political Culture in Cuba* pp. 1-32. Stanford Univ. Press.
[RESERVE]

2. Dagnino, Evelina. Culture, Citizenship and Democracy: Changing Discourses and Practices of the Latin American Left. In *Politics of Cultures, Cultures of Politics: Revisioning Latin American Social Movements*, pp. 33-63. Eds. Sonai E. Álvarez, Evelina Dagnino and Arturo Escobar. Boulder, CO: Westview Press.
[RESERVE]

Optional Retamar, Roberto Fernández. 1996. The Enormity of Cuba. *boundary* 2 (23) 165-190. [CARMEN]

Research Assignment:

Identify one or more areas of interest for your individual research project.

Week Three: Cultures of Politics, Politics of Cultures**Jan. 17** From Anti-imperial Revolution to New Social Movements**Reading Assignment:**

1. de Valle, Susana. 1989. Discourses of Ethnicity: The Faces and the Masks. In *Ethnicity and Nation-building in the Pacific*, pp. 50-73. Edited by Michael C. Howard. Tokyo: The United Nations University. [RESERVE]

2. Linnekin, Jocelyn. 1992. On the Theory and Politics of Cultural Construction in the Pacific. *Oceania* 62: 249-263. [RESERVE]

3. Cara-Walker, Ana. 1987. Cocoliche: The Art of Assimilation and Dissimulation among Italians and Argentines. *Latin American Research Review* 22 (3): 37-67. [CARMEN]

Optional Fanon, Franz. 1961. On National Culture. In his *The Wretched of the Earth*. [RESERVE]

Jan. 19 Ethnic Identity and Progressive Politics

What is Ethnicity? What is Tradition? What is Popular and what is Folk?

In-class discussion of individual student research interests

Reading Assignments:

1. Gloria Anzaldúa, Towards a New Consciousness. 1987. In her *Borderlands/La Frontera: The New Mestiza*, pp. 99-120. [RESERVE]

2. Kapchan, Deborah A. and Pauline Turner Strong. 1999. *Journal of American Folklore* 112 (445): 239-253. [CARMEN]

3. Les Field. 1998. Post-Sandinista Ethnic Identities in Western Nicaragua. *American Anthropologist* 100 (2): 431-443. [CARMEN]

Optional Charles Hale. 1999. Travel Warning: Elite Appropriations of Hybridity, Mesizaje, Antiracism, Equality and Other Progressive-Sounding Discourses in Highland Guatemala. *Journal of American Folklore* 112 (445), 297-315. [CARMEN]

Week Four: Identity**Jan. 24** Hybridity and Mestizaje: Theoretical Promises and Cautions

Reading Assignment:

Waxer, ed. *Situating Salsa*, Chapters 1, 2, and 3, pp. 3-74

Optional bell hooks. [1992] 2001. Eating the Other: Desire and Resistance. In *Media and Cultural Studies: Key Works*, pp. 424-438. Eds. Meenakshi Gigi Durham and Douglas M. Kellner. Malden, MA: Blackwell Publishers.

Jan. 26 Film: Salsa: Latin Pop Music in the Cities

Reading Assignment:

Waxer, ed. *Situating Salsa*: Choose two chapters from Part II.

Research Assignment:

Research a Latin music scene through internet, movies, popular and academic press.

Week Five: Transnational Folklore: Popular Music and Dance

Jan. 31 Film: Roots of Rhythm: Episode #2

Reading Assignment:

Waxer, ed. *Situating Salsa*, Chapters 10, 12, and 13

Feb. 2 Student Presentations on a Latin Dance Scene

Research Assignment:

1. Write up your analysis of a Latin Dance Scene.
2. Bring a craft from home to discuss in class.

Week Six: State Projects: Indigenous Craft

Feb. 7 Lecture/Discussion: Craft production, circuits, meaning and value.

First Paper Due—Researching a Latin Dance Scene

Reading Assignment:

García Canclini, *Transforming Modernity*, Chapters 1 and 2.

Feb 9 National Projects and the Circulation of Goods

Reading Assignment:

García Canclini, *Transforming Modernity*, Chapters 3,4, 5.

Optional Brandes, Stanley. 1998. The Day of the Dead, Halloween, and the Quest for Mexican National Identity. *Journal of American Folklore* 111 (442): 359-380. [CARMEN]

Week Seven: State Projects: Festival**Feb. 14** Re-imagining Indigenous Craftsmanship

Reading Assignment:

Guss, *The Festive State*, Chapters 1, 2.

Optional Bendix, Regina. 1997. From Fakelore to the Politics of Culture: The Changing Contours of American Folkloristics. In her *In Search of Authenticity: The Formation of Folklore Studies*, pp. 188-218. Madison: University of Wisconsin Press.

[RESERVE]

Feb. 16 Festival as Contested Terrain: Centers and Peripheries

Reading Assignment:

Guss, *The Festive State*, Chapters 3, 4, 5.

Week Eight: Popular Religion and Oral Narrative**Feb. 21** Festival as Contested Terrain: Indigeneity, Corporate Sponsorship, Gender

In-class discussion of individual research progress—oral report sign-ups.

Reading Assignment:

1. Perez y Mena, Andres I. 1998. Cuban Santeria, Haitian Vodun, Puerto Rican Spiritualism: A Multiculturalist Inquiry into Syncretism. *Journal for the Scientific Study of Religion* 37 (1): 15-27. [CARMEN]

2. Borland, Katherine. 2003. Pilgrimage to Popoyuapa: Catholic Renewal and Ethnic Performance in Neoliberal Nicaragua. *Journal of American Folklore* 116 (462): 391-419.

[CARMEN]

3. Vidaurri, Cynthia L. 2002. Las Que Menos Quería El Niño: Women of the Fidencista Movement. In *Chicana Traditions: Continuity and Change*, pp. 133-142. Eds. Norma E. Cantú and Olga Nájera Ramírez. Urbana: University of Illinois Press.

[RESERVE]

Feb. 23 Film: Santería or Vodun

Reading Assignment:

1. Basso, Ellen B. 1981. A "Musical View of the Universe" Kalapalo Myth and Ritual as Religious Performance. *Journal of American Folklore* 94 (373): 273-291. [CARMEN]

2. Schechner, Richard. 1996. Waehma. In his *The Future of Ritual*. New York: Routledge. [RESERVE]

Optional Harris, Max. 1996. Moctezuma's Daughter: The Role of La Malinche in Mesoamerican Dance. *Journal of American Folklore* 109 (432): 149-177. [CARMEN]

Week Nine: Myth and History**Feb. 28** Myth, History and the Ethics of Fieldwork.

