LIS 635
Traditional Literature and Oral Narration
Spring, 2019

SPRING 2019: Meets Wednesdays starting January 7, 2019 to May 8, 2019 from 5:00 pm to 7:30 pm in Hamilton Library classroom 3F

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Email: kokopea@gmail.com preferred (or nylaf@hawaii.edu)
Office & Office hours: By appointment only. The instructor is not available on campus except during class hours. You are expected to contact her via email or by phone for questions, excused absences, and/or to make an appointment.

Course Description

The focus of this course is to prepare school or public librarians to meet relevant competencies in service to children as defined by the ALA’s Association for Library Service to Children (ALSC) http://www.ala.org/alsc/edcareeers/alsccorecomps

This course does not intend to make the student into a folklorist, rather it will introduce the student to notable works, names, and theories in the field of folklore study as a means of assisting the student to create a criteria for selecting superior as opposed to inferior translations and retellings of folklore for inclusion in a basic collection.

The course will introduce students to basic reference sources in this field, including several on Hawaii and the Pacific Islands.

This course will provide an introduction to the early traditions of oral narration (storytelling) around the world with special emphasis on the history of storytelling in libraries to provide the student with justifications for the inclusion of the art of storytelling in the school curriculum and in the program planning of public libraries.

The course will provide practical methodology for selecting, learning, and telling a story for classroom or public library performance. This course will provide practical methodology for effective picture-book read-aloud sessions.

This course will also examine some issues in storytelling such as copyright, public domain of material, cultural and ethnic sensitivity in adapting works from folklore, and other issues engendered from the student’s readings.

Prerequisite: None
Student Learning Outcomes (SLO) addressed and aligned with the ALA:ALSC Competencies for Librarians Serving Children in Public Libraries:

<table>
<thead>
<tr>
<th>Student Learning Outcome</th>
<th>ALSC Competencies</th>
<th>Sample Assignment</th>
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</thead>
<tbody>
<tr>
<td>Designated: <strong>SLO5 Cultures:</strong> Analyze and apply knowledge about information needs and perspectives of indigenous cultures and/or diverse communities.</td>
<td>1. Demonstrates respect for diversity and inclusion of cultural values, and continually develops cultural awareness and understanding of self and others.</td>
<td>Final oral and written presentation and bibliography of folklore from a student-selected cultural group.</td>
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<tr>
<td>Relevant: <strong>SLO1 Services:</strong> Design, provide, and assess information services</td>
<td>2. Understands and applies criteria for evaluating the content, artistic merit, and cultural authenticity of children’s materials in all genres and formats.</td>
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<td>3. Develops an understanding of her or his own personal and cultural values, beliefs, and sociocultural identities, including racial, class, and gender identities, as a first step in appreciating the importance of culturally diverse identities in the workplace and wider community.</td>
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<td>4. Integrates literacy-development techniques in program design and delivery, engaging and empowering caregivers in a culturally competent way.</td>
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<td>5. Designs, promotes, presents, and evaluates</td>
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a variety of programs for children, with consideration of developmental stages and the needs, interests, and goals of all children, their caregivers, and educators in the community.

6. Advocates for, participates in, and provides educational and training programs that help advance cultural competency within the profession.

E-Portfolio Eligible Assignment
The 635 e-portfolio contents will satisfy the designated SLO5. In addition it will address elements of SLO1. See pages 11 to 13 after the identified assignment for specifics on the e-portfolio contents.

Professional Expectations
All students in the program are expected to become familiar with and adhere to the Professional Expectations policies found at http://www.hawaii.edu/lis/students/professional-expectations-notice/

Course Objectives
The student will be able to:

- Articulate knowledge of basic theories and reference sources in this field, including several on Hawaiian and Pacific Regional Folklore;
- Articulate critical thinking particularly in examining issues such as censorship, ethnic and cultural sensitivity to folk narratives, and the adaptation of folk material; selection criteria for traditional literature; and other concerns to the profession;
- Articulate and advocate for program justification, planning, implementation, and evaluation;
- Critically evaluate and communicate knowledge about research in the field of folklore and oral narration in an articulate and creative fashion.
Tell a story and read-aloud a picture book applying principles of critique for performances as a means of promoting the reading of traditional literature and folklore in the classroom and in the library setting;

Select, build, maintain, and defend a basic collection of folklore and traditional literature.

