

Term Information

Effective Term Spring 2023
Previous Value Summer 2012

Course Change Information

What change is being proposed? (If more than one, what changes are being proposed?)

Add Migration, Mobility, and Immobility theme

What is the rationale for the proposed change(s)?

Course has been restructured to fit the new theme

What are the programmatic implications of the proposed change(s)?

(e.g. program requirements to be added or removed, changes to be made in available resources, effect on other programs that use the course)?

We expect ongoing/greater enrollment, especially among students who are searching for MMI theme courses.

Is approval of the request contingent upon the approval of other course or curricular program request? No

Is this a request to withdraw the course? No

General Information

Course Bulletin Listing/Subject Area	Comparative Studies
Fiscal Unit/Academic Org	Comparative Studies - D0518
College/Academic Group	Arts and Sciences
Level/Career	Undergraduate
Course Number/Catalog	4597.03
Course Title	Global Folklore
Transcript Abbreviation	Global Folklore
Course Description	Examines contemporary folklore around the world; introduces students to key concepts in folklore scholarship; focuses on transmission and transformation of cultural knowledge and practice, particularly in situations of conflict or upheaval.
Semester Credit Hours/Units	Fixed: 3

Offering Information

Length Of Course	14 Week, 12 Week, 8 Week, 7 Week, 6 Week
Flexibly Scheduled Course	Never
Does any section of this course have a distance education component?	No
Grading Basis	Letter Grade
Repeatable	No
Course Components	Lecture
Grade Roster Component	Lecture
Credit Available by Exam	No
Admission Condition Course	No
Off Campus	Never
Campus of Offering	Columbus, Lima, Mansfield, Marion, Newark, Wooster
<i>Previous Value</i>	<i>Columbus, Newark</i>

Prerequisites and Exclusions

Prerequisites/Corequisites

Prereq: Junior standing, or permission of the instructor

Previous Value

Prereq: Completion of a Second Writing course.

Exclusions

Previous Value

Not open to students with credit for 597.02.

Electronically Enforced

No

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code

24.0103

Subsidy Level

Baccalaureate Course

Intended Rank

Sophomore, Junior, Senior

Requirement/Elective Designation

General Education course:

Global Studies (International Issues successors); Cross-Disciplinary Seminar (597 successors and new); Migration, Mobility, and Immobility

The course is an elective (for this or other units) or is a service course for other units

Previous Value

General Education course:

Global Studies (International Issues successors); Cross-Disciplinary Seminar (597 successors and new)

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Course Details

Course goals or learning objectives/outcomes

- Approved GE goals and learning outcomes for 597/4597 classes.

Content Topic List

- Folklore and globalization
 - Definitions of folklore and culture
 - Invention of tradition
 - Invention of tradition and national identity
 - Tradition and ethnic identity
 - Self-representation and self-adornment
 - Women and the veil in the Middle East
 - Tourism and nostalgia
 - Global music and cosmopolitanism
 - Media representation of folk figures and religious figures
 - Local music in Jamaica
 - Latin American and African music
 - Folklore and public policy
 - Folklore and political activism
 - Folklore
 - Culture
 - Society
 - Globalization
- No

Sought Concurrence

Attachments

- COMP STUD 4597.03 MMI Theme Course Submission Form.pdf
(Other Supporting Documentation. Owner: Arceno, Mark Anthony)
- CS4597.03 Spr 23_ Revised.pdf
(Syllabus. Owner: Arceno, Mark Anthony)

Comments

- We've attached here an updated syllabus, with the addition of the GE Legacy statements for Cross-Disciplinary seminar and global studies. *(by Arceno, Mark Anthony on 11/14/2022 03:41 PM)*
- Please see Panel feedback email sent 11/14/2022. *(by Hilty, Michael on 11/14/2022 10:50 AM)*
- Please think about the prereq for the course. Under the new GE, there won't be second writing courses anymore. Is there a prereq that would work for both your GEL and the GEN students? *(by Vankeerbergen, Bernadette Chantal on 06/14/2022 01:05 PM)*