Reading Assignment:

1. Veronique Campion-Vincent. 1990. The Baby-Parts Story: A New Latin American Legend. *Western Folklore* 49: 9-25. [CARMEN]

2. Basso, Ellen B. 1989. Kalapalo Biography: Psychology and Language in a South American Oral History. *American Anthropologist* 91: 551-569. [CARMEN]

Mar. 2 Contemporary Oral Texts**Week Ten: Student Presentations****Mar. 7** Student Presentations of Individual Research**Mar. 9** Student Presentations of Individual Research**Finals Week****Mar. 13: Final Papers Due**

Seminar in the Study of Folklore: Cultures of Waste and Recycling

English 870
Autumn 2005
Denney 262
MW 3:30-5:18

Prof. Dorothy Noyes
Dulles 308E
Phone TBA
noyes.10@osu.edu
Office hours: M 12-
2:30, R 10:30-12

This course explores the notion of the residual: what is left over, useless, unclassifiable. The residual is central to folklore studies, a discipline initially imagined as the study of cultural leftovers, converted in practice to the recuperation and classification of these materials as national (or natural) resources, and perhaps best thought of as the study of cultural recycling. We'll begin with the insights of symbolic anthropology, to show how things, people, and ideas may fall out of or re-enter systems of value and meaning. Inspired by Agnès Varda's film *The Gleaners and I* (2000), we will work towards a history of waste and re-use. We will examine the customary management of communal resources, the creation of waste (and its converse, deprivation) with the codifications of modernity, and the various modes of recycling and reuse that develop in reaction. We'll end by considering the residual status of folklore itself in cultural theory, and the various strategies of recuperation that have been attempted for it.

REQUIRED READINGS

The following books have been ordered at SBX only:

Cerny, Charlene, and Suzanne Seriff, eds. 1996. *Recycled, Re-Seen: Folk Art From the Global Scrap-Heap*. New York/Santa Fe: Harry N. Abrams/Museum of International Folk Art.

Hyde, Lewis. 1983 (1979). *The Gift: Imagination and the Erotic Life of Property*. New York: Random House.

All other readings will be in a packet on reserve at the Main Library unless they are marked on the syllabus as being available electronically.

COURSE REQUIREMENTS

4. General participation and presentations on the readings. Each student will be asked to present one reading per week (approximately) to the rest of the class, providing a summary of the main argument and an evaluation of the reading's usefulness for our

purposes. (Note: readings to be presented by individuals are given an asterisk on the syllabus.) 40%.

5. A research paper (ca. 10 pages, probably more if much exposition or presentation of text is required) on historical, textual, or field research. The topic is open but the paper should show the depth of your engagement with the themes and readings of the course. 60%

Absences. The success of a small class depends on the regular attendance of all participants. I expect you to be in class except in cases of meaningful illness or personal emergency. Please consult me if you are having difficulties.

Plagiarism. Plagiarism is the representation of another's works or ideas as one's own: it includes the unacknowledged word for word use and/or paraphrasing of another person's work, and/or the inappropriate unacknowledged use of another person's ideas. All cases of suspected plagiarism, in accordance with university rules, will be reported to the Committee on Academic Misconduct.

Disability resources. The Office for Disability Services, located in 150 Pomerene Hall, offers services for students with documented disabilities. Contact the ODS at 2-3307. If you require accomodation to do the work of the course, please let me know immediately.

SCHEDULE

Unit one. Approaching the residual

- | | |
|------|---|
| 9/21 | Introduction |
| 9/26 | Symbolic approaches: classification and residues |
| | *Douglas, Mary 1979 (1966). "The Abominations of Leviticus." In <i>Reader in Comparative Religion</i> , 149-152. W. Lessa and E. Vogt, eds. New York: Harper and Row. |
| | *Leach, Edmund 1979 (1964). "Anthropological Aspects of Language: Animal Categories and Verbal Abuse." In <i>Reader in Comparative Religion</i> , 153-166. W. Lessa and E. Vogt, eds. New York: Harper and Row. |
| | *Thompson, Michael 1979. <i>Rubbish Theory: The Creation and Destruction of Value</i> , ch. 1 (1-12). Oxford: Oxford University Press. |
| 9/28 | Film: "The Gleaners and I" (Les glaneurs et la glaneuse), dir. Agnès Varda (2000). |

10/3 Historical and practice approaches

*Lévi-Strauss, Claude. 1962. "The Science of the Concrete." *The Savage Mind*, 1-33. Chicago: University of Chicago Press.

*Kelley, Donald R. 1990. " 'Second Nature': The Idea of Custom in European Law, Society, and Culture." *The Transmission of Culture in Early Modern Europe*, 131-172. Anthony Grafton and Ann Blair, eds. Philadelphia: University of Pennsylvania Press.

Unit two. Scarcity and abundance

10/5 Buried treasure, limited good and reciprocity

Grimm, Jakob and Wilhelm. 1987 (1857). "Godfather Death." *The Complete Fairy Tales of the Brothers Grimm*, 160-163. Jack Zipes, trans. New York: Bantam.

*Foster, George W. 1964. "Treasure Tales and the Image of the Static Economy in a Mexican Peasant Community." *Journal of American Folklore* 77: 39-44. Online.

*Briggs, Charles. 1985. "Treasure Tales and Pedagogical Discourse in Mexicano New Mexico." *Journal of American Folklore* 86: 287-314. Online.

Agonito, Rosemary. 1967. "The Snake." From "Il Paisano: Italian Immigrant Folktales of Central New York." *New York Folklore Quarterly*, 54-55.

10/10 Hunger and the land of Cockayne

Grimm, Jakob and Wilhelm. 1987 (1857). "Hansel and Gretel" and "Clever Gretel." *The Complete Fairy Tales of the Brothers Grimm*, 58-64, 286-288. Jack Zipes, trans. New York: Bantam.

*Del Giudice, Luisa. 2001. "Mountains of Cheese and Rivers of Wine: Paesi di Cuccagna and Other Gastronomic Utopias." *Imagined States: Nationalism, Utopia, and Longing in Oral Cultures*, 11-63. Luisa Del Giudice and Gerald Porter, eds. Logan: Utah State University Press.