Evidence for these objectives will be documented through:

- Participation in class discussion and in performance critiques.
- Creation of response logs to readings and guest speakers
- Creation of a critically annotated bibliography on specific topics, themes, or cultural folk groups and their narratives.
- Creation of a written summary of specific folk group research identifying cultural markers and issues of cultural sensitivity.
- Creation of an essay that addresses issues of challenged material in the field of folklore preservation and/or oral narration advocacy.
- Design and implementation of a short program integrating the folk group research with a performance of oral narration (storytelling) and picture book read-aloud that targets a specific audience.

Teaching Philosophy and Method
In this course emphasis is on inquiry-driven learning and the practical application of theory to practice; therefore, in addition to traditional lectures the following strategies will be incorporated into the course:

- Interactive discussions
- Cooperative learning activities
- Reflective and analytical writing
- Creative and persuasive student presentations with peer and instructor feedback
- Guest speakers augmented by student or teacher-lead discussions

Research Methods
While formal research methodologies are not part of the major assignments in this course, students focus on an important element that is crucial in literary research, i.e., the ability to critically analyze selected literature using multiple lenses including historical, social, cultural, and linguistic perspectives.

Requirements
The Instructor as Adjunct Faculty is not on campus full time and so cannot accept Incompletes (INC) for this course. All work must be completed on time as posted in the Course Schedule.
Course Text and Readings
REQUIRED TEXTS:
The texts are available from the UH Bookstore. Assigned readings from the texts are on the Course Schedule.

Additional required readings:
- Are listed on the Course Schedule and are posted in the LIS 635 Laulima Course Homepage in RESOURCES.
- May also be accessed in the University of Hawaii or Hawaii State Public Library System’s online periodical database.
- For your Oral and Written Presentation it is STRONGLY recommended you make use of the resources of the Hawaii State Public Library System as the University’s mission does not encompass purchasing a large collection of folklore for children and for youth.

To access the resources of the Hawaii State Public Library System:

- Visit your nearest public library -- see [http://www.librarieshawaii.org](http://www.librarieshawaii.org) website for information on the locations, open hours, and to access the catalog and databases.
- To get a library card -Bring identification with a local mailing address
- Or if your identification does not include a correct and current local mailing address, ALSO bring in an item with your current, correct, local mailing address such as a utility bill with your name on it, a rent receipt, a postmarked and cancelled letter sent to you, etc.
- Allow at least a WEEK or more when placing a hold on a title you need for class. Reserving a book is free at the public library but fines are charged if you do not pick it up on time.

If you are going to call upon a librarian in the public library system to assist you with your bibliographic resources or with your program presentation, please understand that they are very busy. If you just walk-in you will probably be competing with class visits, or reference desk duties. The librarian will not be able to assist you as fully as he/she would like.

- Do call first and make an appointment.
- Allow the librarian at least a day to pull together the resources that you need.

The course bibliography and bibliographies completed by the other members of the class are supplemental, though some of the materials may be examined during class.
Students are encouraged to use the LIS Laulima Course Homepage, email, and other technology to share their final bibliographies with the class and to turn in papers to the instructor.

Students are encouraged to make use of any or all bibliographic materials in the preparation of their oral and written presentations, as well as, in their response logs and essays.

Assignments and Grading

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Points Total</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Participation in Class discussion &amp; Critiques</td>
<td>20 points</td>
<td>20%</td>
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<tr>
<td>Oral Presentation</td>
<td>25 points</td>
<td>25%</td>
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<tr>
<td>Written Presentation and Bibliography</td>
<td>25 points</td>
<td>25%</td>
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<tr>
<td>One Response Log</td>
<td>15 points</td>
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<tr>
<td>One Essay</td>
<td>15 points</td>
<td>15%</td>
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<tr>
<td><strong>Totals</strong></td>
<td><strong>100 points</strong></td>
<td><strong>100%</strong></td>
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Letter Grades for the Course

- A+ 97-100
- B+ 87-90
- C+ 77-80
- A 94-96
- B 84-86
- C 74-76
- A- 91-93
- B- 81-83
- C- 71-73

Due Dates

One point (1) will be deducted each day for late presentations and written assignments.

If you miss class you are responsible for obtaining notes and handouts from classmates and the instructor. Points will be deducted if you are not present to hear the student presentations and subsequently are unable to hand-in a critique.

Full points will be awarded only if all participation requirements are met.

