Term Information

Effective Term	Autumn 2024
Previous Value	*Autumn 2022*

Course Change Information

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

DL delivery for English 2270 (Compstd 2350)

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

We would like to offer a DL version of this course to reach wider student constituency.

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)?

None

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	English
Fiscal Unit/Academic Org	English - D0537
College/Academic Group	Arts and Sciences
Level/Career	Undergraduate
Course Number/Catalog	2270
Course Title	Introduction to Folklore
Transcript Abbreviation	Intro to Folklore
Course Description	A general study of the field of folklore including basic approaches and a survey of primary folk materials: folktales, legends, folksongs, ballads, and folk beliefs.
Semester Credit Hours/Units	Fixed: 3

Offering Information

Length Of Course	14 Week, 12 Week
Flexibly Scheduled Course	Never
Does any section of this course have a distance education component?	Yes
Is any section of the course offered	100% at a distance
	Greater or equal to 50% at a distance
	Less than 50% at a distance
Previous Value	*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

Prerequisites and Exclusions

Prerequisites/Corequisites	One course in WIL Foundation
Previous Value	*Prereq: 1110.01 or equiv.*
Exclusions	Not open to students with credit for 2270H, CompStd 2350, or 2350H.
Electronically Enforced	Yes

Cross-Listings

Cross-Listings	Cross-listed in CompStd 2350.

Subject/CIP Code

Subject/CIP Code	24.0103
Subsidy Level	Baccalaureate Course
Intended Rank	Freshman, Sophomore, Junior, Senior

Requirement/Elective Designation

Required for this unit's degrees, majors, and/or minors
General Education course:
    Culture and Ideas; Historical and Cultural Studies; Race, Ethnicity and Gender Diversity
The course is an elective (for this or other units) or is a service course for other units

Course Details

Course goals or learning objectives/outcomes	• See CS 2350 Course Request 1063336.
Content Topic List	• Overview of major folklore genres
	• Folk narrative
	• Folk song and music
	• Speech play
	• Belief and custom
	• Material culture
	• Festival and ritual
Sought Concurrence	No

Attachments

• DL Syllabus-Intro to Folklore.docx: Syllabus_DL

  (Syllabus. Owner: Hewitt,Elizabeth A)

• CS 2350_syllabus_Borland_FINAL[37].pdf: Syllabus--in person

  (Syllabus. Owner: Hewitt,Elizabeth A)

• Intro to Folklore ASC-distance-approval-cover-sheet.pdf: DL Approval Cover Sheet

  (Other Supporting Documentation. Owner: Hewitt,Elizabeth A)

Comments

- This request mirrors that of CompSt 2350. *(by Hewitt,Elizabeth A on 03/18/2024 04:21 PM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Hewitt,Elizabeth A	03/18/2024 04:21 PM	Submitted for Approval
Approved	Hewitt,Elizabeth A	03/18/2024 04:22 PM	Unit Approval
Approved	Vankeerbergen,Bernadette Chantal	03/26/2024 03:15 PM	College Approval
Pending Approval	Jenkins,Mary Ellen Bigler Hanlin,Deborah Kay Hilty,Michael Neff,Jennifer Vankeerbergen,Bernadette Chantal Steele,Rachel Lea	03/26/2024 03:15 PM	ASCCAO Approval

Syllabus

COMPSTD 2350-001 and ENGLISH 2270-0010

Introduction to Folklore (Online)

Autumn 2025

3 Credit Hours

Online

Course overview

Instructor

- Name: Zahra Abedinezhad (She, Her)
- Email Address: abedi.9@osu.edu
- Phone Number: 614 292-2559
- Course Zoom Link
- Office Hours: Tuesdays 2:00-4:00/Thursdays 2:00-4:00 PM and by appointment (including evening hours).
  - Zoom Link: https://osu.zoom.us/j/91782617072?pwd=MUNBT1Z3NHBOWV ZGcnEwM0VYaS9qQT09

Note: My preferred method of contact is the email address.

Course description

Introduction to Folklore Online offers theories of folklore studies and core related concepts such as narrative, context, performance, and folklore

genres. We examine major genres of folklore such as oral traditions, material culture, and customary traditions. The main theme of this course is to demonstrate that we all are folks and folklore exists as part of our everyday lives across various communities and cultures. Furthermore, we study online folklore. In the current world, online mediums and social media platforms have become ways to create online communities, express new messages, and share folklore narratives. In this course, we study and compare not only traditional folklore (folklore in physical world) but also folklore in the online world and online fieldwork.