Pellegrini, Angelo. 1984 (1948). "The Discovery of Abundance." From *The Unprejudiced Palate*, 18-36. San Francisco: North Point Press.

Ernaux, Annie. 1983. *A Man's Place (La Place)*, 14-24. New York: Four Walls Eight Windows.

Hill, Joe. 1911. "Pie in the Sky."

McClintock, Harry. 1921. "The Big Rock Candy Mountain."

Unit three. Tradition and the outsider

10/12 Foreigners and immigrants

The Book of Ruth

10/17 Marginals, transients, category problems

*Green, Anthony E. 1980. "Popular Drama and the Mummers' Play." In *Performance and Politics in Popular Drama*, 139-166. David Bradby et al., eds. Cambridge: Cambridge University Press.

*Hartigan, John Jr. 1997. "Name Calling: Objectifying 'Poor Whites' and 'White Trash' in Detroit." *White Trash: Race and Class in America*, 41-56. Matt Wray and Annalee Newitz, eds. New York and London: Routledge.

*Penley, Constance. "Crackers and Whackers: The White Trashing of Porn." *White Trash: Race and Class in America*, 89-112. Matt Wray and Annalee Newitz, eds. New York and London: Routledge.

10/19 No class: American Folklore Society Annual Meeting

10/24 Moral geographies

*Stallybrass, Peter, and Allon White. 1986. *The Politics and Poetics of Transgression* (selections). London: Methuen.

*Modan, Gabriella. 2002. "'Public Toilets for a Diverse Neighborhood': Spatial Purification Practices in Community Development Discourse." *Journal of Sociolinguistics* 6 (2002): 487-513.

*Sibley, David. 1999. "Creating Geographies of Difference." In *Human Geography Today*, 115-128. Edited by Doreen Massey, John Allen, and Philip Sarre, Malden MA: Polity Press,

Unit four. Commons and communities

10/26 The commons

*Scott, James. 1998. "Nature and Space." *Seeing Like a State*, 11-51. New Haven: Yale University Press.

*Williams, Raymond. 1973. "Enclosures, Commons, and Communities." *The Country and the City*, 96-107. New York: Oxford.

*McKay, Bonnie J. and James M. Acheson. 1987. "The Human Ecology of the Commons." *The Question of the Commons*, 1-34. McKay and Acheson, eds. Tucson: University of Arizona Press.

Also recommended:

Gudeman, Steven. 2001. *The Anthropology of Economy*, esp. chs. 1-3. Oxford: Blackwell.

10/31 Enclosures, legitimacy, and customary protest

*Sahlins, Peter. 1993. "Deep Play in the Forest: The "War of the Demoiselles" in the Ariège, 1829-1831." *Culture and identity in early modern Europe (1500-1800)*, 159-177. Barbara B. Diefendorf and Carla Hesse, eds. Ann Arbor: University of Michigan Press.

*a Noyes, Dorothy. 1995. "Façade Performances: Public Face, Private Mask." *Southern Folklore* 52: 91-95.

*b Noyes, Dorothy. 1995. "Façade Performances in Catalonia: Display, Respect, Reclamation, Refusal." *Southern Folklore* 52: 97-120.

11/2 The commons in ruins: Appalachia

*Hufford, Mary. 1999. "Weathering the Storm: Cultural Survival in an Appalachian Valley." *An Appalachian Tragedy: Air Pollution and Tree Death in the Eastern Forests of North America*, 147-159. Harvard Ayers, Jenny Hager, and Charles E. Little, eds. San Francisco: Sierra Club.

*Stewart, Kathleen. 1996. "Mimetic Excess in an Occupied Place." *A Space on the Side of the Road: Cultural Poetics and Politics in an*

“Other” America, 41-66. Princeton: Princeton University Press.

Part Five. Property, capitalism and waste

-
- 11/7 Gift and exchange
- Hyde, Lewis. 1983 (1979). *The Gift: Imagination and the Erotic Life of Property* (selections). New York: Random House.
- Also recommended:
- Mauss, Marcel. 1967 (1925). *The Gift. Forms and Functions of Exchange in Archaic Societies*. Tr. Ian Cunnison. New York: Norton.
- Graeber, David. 2001. *Toward an Anthropological Theory of Value: The False Coin of Our Own Dreams*. New York: Palgrave.
- 11/8 Mini-symposium on Kenyan popular culture, 3:30-6:00: not required but recommended. Location TBA.
- 11/9 James Scott lecture at the Mershon Center, 1501 Neil Ave. (8th and Neil). 3:30 but get there early for a seat.
-
- 11/ 14 Thrift
- *Franklin, Benjamin 1961. “The Way to Wealth.” *The Autobiography and Other Writings*, 188-197. New York: Signet.
- *Weber, Max 1976 (1920-21). “Asceticism and the Spirit of Capitalism.” *The Protestant Ethic and the Spirit of Capitalism*, 155-183. Trans. Talcott Parsons. New York: Scribners.
- 11/16 Excess and display
- *Veblen, Thorstein. 1994 (1899). “Conspicuous Consumption.” *The Theory of the Leisure Class*, 68-101. New York: Penguin.
- *Bataille, Georges. “The Notion of Expenditure.” *Visions of Excess*, 116-129. Minneapolis: University of Minnesota Press.
- 11/21 Trash

*Strasser, Susan. 1999. *Waste and Want : A Social History of Trash*. New York: Metropolitan.

*Royte, Elizabeth. 2005. *Garbage Land: On the Secret Trail of Trash*. New York: Little, Brown.

*Rathje, William L. and Cullen Murphy. 2001. *Rubbish!: The Archaeology of Garbage*. Tucson: University of Arizona Press

*Windmüller, Sonja. 2004. *Die Kehrseite der Dinge. Müll, Abfall, Wegwerfen als kulturwissenschaftliches Problem*. Münster: Lit Verlag.

11/23 Scavenging, conspicuous recycling, and the aesthetics of trash.

* Cerny, Charlene, and Suzanne Seriff, eds. 1996. *Recycled, Re-Seen: Folk Art From the Global Scrap-Heap* (selections). New York/Santa Fe: Harry N. Abrams/Museum of International Folk Art.

Part Six. Leftover culture

11/28 Cultures, residual and emergent

Schmitt, Jean-Claude 1983. "On Superstition." *The Holy Greyhound*, 14-24. Cambridge: Cambridge University Press.