COURSE CHANGE REQUEST
4597.03 - Status: PENDING

Last Updated: Vankeerbergen,Bernadette
Chantal
11/15/2022

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Arceno,Mark Anthony	06/10/2022 12:56 PM	Submitted for Approval
Approved	Armstrong,Philip Alexander	06/10/2022 12:57 PM	Unit Approval
Revision Requested	Vankeerbergen,Bernadette Chantal	06/14/2022 01:05 PM	College Approval
Submitted	Arceno,Mark Anthony	06/14/2022 01:07 PM	Submitted for Approval
Approved	Armstrong,Philip Alexander	06/14/2022 01:17 PM	Unit Approval
Revision Requested	Vankeerbergen,Bernadette Chantal	06/14/2022 02:13 PM	College Approval
Submitted	Arceno,Mark Anthony	08/22/2022 09:46 AM	Submitted for Approval
Approved	Armstrong,Philip Alexander	08/22/2022 09:50 AM	Unit Approval
Approved	Vankeerbergen,Bernadette Chantal	10/14/2022 09:07 AM	College Approval
Revision Requested	Hilty,Michael	11/14/2022 10:50 AM	ASCCAO Approval
Submitted	Arceno,Mark Anthony	11/15/2022 03:10 PM	Submitted for Approval
Approved	Armstrong,Philip Alexander	11/15/2022 03:13 PM	Unit Approval
Approved	Vankeerbergen,Bernadette Chantal	11/15/2022 03:18 PM	College Approval
Pending Approval	Cody,Emily Kathryn Jenkins,Mary Ellen Bigler Hanlin,Deborah Kay Hilty,Michael Vankeerbergen,Bernadette Chantal Steele,Rachel Lea	11/15/2022 03:18 PM	ASCCAO Approval

CS 4597.03 Global Folklore

Katherine Borland, Assoc. Prof.
Email: Borland.19@osu.edu
Office Hours: Th 11-1 or by
appointment

TTh 9:35-10:55
Classroom: TBD
Office: Hagerty 434

General Description: This course provides an exploration of the dynamics of folklore in a global environment. We will interrogate how culture becomes rooted in place (immobility), how it circulates (mobility) and how it moves from one group to another, one context to another (migration), producing a variety of consequences. How do people from all walks of life create meaning and beauty in their everyday lives? How do communities and groups maintain a collective sense of themselves that distinguishes them from other communities/groups, particularly in a period of rapid globalization? What does it mean to respect and conserve cultural diversity? And what do patterns of cultural circulation tell us about relations between individuals and groups, institutions and groups, as well as among nations. Students will begin by learning key concepts of folklore scholarship: culture, place, tradition, performance, genre, the local/global distinction, the folk/popular divide, the interplay of the customary and innovative in folklore production. Students will develop an expansive definition of folklore as the means by which groups both distinguish themselves from as well as fashion bridges with diverse communities. We will look at the ways folklore moves through a range a concepts, spanning everything from sacred ritual to touristic display. We will focus on the transmission and transformation of cultural knowledge and practice in situations of want and plenty, peace and conflict, mobility and rootedness attending to the relations of power operating in and through traditional culture.

Course Goals:

- Learn the basic concepts of folklore study
- Identify folklore processes of cultural circulation
- Take effective notes on lectures, readings, films
- Lead and participate in analytic discussions
- Dialog respectfully and productively with diverse audiences
- Appreciate culturally diverse expressive systems
- Understand the global environment that shapes our everyday lives
- Synthesize the ideas and concepts introduced in class

GENERAL EDUCATION GOALS AND LEARNING OUTCOMES:

GE Legacy: Cross-Disciplinary Seminar	
Goals	Expected Learning Outcomes
Students demonstrate an understanding of a topic of interest through scholarly activities that draw upon multiple disciplines and through their interactions with students from different majors.	Successful students are able to...
	1.1. understand the benefits and limitations of different disciplinary perspectives.
	1.2. understand the benefits of synthesizing multiple disciplinary perspectives.
	1.3. synthesize and apply knowledge from diverse disciplines to a topic of interest.

GE Legacy: Diversity – Global Studies	
Goals	Expected Learning Outcomes
Students understand the pluralistic nature of institutions, society, and culture in the United States and across the world in order to become educated, productive, and principled citizens.	Successful students are able to...
	1.1. understand some of the political, economic, cultural, physical, social, and philosophical aspects of one or more of the world's nations, peoples and cultures outside the U.S.
	1.2. recognize the role of national and international diversity in shaping their own attitudes and values as global citizens.

Broadly, the goals and expected learning outcomes of both Legacy categories of Cross-Disciplinary Seminar and Global Studies are fulfilled through reading, viewing, and writing assignments. Folklore Studies is itself an interdisciplinary endeavor, informed by theory and research from a number of different fields. Students' fulfillment of specific ELOs will be ascertained by an evaluation of a randomly selected weekly written response for each category.