The general purpose of this course is for students to broaden their perspectives, think critically, learn how to analyze communities' traditions and performances and challenge the stereotypical Western understanding of other cultures. Students will analyze the constructs of gender, race, and ethnicity through folklore research methods and materials.

This course provides an orientation to the fundamental stuff, methods, concepts, and stakes of folklore studies. We'll examine a range of case studies from the US, and you will examine and document the folklore in your own life. You'll learn the basics of these folkloristic skills:

· *Interpreting culture*. Learn how to "read" a wide variety of cultural messages according to their own conventions and in their social context.

· *Recognizing Positionality*. Understanding one's own identity as presenting affordances and barriers in the research situation.

· *Field observation (online, hybrid, or in-person) and ethnography*. Learn how to size up an unfamiliar situation, participate in it appropriately, and describe it in writing.

. *Documentation and Accessioning*. Learn about the Folklore Archives: discover materials collected by past students and learn how to organize and code your own work so that it can be used by future researchers.

· *Rigorous listening and interviewing.* Learn how to understand what someone is telling you without imposing your own agenda on the conversation.

· *Understanding diversity.* Learn how communities in the US and internationally develop distinctive forms of expression that can foster strong identities, exercise social control, provoke conflict, and build bridges.

· *Connecting vernacular and codified expression.* Learn about the interchanges and miscommunication among communities, professionals, and institutions.

Course Expected Learning Outcomes

By the end of this course, students should successfully be able to:

    a. Learn how to "read" a wide variety of cultural messages according to their own conventions and in their social context.
    b. Learn *Field observation (online, hybrid, or in-person), and* how to size up an unfamiliar situation, participate in it appropriately, and describe it in writing course projects.
    c. Learn about the Folklore Archives, discover materials collected by past students, and learn how to organize and code your own work so that it can be used by future researchers.
    d. Learn how communities in the US and internationally develop distinctive forms of expression that can foster strong identities, exercise social control, provoke conflict, and build bridges.

General Education Goals and Expected Learning Outcomes

As part of the Race, Ethnicity, and Gender Diversity category of the General Education curriculum, this course is designed to prepare students to be able to do the following:

1. Goal #1 Successful students will engage in a systematic assessment of how historically and socially constructed categories of race, ethnicity, and gender, and possibly others, shape perceptions, individual outcomes, and broader societal, political, economic, and cultural systems.
    a. Describe and **evaluate the social positions** and representations of categories, including race, gender, and ethnicity, and possibly others.
    b. Explain how categories including race, gender, and ethnicity continue to function within complex systems of power to impact individual lived experiences and broader societal issues.
    c. Analyze how the intersection of categories including race, gender and ethnicity combine to shape lived experiences.
    d. Evaluate the social and ethical implications of constructing race, gender, and ethnicity and solutions to erase their negative consequences.
2. Goal #2 Successful students will recognize, compare, and analyze a range of lived experiences of race, gender, and ethnicity through reading, discussion, and collaboration.
    a. Demonstrate critical self-reflection and critique of social positions and identities.
    b. Recognize how perceptions of difference shape one's own attitudes, beliefs, or behaviors.
    c. Describe how the categories of race, gender and ethnicity influence the lived experiences of others.

This course fulfills these GE outcomes through the study of folklore and its method in various fields and settings by challenging stereotypical understandings, of rigorous examination of how categories such as race, gender, and ethnicity are historical constructs, acting as barriers not letting a community flourish.

How this online course works

Mode of delivery

This course is 100% online and is conducted in a synchronous format, and you must be logged in to Carmen at a scheduled time. The class meets twice weekly for 80 minutes, on Tuesdays and Thursdays from 11:10 a.m. until 12:30 p.m. (ETS). Class sessions will be recorded and uploaded to Carmen for review and for students who will be absent for a particular class. There will be guest speakers besides the online lectures given by the instructor in class.

Part of the class time will be group discussions and need engaging with classmates. Commenting on the reading materials, asking questions, and building on your peers' comments in class or discussion responses are examples of active participation. Thus, attendance for live sessions is expected and counts as part of your participation/attendance grades. If you anticipate missing some sessions or need to make special arrangements, please contact the instructor as soon as possible.

Pace of online activities

This course is divided into weekly modules that are released one week ahead of time. Students are expected to keep pace with weekly deadlines.

Credit hours and work expectations

This is a **3-credit-hour course**. According to Ohio State policy (go.osu.edu/credithours), students should expect around 3 hours per week of time spent on direct instruction (instructor content and Carmen activities, for example) in addition to 6 hours of homework (reading and assignment preparation, for example) to receive a grade of (C) average.