Tylor, E. B. 1970 (1871). "The Science of Culture." *The Origins of Culture*, 1-25. Gloucester MA: Peter Smith.

Williams, Raymond 1977. "Dominant, Residual, and Emergent." *Marxism and Literature*, 121-127. Oxford: Oxford University Press.

Gramsci, Antonio. 1999 (1950). "Observations on Folklore." *International Folkloristics*. Alan Dundes, ed. Lanham, MD: Rowman and Littlefield.

11/30 The futures of the folk

Stewart, Kathleen. 1988. "Nostalgia: A Polemic." *Cultural Anthropology*. 3:227-241.

Elliot Slotnick

From: Elliot Slotnick
Sent: Thursday, February 08, 2007 4:10 PM
To: 'dorothy noyes'
Subject: RE: folklore GIS proposal

Dear Dorry,

We're "in process" in the Curriculum Committee on your Folklore GIS proposal. You indicated below that all the support letters would be coming our way in hard copy. Are you still putting together that packet of support materials? If so, we need it as soon as you can get it to us because the Committee has started its substantive review of the proposal. At the preliminary discussion of the proposal held on Monday, the only substantive question raised was the desire for additional information on the status of the new courses that are presently "in process" and, perhaps, sample syllabi for them if they exist. The Committee will return to the processing of the proposal at its meeting a week from Monday if we can receive information about the new courses sometime next week and we can have the supporting letters in hand by the time of the meeting.

Best,
elliot

From: dorothy noyes [mailto:noyes.10@osu.edu]
Sent: Wednesday, December 06, 2006 8:48 AM
To: slotnick.1@osu.edu
Subject: folklore GIS proposal

December 6, 2006

Elliot E. Slotnick
Associate Dean of the Graduate School
250 University Hall
230 North Oval Mall
Dear Elliot,

Attached is our proposal for a Graduate Interdisciplinary Specialization in Folklore, a collaboration of nine core faculty in the College of Humanities plus fifteen associated faculty across twelve departments in the Colleges of Humanities, SBS, Arts, and Education and Human Ecology.

Given this scale of participation, the cats have taken some herding. But we are very pleased to have represented the full range of departments from which students in graduate folklore courses typically come. In addition, we have worked to develop a more fully structured curriculum than may be usual for a GIS, because for a significant subset of our students folklore is the primary disciplinary orientation.

We look forward to having this important resource available for our students and to enhance the already high visibility of Ohio State in the field of folklore. Letters of support from the relevant Graduate Studies Committees and deans are being sent in hard copy. Please let me know if anything further is needed at noyes.10@osu.edu

Cordially,
Dorry
--

4/11/2007

Susan Reeser

From: Elliot Slotnick
Sent: Wednesday, March 21, 2007 11:18 AM
To: dorothy noyes
Cc: Dena Myers; Susan Reeser

Dear Dorry,

Just a brief note to let you know that at its last meeting the Curriculum Committee of the Council on Research and Graduate Studies endorsed your proposal for the delivery of a Graduate Interdisciplinary Specialization in Folklore. Congratulations on reaching this important step in the approval process. The proposal will be voted on at the next meeting of the full Council at a date and time to be determined in early Spring quarter. When that scheduling information is finalized, Susan Reeser will be in touch with you to invite you to the meeting to make a brief presentation (3-5 minutes) of the proposal (what you are doing and why you are doing it) and to answer any questions that are raised from the floor. A vote will be taken on full Council approval and, once passed at our level, the proposal will be sent to Randy Smith for its final vetting by the Council on Academic Affairs.

Again, congratulations on the Committee's action.

Best,
elliot

PROPOSAL FOR A GRADUATE INTERDISCIPLINARY SPECIALIZATION IN FOLKLORE

December 2006

1 NAME OF PROPOSED GRADUATE INTERDISCIPLINARY SPECIALIZATION

Folklore

2 NAME OF PROPOSING GRADUATE PROGRAMS, CONTACT PERSONS, AND CONTACT INFORMATION

Proposing graduate programs and grad studies chairs:

College of Humanities:

English	Clare Simmons	simmons.9
Comparative Studies	Barry Shank	shank.46
Near Eastern Languages and Cultures	Joseph Zeidan	zeidan.1
East Asian Languages and Literatures	Richard Torrance	torrance.2
Spanish and Portuguese	Steve Summerhill	summerhill.2
Greek and Latin	Sarah Iles Johnston	johnston.2@osu.edu

College of the Arts:

Music	Patricia Flowers	flowers.1
Art Education	Candace Stout	stoutcj@earthlink.net
Theatre	Mary Tarantino	tarantino.1

College of Social and Behavioral Sciences:

Anthropology	Jeffrey K. McKee	mckee.95@osu.edu
Political Science	Goldie Shabad	shabad.1@osu.edu

College of Education and Human Ecology:

Teaching and Learning	David Bloome	bloome.1@osu.edu
-----------------------	--------------	------------------

Primary contact:

Dorothy Noyes, Associate Professor of English

noyes.10@osu.edu

The Mershon Center

1501 Neil Ave.

2-8683 (Mershon office)

2-8308 (Dulles office)

Participating faculty:

N.B. Core faculty (those teaching Tools and Theory courses) are italicized; all participating faculty will teach Topics courses

Comparative Studies

Sabra Webber, Associate Professor webber.1
Katherine Borland (Newark), Associate Professor borland.19

East Asian Languages and Literatures

Mark Bender, Associate Professor bender.4
Chan Park-Miller, Associate Professor park-miller.1

English

Adélékè Adéèkó, Professor (joint appt w/African Am/African Sts.) adeeko.1
Ray Cashman, Assistant Professor cashman.10
Merrill Kaplan, Assistant Professor (joint appt w/Germanic L&L) kaplan.103
Gabriella Modan, Assistant Professor modan.1
Dorothy Noyes, Associate Professor; Director, Center for Folklore Studies noyes.10
Amy Shuman, Professor shuman.4
Richard Firth Green, Professor green.693
Valerie Lee, Professor and Chair lee.89
John Roberts, Professor and Dean, College of Humanities roberts.420
(Patrick Mullen, Professor Emeritus) mullen.4
(Timothy Lloyd, Adjunct Associate Professor; Executive Director, American Folklore Society) lloyd.100

Greek and Latin:

Yiorgos Anagnostu, Assistant Professor anagnostu.1
Sarah Iles Johnston, Professor johnston.2