Themes: General

Goals	Expected Learning Outcomes <i>Successful students are able to...</i>	In this course, students...
GOAL 1: Successful students will analyze an important topic or idea at a more advanced and in-depth level than the foundations.	1.1. Engage in critical and logical thinking about the topic or idea of the theme.	1.1. Examine the relation between people, place and culture in a global context by reading academic articles from fields, such as anthropology, folklore, cultural studies, art history, musicology, philosophy, and area studies, that interrogate questions of cultural tradition, transmission, transformation, adaptation, hybridization, restoration, regulation, ownership and circulation.
	1.2. Engage in an advanced, in-depth, scholarly exploration of the topic or idea of the theme.	1.2. Read cutting-edge scholarship, participate in regular in-class discussions, and complete varied writing assignments to develop critical and logical thinking about diverse cultural materials.
GOAL 2: GOAL: Successful students will integrate approaches to the theme by making connections to out-of-classroom experiences with academic knowledge or across disciplines and/or to work they have done in previous classes and that they anticipate doing in future.	2.1. Identify, describe, and synthesize approaches or experiences as they apply to the theme.	2.1. At regular intervals, demonstrate ability to recognize and describe the implications of significant patterns across diverse cases and disciplinary approaches.
	2.2. Demonstrate a developing sense of self as a learner through reflection, self-assessment, and creative work, building on prior experiences to respond to new and challenging contexts.	2.2. Gain a rigorous, critical, and self-aware understanding of global cultural flows and how they relate to the mobility or immobility of particular individuals and groups. Improve foundational knowledge required for acting as global citizens by recognizing the historical, political, and ethical dimensions of cultural difference as well as the ongoing dynamics of cross-group cultural influence. Course delivery model requires students to reflect as a group on their own learning on a weekly basis.

This course also fulfills the specific requirements and expected learning outcomes for the GE Theme: Migration, Mobility, and Immobility (thereafter, MMI).

Themes: Migration, Mobility, and Immobility		
Goals	Expected Learning Outcomes	In this course, students...
	<i>Successful students are able to...</i>	
GOAL 1: Successful students will explore and analyze a range of perspectives on migration, mobility, and immobility, including causes and effects, personal or group experiences, or artistic expression.	2.2. Explain environmental, political, economic, social, or cultural causes of migration, mobility, and/or immobility (thereafter, MMI).	2.2. Study diverse manifestations of MMI as relates to folklore and traditional culture from distinct historico-geographic sites. Interrogate the relation between people, places, and cultural expressions. Examine how cultural expression interacts with social and political identities.
	1.2 Describe and analyze diverse experiences or portrayals of migration, mobility, or immobility (e.g. migration, incarceration, disability, or flight) and the complex effects of these phenomena on individuals, societies, institutions, and/or places.	1.2. Study diverse experiences of MMI—diaspora, borderlands, rootedness, occupation, colonization, tourism. Examine how cultural traditions are subject to repression, regulation, appropriation, destruction, hybridization, innovation, and sharing.
GOAL 2: Successful students will explain a variety of scholarly or artistic approaches to understanding mobility and immobility, and analyze how texts, perceptions, representations, discourses, or artifacts represent these concerns.	2.1 Discuss how migration, mobility, or immobility have shaped attitudes, beliefs, behaviors, and values of individuals and/or institutions.	2.1. Interrogate our taken-for-granted notions of cultural stability, patrimony, rootedness. Examine the effects of various forms of cultural circulation on generating and receiving communities.
	2.2 Describe how people (e.g. scholars, artists, scientists, etc.) perceive or represent migration, mobility, or immobility and critique conventions, theories, and/or ideologies that influence such perceptions or representations.	2.2. Read, watch, and describe multiple scholarly and artistic interpretations of cultural interactions across various forms of difference from art historians, dance scholars, folklorists, anthropologists, cultural studies, theatre, film, and philosophy. Critique conventions related to cultural protection and preservation as well as those espousing the free movement of non-single-authored cultural goods.

Course Materials:

Webber, Sabra. *Folklore Unbound* (Waveland Press, 2015) ISBN: 1-4786-1533-8

Journal Articles may be accessed and downloaded through the library website. Go to <http://www.library.osu.edu>. Click on Article search. Type in the author or the title, and you will be directed to an online version.

Reading Assignments that are not available through library databases will be made available in the Carmen course site. They are marked (CARMEN) on your syllabus.

Films will be made available for consultation outside of class through the Secured Media Library website: <https://resourcecenter.odee.osu.edu/secured-media-library> You may wish to rent a copy from Amazon, Netflix, or another video source as an alternative.

Requirements:

Class Attendance, Discussion and Written Summaries **25%**

Students will be expected to complete readings and prepare a brief interpretive statement and three or more questions on each assigned reading. These serve both as a substitute for entering reading responses on Carmen and as your introduction to class if you are chosen to be discussion leader (See Carmen under “Content,” “Course Mechanics.”). Your statement should set the stage for and end by raising your first discussion question. You’ll need to bring a typed copy of the statement and question to class. Handwritten statements will not be accepted. You must hand this statement to your professor before leaving each class. Since active participation in the course is required, no late statements will be accepted. Texts preceded by ** in the syllabus do not require summaries. However, if you have questions about these materials, please ask them in class.

If for any reason you are unable to attend class, please submit as an attachment to Borland.19@osu.edu a one-page response to EACH of the readings for that week by Friday. This solution is only allowed three times without affecting your grade.