Participation and Attendance requirements

Because this is an online course, your attendance is based on your online activity and participation. Students' attendance and participation is based on their online activities in class. See How your grade is calculated and the description of major course assignments.

Note: my office hours are optional.

Course communication guidelines

[The following section should list expectations for how your students can expect to communicate with you and their peers, both in formal and informal communications. Lay out your expectations for respect, thoughtfulness, and style preferences in detail. The following suggestive sub-sections are included for your consideration, but should be altered, enhanced, or omitted as necessary.]

Course materials and technologies

Textbooks

Required

1. McNeill, Lynne S. 2013. *Folklore Rules: A Fun, Quick, and Useful Introduction to the Field of Academic Folklore Studies*. Logan: Utah State University Press. This book is available as a pdf through the OSU Library Project Muse database and from the university bookstore #1

   a. Blank, T. J. 2014. *Toward a Conceptual Framework for the Study of Folklore and the Internet.* Boulder, Colo., Utah State University Press, an imprint of University Press of Colorado.
   b. All other materials are available on Canvas through PDFs or external links.

Course Technology

Technology support

For help with your password, university email, Carmen, or any other technology issues, questions, or requests, contact the Ohio State IT Service Desk. Standard support hours are available at it.osu.edu/help, and support for urgent issues is available 24/7.

- Self-Service and Chat support: it.osu.edu/help
- Phone: 614-688-4357(HELP)
- Email: 8help@osu.edu
- TDD: 614-688-8743

Technology skills needed for this course

- Basic computer and web-browsing skills
- Navigating Carmen (go.osu.edu/canvasstudent)
- CarmenZoom virtual meetings (go.osu.edu/zoom-meetings)

Required Equipment

- Computer: current Mac (MacOs) or PC (Windows 10) with high-speed internet connection
- Webcam: built-in or external webcam, fully installed and tested
- Microphone: built-in laptop or tablet mic or external microphone

- Other: a mobile device (smartphone or tablet) to use for BuckeyePass authentication

Required software

- Microsoft Office 365: All Ohio State students are now eligible for free Microsoft Office 365. Full instructions for downloading and installation can be found at go.osu.edu/office365help.

Carmen Access

You will need to use BuckeyePass (buckeyepass.osu.edu) multi-factor authentication to access your courses in Carmen. To ensure that you are able to connect to Carmen at all times, it is recommended that you take the following steps:

- Register multiple devices in case something happens to your primary device. Visit the BuckeyePass
- Request passcodes to keep as a backup authentication option. When you see the Duo login screen on your computer, click **Enter a Passcode** and then click the **Text me new codes** button that appears. This will text you ten passcodes good for 365 days that can each be used once.
- Download the Duo Mobile application to all of your registered devices for the ability to generate one-time codes in the event that you lose cell, data, or Wi-Fi service

If none of these options will meet the needs of your situation, you can contact the IT Service Desk at 614-688-4357(HELP) and IT support staff will work out a solution with you.

Grading and instructor response

How your grade is calculated

Assignment Category	Points
Assignment #1 **Attendance and Participation** (active engagement in class)**:** 15 weeks (2 sessions each week): 28 classes (considering breaks): each session and participation 5 points *28=140 (L.O. 1a, 1b, 2.a, 2.b, 2d)	140
Assignment #2 **Discussion Reading Response** 20 disc. each worth 10 (5 on the original post and 5 a comment on other's posts) (L.O. 1a, 1b, 1c, 2a, 2b, 2c, 2d)	200
Assignment #3 **Short Essays:** 4 (each 50) = 100 (L.O. 1a, 1b, 1c, 2b, 2c)	100
Assignment #4 **Online Folklore:** 4*25 (15 points for an original post and 10 points for a comment on a peer's post) (L.O. 1a, 1c, 2a, 2b, 2c, 2d)	100
Assignment #5 **Multi-Media Project** (L.O. 1b, 1c, 2. A, 2b, 2c, 2d)	200
Assignment #6 **Proposal**	60

Assignment Category	Points
(L.O. 2a, 2b, 2d)	
Assignment #7 **Final project** (L.O. 1a, 1b, 1c, 2a, 2b, 2c, 2d)	200
Total	**1000**

Description of major course assignments

Assignment #1 Attendance and Participation (140 points)

This course is 100% online and is conducted in a synchronous format, and you must be logged in to Carmen at a scheduled time. Part of the class time will be group discussions and need engaging with classmates. Commenting on the reading materials, asking questions, and building on your peers' comments in class or discussion responses are examples of active participation. Thus, attendance for live sessions is expected and counts as part of your participation/attendance grades. If you anticipate missing some sessions or need to make special arrangements, please contact the instructor as soon as possible. The following is a summary of students' expected participation:

There will be a total of 140 POINTS for attendance and participation, as follows:

We have 15 weeks (2 sessions each week) and 28 classes (considering the break and off days): each session's attendance and participation are worth 5 points. Thus: 5*28=140. For any missed session you will lose 5 points. If your absence is excused, you will receive your attendance points (2.5) but your participation

grade still will be missed. To earn that as well, please reach out to your constructor to discuss ways that can make up your participation grade.