10 All assignments are handed in on time, frequent constructive contributions to class discussions, encouraging the participation of others in discussion, a satisfactory to outstanding completion of oral presentation(s) and full participation in a positive critique of other presentations. Perfect attendance

9 All assignments are handed in on time, frequent constructive contributions to class discussions, encouraging the participation of others in discussion, completion of oral presentation(s) and participation in a positive critique of other presentations. Perfect attendance.
Expectations and Assignments:

I. 20% of the grade will be determined by a student’s participation in class discussions and in critique

Objectives:
- To exchange perceptions, interpretations, and questions about materials read.
- To develop a standard of critique to evaluate storytelling performances in the library.

Tasks:
- Students are required to participate in the general discussions of issues in class. In order to promote thoughtful consideration of the issues, students are expected to have read through their assignments in advance and to discuss the
readings without flipping through the articles looking for the text. They may, however, tag relevant or meaningful points in the text during their reading and may refer to the marked text during discussion.

- Students are required to critique fellow classmates’ oral presentations. For the student presentations, a critique form is included AT THE END of this syllabus. Fellow students will take notes and make positive constructive observations on folder paper using the critique form as a guide for each presenter.
- These notes:
  - will be signed
  - turned in to the instructor who will read them.
  - be given points for each critique “turned in” not for content.
  - and collated for the presenter to keep.

Extra Credit may be earned for excused absences and/or for critiques missed -- by attending one or more professional or library storytelling event(s) and turning in a written critique of a storyteller for each in-class critique missed.

Criteria for Assessment:

- Demonstrate familiarity with the works read and ability to summarize ideas and personal perceptions in ongoing discussion in the classroom setting.
- Demonstrate ability to analytically observe an oral narration presentation and to provide positive and helpful feedback in the context of basic oral narration methodology and skills.

Expectations and Assignments Continued

II. 25% of the grade will be determined by an Oral presentation

Part one of e-portfolio content

Each student will be required to do one (minimum 45 minute) oral presentation which will include a prepared storytelling piece identified for lower or for upper elementary or for secondary or for adult audiences. This oral presentation will be accompanied by a written summary and annotated bibliography as described below:

In addition each student will be required to do a picture book version of a folktale for a target audience -- preschool, early elementary, upper elementary, etc.

Objective: To effectively promote resources from the folk traditions, to examine cultural markers from the folk traditions, and to apply the principals of basic oral narration and read-alouds.
Task:
- To design and deliver a minimum of a 45 minute presentation which will include a memorized story (minimum 10 minutes in length) to be told in any oral narration style of your choice and an introduction to the folk traditions from which the story is taken.
- In addition to storytelling, the presentation must include one folktale in picture book format that is read-aloud with an introduction to its folk traditions.

Oral Presentation Content:
- Select a "folk" group for your storytelling presentation. Your choice of "folk" group should be turned in by the second week of class. Should there be two with the same selection we will decide together how to break the tie!
- Research your folk group and find a story to tell from its traditions.
- Introduce your story by summarizing its origins, cultural markers, and indicate the type of story and/or any significant motifs that are contained within it.
- Include a brief statement about your recommendations for use (age/group, collection, program planning).
- This is an oral presentation you should not be reading from your written summary!
- Tell your story (no notes!) in any oral narrative style of your choosing.
- Read-aloud a selected folktale picture book. It need not be from the same folk group. It may share similar tale-types or motifs. Summarize relevant information from its cultural group. Use the techniques for public performance of picture book reading discussed in class.
- Participate in the class discussion and critique.
- Extra points for grades and extra credit will not be given for presentations using Powerpoint, or other technology in this presentation. The objective of the presentation is to have practical experience in the “plain” art of storytelling (oral narration) and public presentation without use of current computer technology. No points will be deducted if a student chooses to add a media component. If the media detracts and does not enhance the “storytelling” performance, however, points may be deducted. Please talk with the instructor first if you choose to add a media component to your presentation.

Timetable sample: 10 to 20 minutes storytelling; 7 to 10 minutes for a picture book reading; 10 to 15 minutes of cultural background, motif or tale type information. Total: 30-45 minutes of presentation, 15 minutes more for group critique. One hour for each presentation. Presentations need not follow this order but must include all elements within the timeframe.

Criteria for assessment:
- Clearly communicate the cultural information of the folk group and/or the motif or tale types of the story.
- Design a program that is appropriate and appealing to the identified intended audience.
• Clearly apply the basic principals of oral narration and picture book read-alouds, so that the delivery is smooth and effective. (Reviewing the Critique form included in this syllabus is a good starting point to insuring a good presentation)

**Expectations and Assignments Continued**

| III. 25% of the grade will be determined by a Written presentation and an annotated bibliography based on your Oral presentation topic |

Part 2 of e-portfolio content

**Objectives:**

• To research and evaluate a range of folklore resources from your selected storytelling folk group.