Students are expected to take notes on readings, films, and class lectures. These notes form the textbook for class and will prepare you to write the synthesizing papers. Students are expected to actively discuss materials in class—in a discussion-based seminar we learn together and every contribution counts.

Three two-page film analyses

15%

Two 6-8 page synthesizing essays (submitted to Carmen drop box) 40%

Due dates are listed in the syllabus. These essays provide an opportunity to connect ideas and concepts across readings. They should be analytic and interpretive (not summary), extending your understanding beyond note-taking and discussions. [For models, see the sample synthesis in the “Content” “Course Mechanics” area.]

Final Reflection (submitted to Carmen drop box) 20%

Instead of a final exam, students will write one final synthesis in which they will track their learning about the migration, mobility and immobility of people and cultural forms through our readings and discussions during the term.

Grading Scale: OSU Standard

Grade distribution and grading policies:

A: 93 and above	B-: 80-82.9	D+: 67-69.9
A-: 90-92.9	C+: 77-79.9	D: 60-66.9
B+: 87-89.9	C: 73-76.9	E: below 60
B: 83-86.9	C-: 70-72.9	

Academic Misconduct: It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct: <https://trustees.osu.edu/rules/code-of-student-conduct/3335-23-04.html>

Disability Services: Students with disabilities that have been certified by the Office of Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs.

SLDS contact information: slds@osu.edu; 614-292-3307; slds.osu.edu; 098 Baker Hall, 113 W. 12th Avenue.

The university strives to make all learning experiences as accessible as possible. In light of the current pandemic, students seeking to request COVID-related accommodations may do so through the university’s [request process](#), managed by Student Life Disability Services. If you anticipate or experience academic barriers based on your disability

(including mental health, chronic, or temporary medical conditions), please let me know immediately so that we can privately discuss options.

Other Difficulties: If you anticipate having or are experiencing difficulty with any of the course requirements and you would like an accommodation, you **MUST** meet with me **in my office** [or via phone if Covid protocols are in effect] to discuss your concerns. The sooner you meet with me, the greater the likelihood that we can together devise a workable plan for your success.

Class Schedule [Subject to Revision]

Week One Introduction to Concepts and Methods

Jan 10 Introductions
How to participate in and learn from discussion
Review "Course Mechanics" handout in class

Assignment: 1. Salman Rushdie, "Imaginary Homelands" (CARMEN)
Come to class with an interpretive statement and practice discussion questions
**2. Webber, *Folklore Unbound* "Preface and Introduction," pp. 1-7.

Jan 12 **What is Folklore?**

Practicing Discussion: "Imaginary Homelands"
Examining questions: clarification, discussion, expansion

Mini-lecture: The "folk" and the "lore".

Assignment: 1. Kwame Anthony Appiah, "Whose Culture is it Anyway?" in his *Cosmopolitanism: Ethics in a World of Strangers*, pp. 115-137. (CARMEN)

**2. Reading: Sabra Webber "Chapter One," *Folklore Unbound*, 8-23.

Week Two Cultural Patrimony

Jan 17 Practicing Discussion: "Whose Culture is it Anyway?"
Mini-lecture: The Origins of Folklore as a Discipline

Assignment: Valdimar Hafstein, 2018. "Making Threats: The Condor's Flight," in his *Making Intangible Heritage* (Bloomington: IU Press).

Available through library: Project Muse database

Jan 19 Practicing Discussion: Cultural Circulation and Ownership
(Student-led discussion and reflection)

Assignment: 1. Kirin Narayan, 1993 "Refractions of the Field at Home: American Representations of Hindu Holy Men in the 19th and 20th Centuries," *Cultural Anthropology* 8(4):476-509 (Library)
**Webber, *Folklore Unbound*, Chapter 3, 34-45.

Week Three Cultural Mobility

Jan 24 Student Led Discussion: Where is Culture?

Review of Webber: Aesthetic Discourse

Assignment: Gupta and Ferguson, "Beyond 'Culture': Space, Identity, And the Politics of Difference," in their edited volume *Culture, Power, Place: Explorations in Critical Ethnography*, pp. 33-51. (Carmen)

Jan 26 Student Led Discussion: People, Culture, Place?

Assignment: **1. Tim Corrigan, "Chapter Two: Beginning to Think, Preparing to Watch, and Starting to Write," in his *A Short Guide to Writing about Film*, pp. 18-35. (Carmen)
**2. William V. Costanzo "Sugar Cane Alley" in his *Reading the Movies*, pp. 161-67. (Carmen)
3. Watch the film *Sugar Cane Alley*. Come to class prepared to discuss the film as it draws on local and global folklore/traditions. Prepare a three-paragraph analysis of a specific scene that you would like to discuss, followed by your discussion questions.

Week Four: Analyzing Film: Cultural Rootedness

Jan 31 Faculty led Discussion of Scenes from *Sugar Cane Alley*.