Assignment #2 Discussion Reading Response (200 points)

Participation in discussion and experiential learning activities is required in this course. You will respond to a question/s on the readings of the session to show you studied and understood the readings. It has to be a paragraph at least and is worth 5 points. In addition, you need to comment on one of your classmates' responses to earn another 5 points. Your comment can be in the format of a question, an argument, or building on what your classmate wrote. This also needs to be a short paragraph at least. The due date is midnight of the day before we meet for the class for both the original response and the comment response. It means for a Tuesday session, you need to submit your response and the comment on Monday before 11:59 P.M, and for a Thursday session, on Wednesday before 11:59 P.M. It would be better to submit your response earlier so that your classmates have a chance to read and comment on your response before the due is passed. You need to show you read and understood the readings. Your response must be at least 1 paragraph: 20 disc. each worth 10 (5 on the original post and 5 a comment on other's posts).

Note: You should look at the schedule of the sessions you need to submit your discussion responses. For some sessions, we have different assignments.

Late-submitted assignments still earn some points depending on how late you submit your response and based on the quality of your response. As long as they are submitted within the week of the reading, you will earn 2 points out of 5. If it is not submitted very late you earn 3 points instead of 5 points. Unfortunately, if you submit your assignment beyond the week of the reading, you will not receive any points.

Assignment #3 Short Essays (100 points)

Over the course, you are assigned to write 4 short essays interpreting themes and connecting readings. Short essays are assigned to help you practice comparative analysis and critical thinking. Thus, you need to compare the readings that are assigned in the description of the sessions this assignment is scheduled. Each short essay is worth 50 points. You will upload these essays/summaries in Carmen before midnight on the given dates in the syllabus. (2 to 3 pages, double spaced, Time New Romans Font 12 and follow MLA for references). If you submit them late, only some points can be earned, as long as they are submitted within a week from the due date and based on the quality of your essay.

Assignment #4 Online Folklore (100)

There are 4 sessions that you need to dig into folklore in the virtual worlds and submit your findings (a folklore genre/type, description, and analysis of how and why this folklore is expressed in the online space) in the Carmen. For this assignment, you can search on social media platforms such as Instagram, Twitter, Facebook, TikTok, Telegram, etc., and explore a folklore topic. The original post is worth 15, and need to be at least two long paragraphs. Examples can be found here: https://cfs.osu.edu/archives/collections/osu-student-digital-folklore-collection. In addition, you need to comment on one of your peers' Online Folklore Digging submissions in various formats such as a series of questions, discussion, argument, sharing more knowledge if you have, or building on their posts. This assignment helps you improve your online collaboration and is worth 10 points. 4 sessions each is worth 25 points = 4*25 (15 points for the original post and 10 points for a comment on a peer's post).

Assignment #5 Multi-media Project (200)

You need to develop a multi-media project using a media of their choice to explore a folklore genre and its expression in a specific community. This should take the form of visual arts, poetry or prose, musical performance, a podcast, etc. informed by expressive culture encountered in class or through independent research. You will then produce an explanation in the form of a presentation in

class connecting the piece to the themes of the course (race, ethnicity, and gender diversity). Your multi-media project is worth 170 points and its presentation is worth 30 points. You will give an informal short presentation of your project and your classmates participate through their questions/comments. (More instructions come depending on the number of students)

Assignment #6 Proposal (60)

Write a 2-page proposal that includes a description of your topic, the method that you hope you will use to complete your research, and any data that you have collected. It is okay if your topic/data is tentative.

Assignment #7 Final project (200 points)

You will submit a final paper on a folklore topic. Your project must be original research, for example, on a community, a tradition, a place, or a genre of folklore, to which you have face-to-face or online access. You will document different forms of folklore through observation, conducting interviews, photo documentation, and/or using folklore archives. In your paper, you need to show that you grasped a well understanding of folklore by describing the research methodology, analyzing your topic, your interpretations, and most importantly your argument.

Potential topics include: campus traditions, dorm life, jokes, family narratives, haunted places, traditions of rural Ohio (farming, forestry, hunting), Columbus's communities, craft and material culture, body art, yard art, refugee folklore, queer customs, dance scenes, folk songs, or anything else that you can convince is worth documenting.