• To effectively share this research in order to have a number of basic folklore units prepared for new librarians who can use them to build and promote folklore collections in their libraries.

**Task:**

• Prepare a single page cover-sheet (250 to 500 words) which summarizes your research about the “folk” or people and the culture from which the stories or collections of stories in your bibliography are derived. Your oral introduction to your storytelling component should be taken from this coversheet.

• Prepare an annotated bibliography -This should be a practical bibliography which must be made available to your classmates. While the bibliography (not including the cover-sheet) should be no shorter than 2 pages, (double spaced between entries, single spaced within entries), length is not nearly as important as selection. You should be looking at works which can be included whenever possible in a basic folklore collection, and story-told or picture-book-read to the appropriate age level.

**Format of bibliography:**

• There should be complete bibliographic citations for each entry using any style manual of your choice.

• There should be complete annotations for each entry. Annotations should be brief and succinct
  - no more than 100 words and
  - include description, critique, and recommendations for appropriate age groups and collections.
  - Annotations may include a summary of content and must identify the entry’s major strengths and/or weaknesses based on several of the criteria listed below:
    -- Curriculum relevance
    -- Appropriateness and appeal to age group
    -- Accuracy and authenticity to the cultural group represented
-- Handling of sensitive issues (stereotyping, racism, gender-bias, violence, etc)
-- Literary merit
-- Language and storytelling style
-- Physical layout and appearance (notable illustrations, etc)
-- Inclusion of notes, glossaries, histories and other information about cultural issues.

Sample annotated bibliographic citation


Exquisitely illustrated by Leo and Diane Dillon, this award-winning collection of stories by noted African-American author Virginia Hamilton includes a wide-selection of folktales that grew out of the slave traditions.  From the humorous antics of Brer Rabbit to the deeply moving stories of freed slaves, this collection with its extensive notes, glossaries, and bibliography will be a tellable and readable collection enjoyed by children, as young as 8-years-old, and their elders!

Criteria for Assessment:
- Clearly articulate the main ideas from your research into the culture of the folk.
- Present a bibliography of material that is selected from the best of what is available for your intended audience
- Include useful descriptive and analytical information in the annotations to assist librarians looking for a select list of folklore to include from your selected folkgroup

Culminating Electronic Portfolio

Your e-portfolio should demonstrate your academic progress, critical thinking, problem solving skills, and the reflective stance that you would apply to your professional practice. Your ePortfolio should help you develop your own specialization and define you as a future information professional.

Organizing an e-portfolio is a reflective and self-affirming activity that invites you to identify and analyze your accomplishments. One of the strengths of a reflective,
evidence based ePortfolio is that there are many ways to demonstrate how your individual artifacts and experiences combine to meet program standards.

**Personal Essay** (1,000 words)

There are two components to the artifact selected for LIS 635, an oral and a written component. What is lost by leaving out one of the two components or in what way might the oral component demonstrate a better mastery of the full course content? In what way does the written component demonstrate your comprehension and application of the designated SLO5?

The LIS 635 designated SLO5 and relevant SLO1 are aligned with six of the "basic" competencies identified by ALSC for librarians serving children and youth in public libraries. Considering that these are worded in generalities and comprise the baseline or the minimum requirements as identified by ALSC, demonstrating a "high" professional standard requires the student to delve deeper into the meaning of these minimum competencies and to reflect on the ways in which the student may take the theoretical and creatively put it into operational practice in the profession. This section should articulate your philosophy of librarianship, your ideas for personal growth in the profession, as well as, plans for practical application in being a vital, contributing member of the library organization and the community it serves.

Also, systematically the student should consider and articulate how her/his perspectives regarding the complexities of cultural diversity in collection development, programming, and library service, may have been changed and/or been challenged by the course work. This awareness requires a reflective mindset to understand the student's own individual perspectives and biases, and sufficient courage to question and change them.

**E-Portfolio-eligible assignment with ePortfolio assessed elements.** In the ePortfolio rubric, students must meet a "high professional standard" and demonstrate "creative understanding" of each SLO.

There are six ALSC basic competencies addressed as relating to SLO5 and to SLO1

1. Demonstrates respect for diversity and inclusion of cultural values, and continually develops cultural awareness and understanding of self and others.