Assignment: Taking into consideration our discussion and broadening your scene analysis to connect with the film's larger themes, write a two page analysis of how cultural rootedness functions in the film.

Feb 2 In-class film viewing: *Because of the War* (Liberian women's performance in diaspora)

Discussion: What is the role of the artist in diaspora?

Assignment: 1. Enid Schildkrout and Donna Klumpp Pido, "Serendipity, Practicality, and Aesthetics: The Art of Recycling in Personal Adornment," in *Recycled, Re-Seen: Folk Art from the Global Scrap Heap*, pp. 152-165. (View in Carmen for Color)

**2. Webber, *Folklore Unbound*, Chapter 3, pp. 45-53.

Feb 3: First Film Analysis Due

Week Five: Aesthetic and Representational Paradigms

Feb 7 Student Led Discussion: Circulation as Transformation

Assignment: Kirshenblatt-Gimblett, Barbara, 1991. Objects of Ethnography. In *Exhibiting Cultures*, pp. 386-443, eds. Ivan Karp and Steven D. Lavine. Washington D.C.: Smithsonian Institution Press. (Carmen)

Feb 9 Student Led Discussion: Exhibiting Culture

Assignment: Start your synthesis and bring your ideas and questions to class.

Week Six Circulation as Tourism

Feb 14 Writing Workshop: First Synthesizing Essay

Assignment: Desmond, Jane 1997 "The Native": Body Politics in Contemporary Hawaiian Tourist Shows *TDR* 41(4): 83-109 (Library)

Feb 16 Embodied Difference

Student Led Discussion: Selling Soft Primitivism

Assignment: Michael Dylan Foster 2013 Inviting the Uninvited Guest: Ritual, Festival, Tourism, and the Namahage of Japan, *Journal of American Folklore* 126(501):302-334. (Library)

**Webber, *Folklore Unbound*, 54-72

Feb 17: First Synthesizing Essay Due (Rushdie, Appiah, Hafstein, Narayan, Gupta and Ferguson, Schildkrout and Klump Pido, Kirshenblatt-Gimblett)

Week Seven: Tourist Routes

Feb 21: Student Led Discussion: Selling Experience

Minilecture: Folklorist vs. Folk, blurring the boundaries

Assignment: Tomomi J. Emoto, 2016 "Performing Alterity: Postcolonial Genesis of Borderland Identity in Japan," *Journal of Folklore Research* 53(1). (Library)

**Webber, *Folklore Unbound*, 73--86.

Feb 23 Student-led discussion: Borderlands

Mini-lecture: Performance

Assignment: View the film, *Timbuktu*, directed by Abderrahmane Sissako (2014) Come to class prepared to discuss the film as it draws on local and global folklore/traditions. Prepare a three-paragraph analysis of a specific scene that you would like to discuss, followed by your discussion questions.

Week Eight: Analyzing Film: Diverse Locals

Feb 28 Faculty-led Discussion of Scenes from *Timbuktu*

Assignment: **Read "*Timbuktu: The Controversy*" A conversation among Odile Cazenave, Phyllis Taora, Alioune Sow, and Kenneth Harrow. In *African Studies Review* 59(3) December 2016, pp.267-293. (Library)

Mar 2 Student-led discussion: *Timbuktu*

Assignment: Taking into consideration our discussion and broadening your scene analysis to connect with the film's larger themes, write a two-page analysis of how cultural difference functions in the film.

Read and prepare for discussion: Maja Povrzanovic Frykman, 2002 Identities in War: Embodiments of Violence and Places of Belonging, *Ethnologia Europae* 32:153-162. (Library)

March 5 Film Analysis of Timbuktu Due

Week Nine Reterritorializations

Mar 7 Student-led Discussion: Identities in War

Assignment: 1. Zlatko Skrbis, 2005, The apparitions of the Virgin Mary of Medjugorje: the convergence of Croatian nationalism and her apparitions, *Nations and Nationalism* 11 (3): 443-461. (Library)
2. **Webber, *Folklore Unbound*, 83-100.

Mar 9 Student-Led Discussion: Nationalism and Religion

Minilecture: Comparative Folklore

Assignment: David Kaminsky. 2012. "Keeping Sweden Swedish: Folk Music,

Right-Wing Nationalism and the Immigration Debate." In *Journal of Folklore Research* 49(1):73-96.

** Webber, *Folklore Unbound*, 101-118.

Spring Break March 13-17 No Class

Week Ten Occupations

Mar 21 Student-Led Discussion: Nationalism and Immigration

Minilecture: Folklore Today and Tomorrow

Assignment: Susan Slyomovics, "The Palestinian Arab Village," in her *The Object of Memory* 1998: 82-136.