Near Eastern Languages and Cultures

Margaret Mills, Professor mills.186

Spanish and Portuguese:

Salvador Garcia, Professor garcia.7

Art Education:

Margaret Wyszomirski, Professor wyszomirski.1

Musicology:

Daniel Avorgbedor, Associate Professor avorgbedor.1

Theatre:

Thomas Postlewait, Professor postlewait.1

Political Science:

Ted Hopf, Associate Professor hopf.2

Anthropology:

Jeffrey Cohen, Associate Professor
 Amy Zaharlick, Associate Professor

cohen.319
 zaharlick.1

Education (Teaching and Learning):

Marcia Farr, Professor

farr.18

Staff support:

Barbara Lloyd, Program Coordinator, Center for Folklore Studies

lloyd.123

Faculty participation:

In considering the unusual number of faculty and departments participating in this GIS, it is important to remember the distinction we draw between core and non-core faculty. Most of the non-core faculty listed will teach only one course, in many cases a qualitative methods course, for the program. The smaller group of nine will carry primary responsibility for teaching and advising. However, we feel it is important to have the large penumbra of participation for several reasons. First, folklore courses have drawn students from all of these departments in the past: having faculty affiliates in these departments creates stronger linkages and allows the qualitative methods course in students' own department to count towards the GIS. Second, the empirical specializations and professional choices of folklore students are extremely diverse: a large network of affiliates enables us to meet student needs better. In addition to teaching their own courses for the GIS, the affiliated faculty will serve as bridges to their departments, easing the sharing of information and the coordination of offerings.

Committee structure:

Student advising and course coordination for the GIS will be administered by a committee of four faculty members serving two-year terms. Each committee member will be drawn from a different participating department. Of these, at least one at any given time will come from outside the College of Humanities. (Although there are participating faculty from four different colleges, the preponderance of participating faculty, including all of the current core faculty, come from Humanities, so it would pose undue hardship on the non-Humanities faculty if each college had to be permanently and individually represented.) The Director of the Center for Folklore Studies will serve as one of the four, and the Center will provide staff support for the committee.

3 BRIEF DESCRIPTION OF THE GIS

Folklore is the everyday vernacular culture that undergirds institutions. Not everyone is a novelist, an artist, a preacher, or a politician, but everyone tells stories, orders their environment and their cosmos, and negotiates power relationships in their social world through a wide range of symbolic forms. James Joyce drew on storytelling in Dublin

pubs, Frida Kahlo on the visual style of Catholic votive paintings, Jerry Falwell and Martin Luther King on Southern preaching traditions, and Slobodan Milosevic on Serbian oral epic: none can be understood apart from the expressive ground of their societies, which shaped both their communicative resources and the expectations of their audiences. It is thus critical that students in the canonical disciplines gain some experience with the full social range of communication and creativity in their field of interest. Far more importantly, vernacular expression matters in its own right as a primary activity and faculty of humanity.

Folklore's grounding in ethnographic methods and its long history of attention to the vernacular genres shaped in everyday interaction provide an efficient avenue into informal cultural expressions for students with a wide range of interests. The proposed GIS will allow students to tailor a program from a series of courses arranged as Tools, Theory, and Topics. 20 hours of coursework distributed among these categories will be supplemented with a three-hour independent study to be integrated with the student's thesis or dissertation work and allowing her to connect her folklore work with the needs of her primary program. (Alternatively, a fifth course may be taken if the adviser judges it to serve this same purpose of integration.) A committee drawn from the participating colleges will administer the GIS, with support provided by the Center for Folklore Studies. Nine core and fifteen associated faculty have committed to participate, in addition to emeriti and adjuncts. Others are likely to join on in future.

Folklore has a long history at Ohio State, dating from the work of Francis Lee Utley in the 1950s: Utley's papers reside in the Rare Books and Manuscripts Room of the library, and Utley founded the Folklore Archive, which today contains over 10,000 catalogued projects, 5000 slides and photos, and a major collection of world music. Today Ohio State has one of the largest and most prominent folklore faculties in the country, five of whom have been elected to the Fellows of the American Folklore Society. The GIS simply formalizes longstanding de facto arrangements. Recent OSU PhDs specializing in folklore (with degrees from Slavic, East Asian, Greek and Latin, English, and One-of-a-Kind) have found tenure-track employment at such schools as the University of Western Kentucky, Union College, Empire State College, the University of Northern Colorado, Kocaeli University in Turkey, and in two cases Ohio State itself. Moreover, the Dean of Humanities, John Roberts, and the Chair of the English Department, Valerie Lee, both specialized in folklore during their PhD work in the Department of English at Ohio State; Dean Roberts is past President of the American Folklore Society. The GIS will make one of Ohio State's longstanding strengths more visible to students, the general public, and the folklore profession.

4 TARGETED STUDENT POPULATION

Assuming that students can sign on for the GIS in mid-program (allowing existing coursework to apply), we expect about twelve students in the first year. Within three years we expect to have about thirty and to continue at that level.

The potential population for the GIS is diverse and extensive. Judging from the existing student population in folklore courses, the GIS will draw students from the Colleges of the Arts, Humanities, SBS, and Education. Existing graduate folklore courses are typically fully enrolled and draw from as many as ten departments at once. Sample recent enrollments:

- *Comparative Studies 677.02, Travelers, Tourists, Tricksters. Autumn 2005.* 16 enrolled, of which 6 graduate students: 1 History of Art, 1 Theater, 1 Law, 1 Spanish and Portuguese, 1 African/African American Studies, and 1 Comparative Studies.
- *English 870, The Ethnography of Performance, Autumn 2004.* 11 enrolled: 5 English, 3 Comparative Studies, 1 Greek and Latin, 1 East Asian Languages and Literatures, 1 Political Science, 1 Theatre, 1 Communications. 9 had taken previous folklore courses.
- *English 770.01, Introduction to Graduate Study in Folklore: Theory, Winter 2005.* 12 enrolled. 7 English, 1 Comp Studies, 1 East Asian, 1 Greek and Latin, 1 African/African American Studies. 4 had taken previous folklore courses.
- *English 770.02, Introduction to Graduate Study in Folklore: Fieldwork, Spring 2005.* 16 students enrolled. 2 Art Education, 1 Sociology, 2 Comp Studies, 7 English, 1 Ed Policy and Leadership, 1 Theatre, 1 Dance, 1 PAES. At least 5 had taken previous folklore courses.