2. Understands and applies criteria for evaluating the content, artistic merit, and cultural authenticity of children’s materials in all genres and formats.

3. Develops an understanding of her or his own personal and cultural values, beliefs, and sociocultural identities, including racial, class, and gender identities, as a first step in appreciating the importance of culturally diverse identities in the workplace and wider community.

4. Integrates literacy-development techniques in program design and delivery, engaging and empowering caregivers in a culturally competent way.
5. Designs, promotes, presents, and evaluates a variety of programs for children, with consideration of developmental stages and the needs, interests, and goals of all children, their caregivers, and educators in the community.

6. Advocates for, participates in, and provides educational and training programs that help advance cultural competency within the profession.

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<thead>
<tr>
<th>Assessed ePortfolio element</th>
<th>Possible assignment elements</th>
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<tbody>
<tr>
<td>Demonstrate systematic inquiry, evidence-based support, and practical and theoretical understanding of the SLO.</td>
<td>Document your process in selecting a cultural group and researching the data. How does this assignment meet or exceed the basic competencies listed by ALSC.</td>
</tr>
<tr>
<td>Consider not only immediate operations and outcomes, but also the broad assumptions, implications, and potential side effects (of their professional practices).</td>
<td>Judging from the time required to successfully complete this oral and written assignment with the intent to respect and promote cultural diversity and authenticity, consider and creatively address the implications of replicating this assignment in a real working library -- side effects, implications for manpower, for professional practice, and for community engagement.</td>
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<tr>
<td>Synthesize and communicate ideas in original ways</td>
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<td>Present multiple ideas and solutions to professional problems</td>
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<tr>
<td>Ask new questions, engage in professional conversations</td>
<td>Analyze standards and practices critically, and to engage in structured conversations about professional issues with one another and with members of professional communities when appropriate.</td>
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Expectations and Assignments Continued

IV. 15% of the grade will be determined by one Essay

Due anytime during the semester but no later than March 15

Objectives:
- To examine new ideas,
- To clarify thought
- To present logical arguments
- And to communicate perspectives to a lay audience in an imaginary possible case scenario.

Task -- Please choose one of the following topics:
• From your readings on the subject defend the inclusion of folklore, mythology and traditional literature in a library collection with a limited budget. Cite your sources.

OR

• From your readings and experience defend the inclusion of storytelling as a necessary component in children's services in either a school or public library. Cite your sources.

While arguments for both topics may overlap, there are distinct rationales for the benefits of storytelling as a method of instruction which can be distinguished from justifications for the inclusion of folklore in a library collection. Try to look at the distinctions and make your justifications for whatever topic you choose uniquely strong and persuasive.

• Please address your essay as if you are writing to an actual person or group. Create or imagine a setting and address their problem. Some examples:
  ***an administrator who doesn't want you to waste time on storytelling programs;
  ***an irate community group of woman's rights advocates who are angry with the inclusion of sexist literature (Cinderella) in your collection
  ***or perhaps a well-meaning but worried parent who doesn't want the neighborhood children exposed to those "Satanic books" with dragons and ogres and other mythological creatures.
  ***Maybe try a testimony to an imaginary school board who wants to include only factual books in the school libraries and do not see the need for folklore, etc.

Be as creative as you desire (have fun with it) BUT do identify your audience as if answering a real challenge. (Hint-- Be convincing, persuasive using facts and research -- try not to be argumentative, combative, or defensive.)

Format:
• The essay is 250 to 500 words and may be in the form of a letter or testimony.
• Include a complete bibliographic citation of resources (in any style manual of your choice)
• Spelling, grammar, and layout will count.

Criteria for assessment:
• From your research, clearly and concisely present a case for folklore or storytelling in an articulate manner
• Present a case that is not defensive but understandable to a lay audience.
• Organize ideas in a cohesive, logical, and profession presentation.
Expectations and Assignments Continued

<table>
<thead>
<tr>
<th>V. 15% of the grade will determined by one Response Log</th>
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<tbody>
<tr>
<td>Due anytime during the semester but no later than March 15</td>
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</tbody>
</table>

Objectives:
- To examine new information, clarify values and thinking,
- And to communicate personal perspectives in a logical and articulate manner.

Task:
- Create a response log to any one of the readings or to one of the guest speakers. See the Course Schedule and Assignments.