Mar 23 Student-led discussion: Occupations as Transformations

Assignment: Dorothy Noyes, Judgment of Solomon, *Cultural Analysis* 5 (2006): 27-56. (Carmen)

Week Eleven Regulating Cultural Expression

Mar 28 Student-Led Discussion: World Heritage Regimes

Assignment: Judith Hamera. An Answerability to Memory: "Saving" Khmer Classical Dance, *TDR* 46(4): 65-85.

Mar 30 Student-Led Discussion: Saving Traditions in Diaspora

Assignment: Carola Erika Lorea 2020. "Contesting Multiple Borders: Bricolage Thinking and Matua Narratives on the Andaman Islands, *Southeast Asian Studies* 9(2):231-276.

Week Twelve Borderland Identities

Apr 4 Student-Led Discussion: Diaspora Mythical Traditions

Assignment: Excerpt from Anna Lowenhaupt Tsing, "The Mushroom at the End of the World, 61-96. (Carmen)

Apr 6 Student-Led discussion: Diversity in Diaspora

Assignment: Watch the Film *And Then We Danced* Dir. Levan Aken. Come to class prepared to discuss the film as it draws on local and global folklore/traditions. Prepare a three-paragraph analysis of a

specific scene that you would like to discuss, followed by your discussion questions.

Apr 7 Second Synthesizing Essay Due (Lorea, Emoto, Noyes, Slyomovics, Kaminsky, Skrbis, Frykman, Naithani, Desmond)

Week Thirteen Analyzing Film: Intersectional Belonging

Apr 11 Faculty-led discussion of scenes for *And Then We Danced*

Apr 13 In-class presentation and discussion of documentary “Birders”

Assignment: 1. Sadhana Naithani *In Quest of Indian Folktales*, Chapter 3 (Carmen)

**2. Folktale: *So Wise Some Women Are*, told by Mihan Wazir Khan (Carmen)

April 14: 3rd Film Analysis Due

Week Fourteen The Folktale

Apr 18 Recuperating Native Voices from colonial-era collections

Student-led discussion: Colonial Collectors

Assignment: Come to class with your notes and ideas for a final summing up.

Apr 20 Course Wrap Up: Open Conversation on Cultural Rootedness, Mobility, Circulation, Transformation, Conflict, Destruction, Protection, Commercialization, Recovery, in a Global Environment

Week Fifteen

April 26 Final Reflexive Essay Due (Personal synthesis)

GE Theme course submission documents: Migration, Mobility, and Immobility

Katherine Borland borland.19@osu.edu

Comparative Studies 4597.03 Global Folklore

Overview

Each category of the General Education (GE) has specific learning goals and Expected Learning outcomes that connect to the big picture goals of the program. Expected Learning Outcomes (ELOs) describe the knowledge or skills students should have by the end of the course. Courses in the GE Themes must meet the ELOs common for **all** GE Themes and those specific to the Theme, in addition to any ELOs the instructor has developed specific to that course.

The prompts below provide the goals of the GE Themes and seek information about which activities (discussions, readings, lectures, assignments) provide opportunities for students to achieve the ELO's associated with that goal. The answer should be concise and use language accessible to colleagues outside of the submitting department or discipline. The specifics of the activities matter—listing “readings” without a reference to the topic of those readings will not allow the reviewers to understand how the ELO will be met. However, the panel evaluating the fit of the course to the Theme will review this form in conjunction with the syllabus, so if readings, lecture/discussion topics, or other specifics are provided on the syllabus, it is not necessary to reiterate them within this form.

Goals and ELOs shared by *all* Themes

Goal 1: Successful students will analyze an important topic or idea at a more advanced and in-depth level than the foundations. In this context, “advanced” refers to courses that are e.g., synthetic, rely on research or cutting-edge findings, or deeply engage with the subject matter, among other possibilities.

Goal 2: Successful students will integrate approaches to the theme by making connections to out-of-classroom experiences with academic knowledge or across disciplines and/or to work they have done in previous classes and that they anticipate doing in future.

For each of the ELOs below, please identify and explain course assignments, readings, or other activities within this course that provide opportunity for students to attain the ELO. If the specific information is listed on the syllabus, it is appropriate to point to that document. The ELOs are expected to vary in their “coverage” in terms of number of activities or emphasis within the course. Examples from successful courses are shared on the next page.