Most of these students choose to take additional folklore courses, and of these, at least half select multiple folklore faculty members to serve on their MA or PhD committees. Among the students who self-identify as folklorists, in 2004-05 we graduated two PhDs (1 English, 1 One-of-a-Kind) and six MA students (1 Greek and Latin, 1 English, 4 Comparative Studies, three of whom are continuing at OSU in PhD programs). In 2004-2006 we sent an average of fifteen graduate students per year to present papers at the annual meeting of the American Folklore Society.

The value of the folklore GIS is obvious in the case of language and literature programs. The current hiring climate favors candidates who can claim a strong secondary specialization in cultural studies. Moreover, our emphasis on ethnographic grounding and “theories of the middle range” provides a useful complement to the literary and discourse-based theory emphasized in the humanities programs from which the majority of our students come. In addition, students with foci in the arts, education, and the social sciences increasingly recognize a need to understand vernacular communicative resources and vernacular expression in art, religion, and politics—the latter a particular strength of our folklore faculty.

Finally, we have a large number of students whose primary interest is folklore. While the new Comparative Studies PhD is likely to become the usual avenue for the folklore degree for these students, many are currently working through language and literature departments. The GIS gives them a credential in folklore while also allowing them to

specialize in a related discipline. Although we have not yet engaged in any organized recruitment, we are currently attracting the best students from undergraduate folklore programs including Berkeley, Western Kentucky, University of Missouri, Utah State, and the University of Turku, Finland (long an international center for folklore research). All of our faculty are active internationally: Margaret Mills sits on the executive board of the International Society for Folk Narrative Research, Sabra Webber has recently completed her term on the executive board of the American Institute of Maghribi Studies (AIMS), Dorothy Noyes chairs the International Committee of the American Folklore Society, and our collective professional activities extend to Latin America, Eastern and Western Europe, North and East Africa, the Middle East, and Central, South, and East Asia. This visibility is helping us to recruit excellent students for OSU. For example, in 2006 NELC admitted a Harvard graduate who, after having worked for an NGO in Afghanistan, wanted to study with Margaret Mills. In Spring 2006 we hosted a Fulbright Scholar from Tajikistan and we expect one from Northern Ireland in 2008; our Fulbright student from Finland in 2005 is likely to be followed by one from Estonia and a Ford scholar from Indonesia in 2007. With this international visibility, reconfigurations in other North American folklore programs, and the presence of the American Folklore Society at the Mershon Center, OSU is already taking a leadership role in the field and is strongly positioned to become the flagship program both nationally and internationally. A GIS would allow us to recruit more broadly to students who want to combine a strong folklore component with a primary degree in a different discipline.

Folklore currently enjoys relatively healthy employment opportunities. Apart from university positions, found primarily in folklore programs and English and anthropology departments but growing across the curriculum (e.g. in performance studies, language-and-literature departments, ethnic studies, writing programs), folklorists find employment in nonprofit arts and social services organizations, museums, libraries, medical institutions, for-profit consulting firms, and arts and humanities councils at federal, state, and local levels. Membership in the American Folklore Society currently stands at 1400 people, and active participation is rising: the October 2005 meeting was attended by 700 people, an increase of 10% from the pattern of the previous five years. Tenure-track positions in folklore per se are increasing: in Autumn 2005 they were advertised at OSU, UNC-Chapel Hill, Memorial University of Newfoundland, and Middle Tennessee State University. In the end, due to the availability of excellent candidates, OSU's College of Humanities hired not one but two junior folklorists, who joined our faculty in Autumn 2006.

5 Proposed curriculum

Existing and new courses

The GIS can be created from existing courses (as we have been doing informally for fifteen years). Currently, however, we are revising the syllabi of existing courses to create a more cohesive core folklore curriculum. In addition, the following new or restructured courses will be proposed:

- A proposal for an additional Tools course (English 770.03) has been approved and will be taught under that number for the first time in Spring 2007. The fourth Tools course, Comparative Studies 770.04, will be proposed in the winter of 2007.
- In 2007-2008 we will propose a new 800-level course, subdivided to cover our three Theory courses. .01 (Tradition) and .02 (The Folk) will be based in Comparative Studies; .03 (Performance) will be based in English.
- In addition, we will propose that the existing English 870, Seminar in Folklore, be cross-listed with all participating departments in the College of Humanities, to enrich the Topics section of our curriculum and enhance 800-level offerings.

For the sake of clarity and future flexibility in staffing, we want eventually to create common numbers across departments. While these proposals are in progress we will continue to make use of existing variable-topic course numbers. In practice, Comparative Studies and English will share primary responsibility for the Tools and Theory courses.

Requirements

Open to MA, MFA, and PhD students in any department. Coursework done for the primary program may count towards the GIS (that is, these need not all be elective hours), but at least 14 hours must be taken outside the student's home department .

ADMISSION AND ADVISING. The student's progress from admission to completion will proceed as follows:

1. Students interested in taking the GIS should seek preliminary advising from the current chair of the GIS committee to discuss course selection and integration of the GIS with the student's primary field of study.
2. Students will then write a one-page proposal explaining the place of their folklore work in their program of study.
3. On acceptance of the proposal by the GIS committee, the student will select a GIS adviser from the core folklore faculty.
4. Students will meet at least once per year (in Autumn Quarter) with their GIS adviser, who will approve their course selections and sign off on the completion of their GIS program.

COURSEWORK. 23 hours total, including

- English 770.01 or Comp Studies 770.04
- A methods course (note options below)
- one 5-hour core theory course
- one 5-hour topics course (choice of topics courses will be approved by the student's GIS adviser)
- one additional course in any category OR 3 hours of 693 or 993 with a folklore faculty member, to be approved by the GIS adviser. This may be part of the work towards the MA thesis or the PhD qualifying exams. The independent study will be used to allow students to integrate their folklore work with their primary program.

Note: A student with an MA from another institution who has already taken the equivalent of the Tools courses may substitute other folklore courses with the approval of his or her GIS adviser.