Format:
- The log is 250 to 500 words
- It should include a complete bibliographic citation of sources (in any style manual of your choice)
- It should include a summary of the main points (no more than 1/3 of the log)
- It should include a personal response to the main points (2/3rd of the log.)
- Your responses are not restricted but please address at least one of these aspects: personal insights or perspectives gained, relevance to your own work or teaching, new questions generated.

Example of Format to Use


Mr. Lester addressed his thoughts on what it means to storytell folktales from cultures and ethnicities who are not of your own personal heritage. . . .

This article made me realize as a teacher that sensitivity to cultural issues is a good thing but may. . . .

Criteria for Assessment:
- Clearly identify the main ideas
- Analyze their implications in terms of insights gained, relevance to my work, and/or new avenues of inquiry raised.
- Organize my response in a cohesive and articulate manner.
Attachment: For use in Critique of Student Storytelling:

Student Presentation Critique Form
On a piece of notebook paper use the following critique questions as a guide to your observations. Do not write on this form. Please sign your critique and turn your evaluation in at the end of class.

Name of Storyteller:
Title of Story:
Identification of folk culture and appropriate audience age level:

Find something positive to say about the experience in one or more of the following categories:

1. Content and Scholarship:
   One thing that I heard in the introduction that was memorable. . . .

2. Storytelling Proficiencies:
   * Fluency - Did the storyteller know the story well?
   * Communicative-ness - The storyteller engaged my attention by. . . .
   * Visualization - The teller was able to "see" the story clearly and take me there especially during this part of the story. . . .

3. Technical Skills:
   * Voice - clear, well modulated, natural, audible. . . .
   * Body language - intrinsic, natural, adding to the story, clarifying not distracting
   * Communion - maintains connectedness to the audience

4. Selection:
   * Language - appropriate according to teller’s own criteria for audience
   * Expressive and appropriate to style of the teller
   * Literary and/or folklore merit

5. Picture Book Read-Aloud
   * Technical and performance skills: familiarity with text sufficient to make smooth transitions, pacing, viewing of illustrations, voice well modulated and animated, etc. . .

Full Name of the Observer/Critic:
<table>
<thead>
<tr>
<th>SES #</th>
<th>Date</th>
<th>Topics</th>
<th>Assignment and Due Date</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>9 Jan</td>
<td>Course Overview and expectations Introduction/definitions for Folklore Introduction to Oral Narration - approaches and styles - connections to folklore studies. Assignment Explication: How to write annotations. Answering challenges, creating testimony and thoughts on censorship.</td>
<td>Readings: Log in to: laulima.hawaii.edu Click on LIS-635-131 [MAN.3138.SP19]</td>
</tr>
</tbody>
</table>