<p>ELO 1.1 Engage in critical and logical thinking.</p>	<p>This class develops students’ critical and logical thinking on the relation between people, place, and culture in a global context by:</p> <ul style="list-style-type: none"> • Reading academic articles from a variety of fields that interrogate questions of cultural tradition, transmission, transformation, adaptation, ownership, and circulation. Students will engage in critical and logical thinking about the relationship between individual and group artistry, performance and context, preservation and regulation, circulation and ownership. • Writing interpretive statements of each text and offering questions for class discussion. • Engaging in student-led discussions of the materials to form critical and logical opinions on the authors arguments and claims as well as to hone critical and logical oral presentation skills. • Engaging in regular whole-class evaluations of the critical and logical conclusions arrived at through classroom discussion. • Writing synthesizing essays that allow students to strengthen their critical and logical written presentation skills by placing individual texts in conversation.
<p>ELO 1.2 Engage in an advanced, in-depth, scholarly exploration of the topic or idea of the theme. Please link this ELO to the course goals and topics and indicate specific activities/assignments through which it will be met.</p>	<p>This class engages in an advanced, in-depth examination of contemporary uses of folklore by interrogating four interrelated topics:</p> <ol style="list-style-type: none"> 1) the relation between culture, place, and people 2) the effects of intercultural borrowing on folklore forms 3) the effect on culture of unequal access to social and geographic movement among various groups 4) the challenges of defending collective as opposed to individual ownership of cultural goods in a global environment <p>Students read multiple scholarly interpretations of anthropologists, folklorists, ethnomusicologists, art historians, sociologists, cultural studies scholars, writers, film makers, and artists.</p> <p>They participate in regular in-class discussion activities and complete advanced writing assignments, such as:</p> <ul style="list-style-type: none"> • twice weekly summaries and discussion questions • two argument-driven synthesis essays • a final reflection on the power of the student-led discussion model they have learned and practiced that also functions as a synthesis of most impactful course materials.
<p>ELO 2.1 Identify, describe, and synthesize approaches or experiences.</p>	<p>Students engage in advanced exploration of each weekly topic through a combination of mini framing lectures, readings, discussions, and written assignments.</p> <ul style="list-style-type: none"> • <u>Framing Lectures</u> provide the larger intellectual and real world context for the issues being taken up in class

	<ul style="list-style-type: none"> • <u>Readings</u> are selected in order to challenge students to engage in the complex nature of cultural production, where issues are entangled and not easily decided. • <u>Discussions</u> (in-class) require students to both lead and actively participate, decentering the teacher as expert. The teacher is then free to observe, offer feedback, and synthesize the intellectual achievements of the group. Learning from practice, students are able to hone their skills and increase the quality of discussion throughout the course. • <u>Written assignments</u> are critical and synthetic in nature; they ask students to bring various issues into conversation, around a student-identified theme. Students are judged by the sophistication of their ideas and their facility in managing the skills of correctly paraphrasing content, connecting disparate arguments, challenging underlying paradigms, and developing new ways of understanding the phenomena under examination. <p>For example, when studying the challenges of collective ownership of traditional knowledge, students</p> <ul style="list-style-type: none"> • Learn about the basis for collective claims to knowledge (identify) • Examine the history of copyright law (identify) • Discuss real world case studies in class (describe and analyze) • Compare cases to determine underlying patterns (analyze) • Connect this topic to other issues related to the circulation of people and culture (synthesize)
<p>ELO 2.2 Demonstrate a developing sense of self as a learner through reflection, self-assessment, and creative work, building on prior experiences to respond to new and challenging contexts.</p>	<p>Students taking this class</p> <ul style="list-style-type: none"> • read intensely (one academic article per class, which must be summarized and questions prepared); • discuss rigorously (the class explicitly teaches discussion as a means to learning); • write regularly (there is written work each class); • complete three synthetic essays to demonstrate evolving understanding of the key issues covered by this class. <p>The end result is a rigorous, critical and self-aware engagement with questions of cultural difference, ownership, circulation and alienation on a global stage that is also a place of unequal influence and mobility. Some examples of how students would use this knowledge include:</p> <ol style="list-style-type: none"> 1) When thinking about cultural rights, students can recognize how such rights are human rights. 2) When examining the influence of migration on cultural identities and practices, students recognize the causes of human and cultural movement as well as their consequences.

	<ul style="list-style-type: none">3) When examining regimes of protection, students understand the advantages and disadvantages of legislating culture.4) When exploring questions of representation, students recognize their performative as opposed to essentialized features.5) When exploring intercultural interaction, students recognize underlying relations of power and privilege6) When exploring identity, students recognize the intersectional and sometimes conflicting aspects of personal as opposed to group identity.
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Goals and ELOs of “Migration, Mobility, and Immobility”

GOAL 1: Successful students will explore and analyze a range of perspectives on migration, mobility, and immobility, including causes and effects, personal or group experiences, or artistic expression.

GOAL 2: Successful students will explain a variety of scholarly or artistic approaches to understanding mobility and immobility, and analyze how texts, perceptions, representations, discourses, or artifacts represent these concerns.

For each ELO, please identify and explain course assignments, readings, or other activities within this course that provide opportunity for students to attain the ELO. If the specific information is listed on the syllabus, it is appropriate to point to that document. The number of activities or emphasis within the course are expected to vary among ELOs. Examples from successful courses are shared below.