Course offerings

I. Tools

<u>Folklore Genres and Interpretive Methods</u>	English 770.01	5 hrs.
Introduction to the canonical genres; practice in the interpretation of folklore in context.		
<u>Field Research</u>	English 770.02 or substitute	5 hrs.
Introduction to ethnographic research design, participant observation and interview methods, ethics in human subjects research, archiving of research materials, and ethnographic writing. May be substituted by Comparative Studies 706 (Complex Ethnography), Political Science 768 (Intro to Qualitative Methods), Anthropology 810.21 (Study Design and Data Analysis: Ethnographic Research), Anthropology 810.23 (Ethnographic Field Experience) or another qualitative methods course as approved by the GIS adviser.		
<u>The Ethnography of Communication</u>	English 770.03	5 hrs.
Ethnographic approaches to interaction and performance; the speech community; the communicative economy. May be substituted by Teaching and Learning 925.56 (Seminar in the Ethnography of Communication).		
<u>Folklore in the History of Disciplines</u>	Comp Studies 770.04 (to be proposed; currently taught as CS 677.02)	5 hrs.
The history of folklore as an object of self-reflection and scholarly inquiry in Western modernity and beyond it.		
<u>Workshop in Professionalization</u>	Not for credit; offered by the Center for Folklore Studies	
Yearlong workshop with 3 meetings per quarter. The folklore profession; careers in folklore; abstract preparation and conference presentation; publishing articles; archiving and materials handling; thesis and dissertation design; grant writing; applying for jobs, etc.		

Comments:

Tools courses prepare students to do primary research in folklore studies by giving them hands-on practice with genres, field settings, communicative situations, and professional activities. They will also provide orientation to the field and its history, but their primary purpose is to familiarize students with its materials and practices.

770.01 will continue to be offered annually and 770.04 in alternate years in Winter Quarter. 770.02 will be offered in alternate years with 770.03 in Spring Quarter. The Center for Folklore Studies will organize the professionalization workshop annually, relying on folklore faculty and Center staff but inviting visiting folklore practitioners as funding permits (in 2005-06 visitors came from the Library of Congress and University of Illinois Press).

II. Theory

Tradition

New 800-number (until then as CS 792)	5 hrs
--	-------

The transmission of cultural forms through time and space across social networks, with special attention to the dynamic of conservation and innovation.

The Folk

New 800-number (until then as CS 792 or Eng 870)	5 hrs
---	-------

“Folklore” and “the folk” as metacultural concepts in the history of modernity. More broadly: cultural form as a social tool for both differentiation and integration.

Performance

New 800-number (until then as Eng 870)	5 hrs
---	-------

Performance as a mode of heightened communication characteristic of vernacular cultural process, to be understood in the context of ongoing social interaction.

Comments:

While these are not the only theory courses we offer, they are intended as core theory courses: what is basic and common to the field. Each course examines a central concept in the field, reviews the history of approaches to it in folklore studies and related disciplines, and synthesizes the issues currently at stake in its study. Most other folklore programs have either reduced their scope of coverage or turned to a more laissez-faire, individually tailored curriculum, so this core will become a special strength of OSU.

We have set a series of parameters for these courses to assist faculty in designing their syllabi and in our collective discussions:

The courses will be designed to serve the interests of all students, regardless of area and disciplinary focus, public or academic career goals, and so on. Indeed, one purpose of this curriculum is to foster more effective conversation across positions within the field. Professors must therefore make special efforts in these courses:

- *Each course will combine theory and “thick” case studies to give students some hands-on understanding.*
- *The range of examples and authors will be international (which also means including the U.S. in its diversity) and not exclusively contemporary.*

- *A range of genres (verbal, musical, material, and gestural/kinesic) will be considered in every syllabus.*
- *In teaching contemporary theory and best practices, we also need to teach the history of theory and method in the discipline: older approaches will be included and considered for what we can do with them practically as well as critically.*
- *By the same token, while we will often need to incorporate work that is not by folklorists, we will focus on what the discipline itself has and has not done: this is an important part of our reconstructive project, to consider things left implicit, blind spots, and so on.*
- *Fieldwork and ethnographic method will be highlighted throughout: how the data is being constructed and for what purpose.*
- *The public character of folklore will be recognized throughout. Folklore has never been exclusively or even primarily an academic discourse, and its theorizing has never been free of political and applied considerations. It is also unique for the degree of grassroots as well as institutional participation: the "folk" themselves need to be understood as part of the constitution of the discipline.*

The first course, Performance, has been taught three times as English 870 and will be offered again in Autumn 2007. Tradition was taught for the first time in Winter 2006 as Comp Studies/Near Eastern 792 and will be given again in Winter 2007; The Folk is being taught as English 870 in Autumn 2006 and will then move to Comp Studies. Each course will be taught every other year (rather than a rotation of the three), so that students have the opportunity to take any of the three within two years.

III. Topics

This component encompasses our existing genre, area, and special-topic courses, along with more specialized theory courses. At present we have perhaps twenty such courses at 600-level or above, taught across four colleges.

Comments: These are taught at several levels (e.g. Comp Studies 677, Music 672, English 870). There is no need to place them into a uniform scheme. Rather, they should reflect departmental needs, interests of the faculty, and conjunctures in the field.

It will, however, be desirable to have some predictability in these courses. While there will always be new special-topic seminars, it will be helpful to have at least some topics offered every two or three years so that students can plan for them. In the coming year we will work on establishing an initial rotation of courses.

Several folklore courses are currently taught as special topics under such numbers as 694 ("Group Studies") and 792 ("Interdisciplinary Studies"). Regularizing these courses under fixed numbers will take some time. Thus, rather than prescribing a fixed list of Topics course numbers, the GIS adviser will approve the "Topics" component of a student's program. To simplify and regularize our offerings, we will propose the cross-listing of English 870, "Seminar in Folklore," with other participating departments in the College of Humanities. (This is especially important in enabling all students to fulfill the

requirement for 14 external hours, as PhD students in some programs are not allowed to take 600-level courses.) In future we hope that dedicated folklore course numbers will also be created beyond the College of Humanities.

Current activities

The Center for Folklore Studies inaugurated its Workshop in Professionalization in 2005-06, open to all interested grad students, with a session on the final Friday of every month followed by a lunch for students and faculty. These were well-attended, drawing not only self-identified folklore students, and mentioned positively in student evaluations of the Center's activities; they continue to be well-attended in Autumn 2006.