From the Sidebar menu open: **Resources:** Located here are
- Syllabus and Course Schedule
- Most Required Readings and Links
- Viewer Guides to the DVD’s
In preparation for your projects and for some readings, please use the Edna Allyn Room Collection at the Hawaii State Library and to access the Hawaii State Public Library System’s or the Hamilton’s Periodical databases, please sign up for a library card at one or both libraries.
Select a "Folk" group for your oral and written presentation and have it ready for class on Session 2 – Jan. 16
- Print out adobe file with “Storytellers’ Sourcebook” instructions by Vicky Dworkin. Bring to class and become familiar with this index to folklore. **Resources:** Readings
|   | Date | **Essential Strategies; Storytelling in Libraries** | **Text:** Greene & Del Negro, Forward, Preface, Chapters 1-3  
**Text:** Yolen, *Tough Magic* part I, pp. 13-50 and *Gift of Tongues*, pp. 73-77 and *An Inlet for Apple Pie* pp. 79-80  
**Perry, Bruce.** “How the Brain Learns Best.” *Instructor.* Nov/Dec. 2000, Vol. 110 Issue 4, p.34+ in UH or HSPLS Online Subscription database under: *Academic Search Premier*  
**"Brain Facts"** A Parent's Guide to Early Brain Development *in Resources: Links*  
**Facing the Screen Dilemma; Young Children, technology and early education** *in Resources:Readings*  
**Mercola, Joseph.** *The Power of Face to Face Communications* *in Resources:Readings*  
**Monke, Lowell.** *Charlotte's Webpage; Why children shouldn't have the world at their fingertips,* *in Resources:Readings*  
**Samuels, Christina.** *Weighing the Limits on Screen Time.* *in Resources:Readings*  
**Turkle, Sherry.** *Reclaiming Conversation.* *in Resources:Readings*  
**Storytelling a Foundation for Reading Rev.2018.** *in Resources:Readings*  
**Print out “The Art of Auditioning and Critique” and be prepared to discuss the selection from: Tell a Story, Make a Friend** *in Resources:DVD Viewer Guides*  
**Look for a vocal warm-up to lead the class in (tongue twister, participatory vocalization, etc.)** |
|---|---|---|---|
| 2 | 16 Jan | **Overview of storytelling and other oral narration forms in library programming.**  
**Child development and oral narration.**  
**History of storytelling in libraries and schools**  
**Finding your own storyteller's voice and style.**  
**Videos:** *Tell a Story, Make a Friend*  
**Examining the folk narrative, genre, type, motif and other reference aids to classifying folk narratives**  
**Indices and other Resources for finding stories in collections** *Part I* |
<table>
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<th>23 Jan</th>
<th>Authority &amp; the Politics of Culture Appreciation or Appropriation? Extinction or Reclamation?</th>
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<td>Storytelling and Folklore Issues re-telling, adapting and using another culture's materials Part I</td>
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<td>STORYTELLING</td>
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<td>• Lester, Julius Authenticity and storytelling. in Resources:Readings</td>
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<td>• Thomason, Dovie Sharing is not giving; Respecting others and their stories. in Resources:Readings</td>
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<td>• Estrada, Meera. The Fine line between cultural appropriation and cultural appreciation. in Resources:Readings</td>
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<td>4</td>
<td>30 Jan</td>
<td>Examining the folk narrative, - genre, type, motif and other reference aids to classifying folk narratives Indices and other Resources for Examining the folk narrative, - genre, type, motif and other reference aids to classifying folk narratives Indices and other Resources for finding stories in collections Part II</td>
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<td>Readings: FOLKLORE</td>
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<td>• Bosma, Fairy Tales, Fables, and Myths, Chapter 1-2 in Resources:Readings</td>
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<td>• Campbell, Flight of the Wild Gander, Introduction, Chapter 1, &quot;The Fairy Tale&quot; in Resources:Readings</td>
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<td>• Meade, Michael. Excerpts from Men and the Water of Life in Resources:Readings</td>
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<td>5</td>
<td>6 Feb</td>
<td>Folklore Theories and Approaches to Folklore studies - Campbell, Jung and Robert Bly - Functions of Folklore Part I</td>
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<td>DVD: The Hero with a Thousand Faces on the influence of Joseph Campbell, 48 minutes</td>
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<td>• Print Viewers’ Guide to DVD Hero with a Thousand Faces and prepare to answer questions on the guide, in Resources:DVD Viewer Guides</td>
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<td>• Chalquist, Craig. Why I seldom teach the Heroes’ Journey Anymore. In Resources: Readings</td>
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<td>* Please note I have included some lesson strategies and classroom idea webs from Bosma's Fairy Tales, Fables and Myths. These additional chapters are not required reading for the class discussion but will be helpful for school librarians and classroom teachers looking for ways to incorporate folklore into the curriculum.</td>
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| Date | 13 Feb | Folklore Theories and Approaches to Folklore studies  
- Campbell, Jung and Robert Bly  
- Functions of Folklore **Part II**  
  DVD: Dreamweaver – the work of Gerald McDermott, 30 minutes  
  DVD: Winkler, Matthew. The Hero's Journey according to Joseph Campbell, 10 minutes |
|------|------------------|---------------------------------------------------------------|
|      |                  | • Print Viewers’ Guide to DVD “Dreamweaver” Review the questions and be prepared to jot down notes for discussion in class after viewing. **in Resources: DVD Viewer Guides**  
• Print Viewer's Guide to DVD Winkler "Hero's Journey" and be prepared to jot down notes for discussion in class after viewing **in Resources: DVD Viewer's Guide** |

