LIS 685
Traditional Literature and Oral Narration -- Fall, 2005

Fall 2005: Meets Thursday evenings 5:00 pm to 7:40 pm, Bilger Hall Rm. 319, August 25 - December 15

Instructor: Nyla Fujii-Babb
Voicemail: home and message machine: 487-2616
Email: nylaf@hawaii.edu or nfbabb@yahoo.com
Office & Office hours: By appointment only. The instructor is not available on campus except during class hours. You are expected to contact her via her email address sites or by phone for questions and/or to make an appointment.

Prerequisite: None

Course Overview

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 re-tellings 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 in for selecting, learning, and telling a story for classroom or public library performance.

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.

Program Learning Objectives:

This introductory course addresses the following objectives of the LIS Program enabling students to:

1. Demonstrate an understanding of the philosophy, principles, policies and ethics of library and information science and technology;
2. Demonstrate an understanding of the development and communication of knowledge;
3. Apply basic competencies and knowledge that are essential for providing, managing, and designing information services in a variety of information environments;
4. Demonstrate an understanding of the development and interrelationship of librarianship and information science;
5. Demonstrate theoretical understanding of and basic competencies in evaluating, selecting and organizing information sources;
6. Demonstrate theoretical understanding of and basic competencies in retrieval, dissemination, utilization and evaluation of information sources;
7. Demonstrate basic competencies required for program development in particular information environments;
8. Demonstrate an understanding of research techniques and methods of applying new knowledge as it becomes available;
9. Demonstrate the professional attitudes and the interpersonal and interdisciplinary skills needed to communicate and collaborate with colleagues and information users;
10. Demonstrate an understanding of the above goals within the perspective of prevailing technologies.
With the attainment of these objectives, students are expected to be ready to interpret and apply the understanding gained to performance and leadership in the field.

**Course Learning Objectives:**

This is a course enabling students to:

- become familiar with basic theories and reference sources in this field, including several on Hawaiian and Pacific Regional Folklore;
- develop capabilities in 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;
- develop skills in program justification, planning, implementation, and evaluation;
- gain experience in making informative presentations to colleagues on the results of research in the field of folklore;
- gain experience in storytelling and in the critique of storytelling performances as a means of promoting the reading of traditional literature and folklore in the classroom and in the library setting;
- gain experience in accessing information and assessing its uses.

The **Knowledge and Skills** acquired in this course will enable the student as a practicing librarian

- To select, build, maintain, and defend a basic collection of folklore and traditional literature.
- And to use performance skills in reading aloud and storytelling to promote the use of this literature in the classroom and with the general public.

**Course/Teaching Philosophy:**

In this course emphasis is on gaining practical, hands-on experience in planning, researching, preparing, and presenting a storytelling or oral narration program on traditional literature. In order to do this students will be encouraged to create a selection criteria for excellence in materials published in the field of traditional literature and oral narration as well as a criteria for adjudicating storytelling auditions within the parameters of storytelling in libraries. While the students will become familiar with basic folklore and folklife studies, my intent for the course is to provide background for students who will become librarian/storytellers not folklore scholars. I encourage students to read widely in the field, to participate actively in discussion and critique, and to develop and justify their selection choices from their research and from their discussions in class. By exposing them to a wide variety of storytelling styles and approaches, the students should, by the end of class, have begun to develop and justify their own style of presentation; and to have completed a full storytelling program unit that can be used immediately in their first public or school library position.

**Teaching Method:**

Primary emphasis is on reading widely, group discussion, lecture/demonstration, and critique. Oral and written assignments are designed to promote these activities. The assignment due dates are on the course schedule and students will be assigned a specific oral presentation date by lottery. Attendance and active, constructive participation are required. Occasional guest speakers and videos of storytellers will provide a broad spectrum of styles and approaches to storytelling.
Requirements:

Readings


The texts are available from the UH Bookstore. Assigned readings from the texts are on the Course Schedule. Additional required readings listed on the Course Schedule,
• are posted on the LIS 685 Course Homepage in the subfolder: Readings.
• are listed on the Homepage in Links.
• may be found in the UH and Hawaii State Public Library System periodical databases.
• will be made available in class.