The focal activity for 2005-2006 was the revision of the existing core course syllabi (770.01, .02, proposed .03, proposed .04, and Performance) and the development of the new ones (Tradition, The Folk). With the assistance of a GRA funded by the Graduate School's 2004-2005 GIS Seed Grant competition, the Center for Folklore Studies has committed to coordinating new sample syllabi and annotated bibliographies for each of the Tools and Theory courses. This intensive focus on curriculum development will enhance the uniqueness of the folklore offering at OSU: the direction we have taken offers a significant alternative to recent curricular reframings in other folklore programs. It will also bring unity to the GIS, ensuring that students have a common core experience despite the adaptability of the program to their disciplinary interests. In addition, we intend participation in this activity by faculty across the university to facilitate the sharing of core courses and so increase the enrollments of smaller departments. Finally, we will post the materials created on the Center website as a service to the field of folklore, a resource for students assembling independent reading lists, and an advertisement to potential students of our offerings and approach. This work continues in 2006-2007.

The new curriculum with the proposed rotation of core courses was inaugurated in Autumn 2005. The two new Theory courses were offered in Winter 2006 and Autumn 2006 respectively, with enrollments of 11 and 15—high numbers for graduate courses and in the latter case requiring the instructor to open the enrollment cap. In Autumn 2006 the folklore faculty met as a group and, for the first time, mapped out the full schedule of core and elective courses for 2007-2008.

A group of graduate students has revived the OSU Folklore Students' Association, which since September 2005 has held monthly meetings, created a listserv, and organized a highly successful two-day conference for students and alumni in May 2006; a smaller student symposium is planned for May 2007. In both of these, graduate students not only present their own papers but solicit the papers of undergraduates and guide them through the process of writing abstracts, preparing their papers, and presenting. In addition, in October 2005 PhD student Sheila Bock was elected convener of the Graduate Student Section of the American Folklore Society.

At the October 2005 meeting of the American Folklore Society, OSU was prominently featured. Thirty-two OSU folklorists attended the meeting (overall attendance 700), and a first-time reception hosted by OSU was attended by over one hundred people. Professors Amy Shuman and Dorothy Noyes were inducted into the Fellows of the Society. Emeritus Professor Patrick Mullen was honored by two special panels. Professors Margaret Mills and Dorothy Noyes were two of the six panelists at a plenary session on the future of folklore theory. A committee from the Department of English interviewed eight candidates for a tenure-track position, which has now resulted in two hires, one shared with the Department of Germanic Languages and Literatures. Professor Mark Bender convened the first meeting of the East Asian Folklore Section. Professor Dorothy Noyes is serving on the AFS Executive Board and chairs the Committee on International Issues. Senior Lecturer Martha Sims presented her new textbook (co-authored with OSU graduate Martine Stephens) *Living Folklore* (Utah State University Press, 2005), which sold out at the book table, and Professor Amy Shuman's new *Other People's Stories* (University of Illinois Press, 2005) was also prominently displayed. Professor Dorothy Noyes was presented with the 2005 Fellows of the American Folklore Society Book Prize for *Fire in the Plaza* (University of Pennsylvania Press, 2003). Student Sheila Bock was awarded the Elli Kōngās Maranda Prize of the Women's Section for best student paper. October 2006 brought more of the same: high attendance and visibility in featured panels and plenaries, a crowded OSU Dessert Reception, and author prizes for Associate Professor Katey Borland and MA student Ashley Overstreet as well as a full session devoted to discussion of Professor Amy Shuman's new book. OSU's transformation of one junior line into two successful hires in 2006 was the subject of widespread congratulations and envy. For several years colleagues from all over the profession, particularly the leading programs at Indiana, UCLA, UC Berkeley, the University of Pennsylvania, and UNC-Chapel Hill, have been remarking on the rising profile of OSU and this enthusiasm is now at its high-water mark. This is the moment to seize.

Elliot Slotnick

From: Elliot Slotnick
Sent: Thursday, February 08, 2007 4:10 PM
To: 'dorothy noyes'
Subject: RE: folklore GIS proposal

Dear Dorry,

We're "in process" in the Curriculum Committee on your Folklore GIS proposal. You indicated below that all the support letters would be coming our way in hard copy. Are you still putting together that packet of support materials? If so, we need it as soon as you can get it to us because the Committee has started its substantive review of the proposal. At the preliminary discussion of the proposal held on Monday, the only substantive question raised was the desire for additional information on the status of the new courses that are presently "in process" and, perhaps, sample syllabi for them if they exist. The Committee will return to the processing of the proposal at its meeting a week from Monday if we can receive information about the new courses sometime next week and we can have the supporting letters in hand by the time of the meeting.

Best,
elliot

From: dorothy noyes [mailto:noyes.10@osu.edu]
Sent: Wednesday, December 06, 2006 8:48 AM
To: slotnick.1@osu.edu
Subject: folklore GIS proposal

December 6, 2006

Elliot E. Slotnick,
Associate Dean of the Graduate School
250 University Hall
230 North Oval Mall

Dear Elliot,

Attached is our proposal for a Graduate Interdisciplinary Specialization in Folklore, a collaboration of nine core faculty in the College of Humanities plus fifteen associated faculty across twelve departments in the Colleges of Humanities, SBS, Arts, and Education and Human Ecology.

Given this scale of participation, the cats have taken some herding. But we are very pleased to have represented the full range of departments from which students in graduate folklore courses typically come. In addition, we have worked to develop a more fully structured curriculum than may be usual for a GIS, because for a significant subset of our students folklore is the primary disciplinary orientation.

We look forward to having this important resource available for our students and to enhance the already high visibility of Ohio State in the field of folklore.

Letters of support from the relevant Graduate Studies Committees and deans are being sent in hard copy. Please let me know if anything further is needed at noyes.10@osu.edu

Cordially,
Dorry

--

4/11/2007

Susan Reeser

From: Elliot Slotnick

Sent: Wednesday, March 21, 2007 11:18 AM

To: dorothy noyes

Cc: Dena Myers; Susan Reeser

Dear Dorry,

Just a brief note to let you know that at its last meeting the Curriculum Committee of the Council on Research and Graduate Studies endorsed your proposal for the delivery of a Graduate Interdisciplinary Specialization in Folklore. Congratulations on reaching this important step in the approval process. The proposal will be voted on at the next meeting of the full Council at a date and time to be determined in early Spring quarter. When that scheduling information is finalized, Susan Reeser will be in touch with you to invite you to the meeting to make a brief presentation (3-5 minutes) of the proposal (what you are doing and why you are doing it) and to answer any questions that are raised from the floor. A vote will be taken on full Council approval and, once passed at our level, the proposal will be sent to Randy Smith for its final vetting by the Council on Academic Affairs.

Again, congratulations on the Committee's action.

Best,
elliot