| Date | 20 Feb | Storytelling – Justifying Storytelling and Humanities programming in libraries **PART I**  
  DVD: Whole New Mind 55 minutes |
|------|------------------|---------------------------------------------------------------|
|      |                  | • Battistella, E. *What a library closure taught me.*  **in Resources: Readings**  
• Fredericks, Linda. *Developing Literary Skills Through Storytelling*  **in Resources: Readings**  
• Jacobson, L. *Storytelling a classic library service.*  **In Resources: Readings**  
• Kirkby, Faulkner, Perrin. *Once there was a...*  **in Resources: Readings**  
• Excerpts from *A Whole New Mind* by Daniel Pink  **in Resources: Readings**  
• Print Viewers’ Guide to DVD “A Whole New Mind”. Review the questions and be prepared to jot down notes for discussion in class after viewing. **in Resources: DVD Viewer Guides** |
| 8 | 27 Feb | Collection Development – Some issues to consider for folklore collections in libraries  
- Selecting for children through adults – developmental stages  
- Addressing challenges and a practical look at the ALA Bill of Rights and the Latin legal term: “in loco parentis”  
Storytelling and Folklore Issues  
re-telling, adapting and using another culture's materials [Part II](#)  
Adapting literary works for storytelling. – some issues to consider  
Formulating a justification for the inclusion of a folklore collection in libraries and for the promoting of reading this literature.  
Storytelling – Justifying Storytelling and Humanities programming in libraries [Part II](#)  
| Take a look at:  
http://www.ala.org/ala/aboutala/offices/oif/statemetspol/statementsif/librarybillrights.cfm  
- **Text:** Greene & Del Negro,  Chapter 12  
- Hibbin, Rebecca. *Psychosocial benefits of storytelling in school.* in **Resources: Readings**  
- Isbell, R. "Telling and Retelling. Learning Language and Literary" in **Resources:Readings**  
Read From the UH or HSPLS periodical databases: [Academic Search Premier](#)  
**CHOOSE A PICTURE BOOK FROM THE *LIST OR FIND YOUR OWN FOR NEXT WEEK.**  
| 9 | 6 Mar | Storytelling Techniques - basics of vocal, and movement for  
Storytelling and Picture Book Reading [Part I](#)  
| Bring a folktale in picturebook format to class. Read it over several times till you are familiar enough with the story to be able to look away from the text.  
*Suggested booklist of Picture Book Folktales** in **Resources** |
|  10 | 13 Mar | Hawaii and Pacific Island Resources and folklore | Read:  
- PBS Hawaii's Wayfinders, a Pacific Odyssey Polynesian History & Origin - Polynesians an Oceanic People in Resources: Links  
- Te-Ara: Encyclopedia of New Zealand: Pacific Migrations: The Lapita People pg. 3 "Into Remote Oceania" and pg.4 "From West to East Polynesia" in Resources: Links  
- Pacific Migration Seminar Paper by Matisoo-Smith in Resources: Readings  

Final Essay & Response Log  
Due By MAR 15 before Spring Break!  
Written presentations due on the day of your oral presentation via email attachment to everyone. |
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<td>No class</td>
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<td>SPRING BREAK</td>
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|  11 | 27 Mar | Folklore Theories and Approaches to Folklore studies  
Notable collectors Part III  
Storytelling Techniques - basics of vocal, and movement for Storytelling and Picture Book Reading Part II |  |
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<th>Date</th>
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<td>12</td>
<td>3 Apr</td>
<td><strong>Folklore Collecting; a Modern Perspective</strong>&lt;br&gt;Guest Speaker: Daniel A. Kelin II&lt;br&gt;Author, Folklore Collector, and Storyteller of <em>Marshall Island Legends and Tales</em>, Daniel is the Director of Drama Education for Honolulu Theatre for Youth and a Teaching Artist on the roster of the Kennedy Center in Washington, DC. He has worked and taught in the Marshall Islands, Pohnpei, Samoa, India and Guam amongst other places. He was a Fulbright Research Scholar in India. He will be bringing copies of his book to sell.&lt;br&gt;Storytelling techniques - basics of vocal, and movement exercises <a href="#">Part III</a></td>
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<td>13</td>
<td>10 Apr</td>
<td><strong>Successful Strategies for a Profession in the Hawaii State Public Library System</strong>&lt;br&gt;Guest Speaker: Matthew Brown, District Administrator for West Oahu and Big Island Libraries&lt;br&gt;Formerly the Branch Manager and Youth Services Librarian at Wahiawa Public Library, Matt is a graduate of the LIS-UH Manoa Program. In serving an old established community of local residents and the changing dynamics of military families, Wahiawa’s small and cohesive staff successfully maintained traditional services while developing innovative programs. Matt will provide tips for applying for a job, pitfalls for new employees, and the importance of maintaining professional work ethic.&lt;br&gt;Storytelling Techniques - Picture book read-alouds and other programming techniques <a href="#">Part IV</a></td>
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<td>14-17</td>
<td>17 Apr to 8 May</td>
<td>Practice Sessions and Student Presentations</td>
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