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 make use of any or all bibliographic materials in the preparation of their oral and written presentations.

Assignments and Grading

• Participating in class discussions and evaluations: 20%
• One folklore oral presentation & its accompanying written summary, & annotated bibliography: 50%
• Two written pieces – an essay and a response log: 30%

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.

8   All assignments are handed in, occasional constructive contributions to class discussions, completion of oral presentation(s) and participation in a positive...

7   All assignments are handed in, contributing once or twice to class discussions, poorly prepared but completed oral presentation(s) and occasional participation in a positive critique of other presentations. Near perfect attendance.

6   Incomplete or unsatisfactory assignments are handed in, no contribution to class discussions, unexcused lateness or poorly prepared but completed oral presentation(s) and no participation in the critique of other presentations. Two absences.

0-5  Three or more absences, no contribution to discussions, incomplete or unsatisfactory assignments, incomplete or unsatisfactory oral presentations, and no participation in critique.
Technology Requirements

This course requires you to use a computer to produce all of the written assignments. PCs and MACs are available in the LIS and UH computer labs, but you must bring your own paper to print. If you have a computer, email access, and modem at home, obtain a handout for remote access to the Hamilton Library Information Desk or to the Hawaii State Public Library System. You will be expected to locate readings from their online periodical indices, and on the internet for this course. You are encouraged to search the World Wide Web to find resources pertinent to storytelling festivals such as the link for the National Storytelling Association and for information to prepare your oral presentations.

Expectations

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 in the 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. Some of the fall storytelling events on Oahu will be the Talk Story Festival, usually in October, at McCoy Pavilion. Also in public libraries for National Library Week in November and for Talespinners, a National Storytelling Month event in November. In December look for Honolulu Theatre for Youth's annual Christmas Talk Story show.

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.
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:

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

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. . .

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

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

Full Name of the Observer/Critic:
### Expectations Cont.

| II. | Half the grade (50%) will be determined by **an oral and a written presentation**. Each student will be required to do one (30 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:  

| 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.  

| Task: | To design and deliver a 20 to 30 minute presentation which will include a memorized story to be told in any oral narration style of your choice and an introduction to the folk traditions from which the story is taken.  

| Oral Presentation Content: |  

- Select a "folk" group for your 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.  

- 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 detracted 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.  

| Criteria for assessment: |  

- Clearly communicate the cultural information of the folkgroup  

- Design a program that is appropriate and appealing to the identified intended audience  

- Clearly apply the basic principals of oral narration 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)  

| Written Portion of the Presentation: |  

| Objective: | To research and evaluate a range of folklore resources on your selected folkgroup. 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.  

- 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

Expectations Cont.

II. 30% of the grade will determined by One Open-book Essay and One Response Log

Both written papers are due anytime during the semester but no later than November 24

ESSAY

Objective: 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:
1. 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.

2. 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 and understandable to a lay audience.
• Organize ideas in a cohesive, logical, and profession presentation.

RESPONSE LOG

Objective: 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 (2/3 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 generate.