<p>ELO 1.1 Explain environmental, political, economic, social, or cultural causes of migration, mobility, and/or immobility.</p>	<p>This class examines migration, mobility, and immobility (thereafter MMI) as central concepts in our understanding of culturally distinctive traditions in the modern world.</p> <ol style="list-style-type: none"> 1) Environmental: How have “peoples” with distinctive “cultures” been mapped onto discrete “places” in contemporary thinking and how does shifting our understanding result in new ways to think about culture? 2) Political: How do conflicts involving cultures and cultural goods and practices reflect relations of power among contending parties? How does cultural policy impact practitioners? How do traditional arts and knowledge challenge or reinforce national boundaries? 3) Social: How does culture and cultural difference connect and disconnect people and groups? 4) Cultural: How do the barriers to the free movement of people distort and or transform cultural arts and practices? <p>Examples:</p> <ol style="list-style-type: none"> 1) Week 3: Gupta and Ferguson review the mapping of cultures onto places as an outdated and unhelpful anthropological construct. 2) Week 9, 10, 13: Cultural nationalisms in Croatia, Sweden, and Georgia related to various kinds of exclusionary practices. Week 10: Noyes explores the dangers of UNESCO regimes of regulation for grassroots cultural actors. 3) Week 6 and 7: Desmond and Foster examine tourism as a site of cultural connection/objectification. 4) Film analyses Weeks 4 and 8 examine different historic/geographic moments of coercion that distort local culture.
<p>ELO 1.2 Describe and analyze diverse experiences or portrayals of migration,</p>	<p>As evident from the topics described under ELO 1.1., the class covers <u>diverse experiences</u> of MMI:</p>

<p>mobility, or immobility (e.g. migration, incarceration, disability, or flight) and the complex effects of these phenomena on individuals, societies, institutions, and/or places.</p>	<ol style="list-style-type: none"> 1. Diaspora (weeks 1, 3, 4, 11, 12) 2. Occupation (weeks 1, 6, 8, 10) 3. Cultural Circulation (without people) weeks 2, 4, 5. <p><u>The effects</u> of these phenomena are tackled at different levels that students describe and analyze in class discussion and in writing:</p> <p>For instance, in Week 4, students view a documentary of Liberian Women’s dance performance, that was related to political parties in Liberia but now serves as a means to strengthen community in diaspora in Philadelphia.</p> <p>In week 10, students read about the occupation of Palestinian Villages by Jewish artist-settlers, how the meanings of the architecture are transformed, and the effect of those transformations on the Palestinian villagers who remain in the occupied territory.</p> <p>In week 5, students read about the various ways scholars have extracted cultural practices from their cultural contexts in order to recontextualize them in museum spaces and other forms of cultural display. The effects on the objects, the artists, scholars, and new audiences in terms of how we view relations between and among cultural groups is explored.</p> <p>***The prompts for all relevant assignments and the full citations of the readings are included in the syllabus.</p>
<p>ELO 2.1 Discuss how migration, mobility, or immobility have shaped attitudes, beliefs, behaviors, and values of individuals and/or institutions.</p>	<p>Representative aspects of <u>attitudes, beliefs, behaviors, and values</u> related to MMI that students examine in this class include:</p> <ol style="list-style-type: none"> 1) Colonialism and its production of the “other” Week Four: French schooling in Martinique and how it shapes the consciousness of Black Martiniquans. Week 14: British Colonial collecting in India and how native voices can be recuperated from the existing record. 2) Nationalism and national cultural forms: produce chauvinism, anti-immigrant sentiment, hypermasculinity Weeks 9 and 13. 3) Tourism mediates encounters with others, objectifying and building bridges. Weeks 4, 5, 6.
<p>ELO 2.2 Describe how people (e.g. scholars, artists, scientists, etc.) perceive or represent migration, mobility, or immobility and critique conventions, theories, and/or ideologies that influence such perceptions or representations.</p>	<p>The analysis and critique of <u>conventions, theories, and ideologies</u> related to MMI is central to this class. The class is organized around the exploration of folklore in a global context in order to deconstruct simplistic understandings of the relation between specific people, places and forms of expression. We examine how folklore circulates, with or without the people responsible for its creation, how folklore forms consolidate identities on the one hand, and are picked up, used, transformed, returned, destroyed, recuperated, and preserved on the other. The messy processes of cultural interaction across various lines of difference reveal the ways that colonial era and nationalist understandings of cultural groups must be rethought in the</p>

	<p>contemporary context. Students are tasked with considering the ethical implications of any theory of cultural difference.</p> <p>The texts we explore in this course introduce students to a variety of socio-historical-geographic contexts of migration, mobility (circulation) and immobility (rootedness) of people, narratives, practices and things. As we explore films, documentaries and scholarly articles on global cultural phenomena, we are attentive to the ways these authors present the recurring questions surrounding cultural creativity, expression, regulation, sharing, and ownership.</p>
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