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.
<table>
<thead>
<tr>
<th>Session</th>
<th>Date</th>
<th>Topics</th>
<th>Assignment and Due Date</th>
</tr>
</thead>
</table>
| 1       | 25-Aug | Course Overview and expectations<br>Introduction/definitions for Folklore<br>Introduction to Oral Narration<br>-approaches and styles<br>-connections to folklore studies | Readings:  
**Text:** Greene & Baker; Forward, Preface, Chapters 1-4  
**Text:** Yolen, part I, pp. 13-50  
- Bosma, *Fairy Tales, Fables, and Myths*, Chapter 1-2 (to be handed out in class)  
- Campbell, *Flight of the Wild Gander*, Introduction, Chapter 1, "The Fairy Tale" (to be handed out in class)  
- "Brain Facts" A Parent's Guide to Early Brain Development (to be handed out in class)  
- Pearce, *The Risk of Evolution an interview with Joseph Chilton Pearce* see Course Homepage file **Readings**  
- "Fool’s Gold; A Critical Look at Computers in Childhood" Chapt.1-3, see Course Homepage **Links**  
- "Strangers in Our Homes: TV and Our Children's Minds", see Course Homepage **Links**  
From the **UH and HSPLS periodical databases:**  
**Select a "Folk" group for your oral and written presentation and have it ready for class on Session 2 - Sept. 1** |
<table>
<thead>
<tr>
<th></th>
<th>1-Sep</th>
<th></th>
<th>8-Sep</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>Examining the folk narrative, -genre, type, motif and other reference aids to classifying folk narratives</td>
<td></td>
<td>Folklore Theories and Approaches to Folklore studies</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Inclusion of storytelling and other oral narration forms in library programming</td>
<td></td>
<td>- Campbell, Jung and Robert Bly</td>
<td></td>
</tr>
<tr>
<td></td>
<td>History of storytelling in libraries and schools</td>
<td></td>
<td>- Notable Collectors</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Finding your own storyteller's voice and style.</td>
<td></td>
<td>- Functions of Folklore</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Formulating a justification for the inclusion of a folklore collection in libraries and for the promoting of reading this literature</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Storytelling and Folklore Issues re-telling, adapting and using another culture's materials</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>- Bly, Robert. Excerpts from <em>Iron John</em> and <em>Sibling Society</em>. see Course Homepage file: Readings</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>- Hearne, Betsy <em>Once there was and will be; Storytelling in the Future</em>. see Course Homepage file: Readings</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>- Lester, Julius <em>Authenticity and Storytelling</em>. see Course Homepage file: Readings</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>- Limerick, Patricia <em>The Starting Ability of Culture to Bring Critical Inquiry to a Halt</em>. see Course Homepage file: Readings</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>- Thomason, Dovie <em>Sharing is not Giving; Respecting Others and their Stories</em>. see Course Homepage file: Readings</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Look for a vocal warm-up to lead the class in (tongue twister, participatory vocalization, etc.)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Look online for one &quot;Urban legend&quot; and share orally with the class what you found and its source try <a href="http://www.snopes.com">www.snopes.com</a> and other sites</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Readings: Text: Greene &amp; Baker; Chapters 5-6 and 12</td>
<td></td>
</tr>
<tr>
<td>Week</td>
<td>Date</td>
<td>Event</td>
<td></td>
<td></td>
</tr>
<tr>
<td>------</td>
<td>------------</td>
<td>-------------------------------------------------------------------------------------------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>15-Sep</td>
<td>Hawaiian and Pacific Islands Resources Storytelling techniques - basics of vocal, and movement exercises Program Planning and Logistics</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Drafts of Essay may be submitted</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5-15</td>
<td>22-Sep</td>
<td>Guest Lecturers:</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>through</td>
<td>Dave DelRocco, Hawaiian Language Storyteller, Hawaiian and Pacific Room Librarian, Hawaii State Library (tent: 10/13)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>8-Dec</td>
<td>Daniel A. Kelin II, Author, Folklore Collector and Storyteller-Marshall Island Legends and Tales (tent: 11/3)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Dr. Neal Milner, Storyteller, Political Sciences – A Definition of Culture and Story (tent: 10/6)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Dr. Timothy Slaughter, Statewide Cultural Extension Program, UH-Manoa- Program Planning and Auditioning Professional Storytellers (tent: 10/27)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>NO CLASS SESSION Thankgiving</td>
<td></td>
<td></td>
</tr>
<tr>
<td>24-Nov</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>15-Dec</td>
<td>Finals week</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Media Tales and other enhancements to oral narrative</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Finish Student Oral and Written Presentations if not completed</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>