Your paper must include a page of Cited References. (7 pages without the cited reference page, double spaced, Time New Romans Font 12 and follow MLA for references)

Note: Writing 7 pages are the minimum length, and you can go beyond only two more pages.

Note: If you prefer to turn in your final project in other formats except writing, such as a film (10-15 minutes), podcast (10-15 minutes), etc. let your instructor know to discuss technicalities, quality assessment, and requirements for your project.

Extra Credit (10) Extra credit can be earned by attending a Center for Folklore Studies event (https://cfs.osu.edu/events) during the semester and writing a 500-word essay connecting what you learned to the themes and content of the class.

Writing Style and Tone

The following are my expectations on how we need to communicate as a class.

- Most importantly, remember to be respectful, thoughtful, and polished.

- Writing style: You are expected to write using good grammar, spelling, and punctuation.
- A conversational tone is permitted since it is a folklore class. You are allowed to include examples, tell a story, and use first or second-person pronouns.
- Tone and civility: Please maintain a supportive learning community where everyone feels safe and where people can disagree amicably. Sarcasm does not always come across online.
- Citing your sources: When we have academic discussions, please cite your sources to back up what you say. For textbooks, course materials, and other readings/references outside of the course, cite them using MLA style. For online sources, include a link and the access date.
- Visit https://cstw.osu.edu/make-writing-center-appointment and make a free writing session appointment with the university Writing instructors if you need help with your writing.

Academic integrity and collaboration guidelines

Plagiarism is the representation of another's work or ideas as one's own; it includes the unacknowledged word-for-word use and/or paraphrasing of another person's work, and/or the inappropriate unacknowledged use of another person's ideas. Do not copy someone else's exam or turn in a project that is not your work. All cases of suspected plagiarism will be turned over to the University Committee on Academic Misconduct for adjudication: "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 more information, see the Code of Student Conduct http://studentlife.osu.edu/csc/."

Late assignments

Late assignments may have up to ten percent of points deducted per day late as long as it is within a week from the due dates. After 7 days of the due date, any points can be earned. For late submitted assignment of Discussion Reading Response see its description.

Grading Scale

- 93-100: A
- 90-92: A−
- 87-89: B+
- 83-86: B
- 80-82: B−
- 77-79: C+
- 73-76: C
- 70-72: C−

- 67-69: D+
- 60-66: D
- Under 60: E

Instructor feedback, Grading, and Response Time

- For large weekly assignments such as short essays, multi-media projects, and your final project you can generally expect feedback within 7 days.

- For short assignments, I provide feedback and release grades in 3 days.

- For the Grading criteria, see the rubric in Carmen.

Preferred contact method

- My preferred contact method is my email address: abedi.9@osu.edu. You can expect me to respond to emails within 24 hours on days when class is in session at the university.
- Office Hours: Tuesdays 2:00-4:00/Thursdays 2:00-4:00 PM and by appointment (including evening hours).
- You can reach my email address to schedule a Zoom or an in-person meeting if you prefer to meet outside of my office hours. Office Hours: Tuesdays 2:00-4:00/Thursdays 2:00-4:00 PM and by appointment (including evening hours).
- You can call 614-688-4357(HELP) at any time if you have a technical problem.

Academic policies

Academic integrity policy

See **Descriptions of major course assignments**, above, for my specific guidelines about collaboration and academic integrity in the context of this online class.

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: http://studentlife.osu.edu/csc/.

If I suspect that a student has committed academic misconduct in this course, I am obligated by university rules to report my suspicions to the Committee on Academic Misconduct. If COAM determines that you have violated the university's Code of Student Conduct (i.e., committed academic misconduct), the sanctions for the misconduct could include a failing grade in this course and suspension or dismissal from the university.

If you have any questions about the above policy or what constitutes academic misconduct in this course, please contact me.

Other sources of information on academic misconduct (integrity) to which you can refer include:

- Committee on Academic Misconduct web page (go.osu.edu/coam)
- Ten Suggestions for Preserving Academic Integrity (go.osu.edu/ten-suggestions)

Copyright for instructional materials

The materials used in connection with this course may be subject to copyright protection and are only for the use of students officially enrolled

in the course for the educational purposes associated with the course. Copyright law must be considered before copying, retaining, or disseminating materials outside of the course.

Statement on title IX

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at http://titleix.osu.edu or by contacting the Ohio State Title IX Coordinator at titleix@osu.edu

Commitment to a diverse and inclusive learning environment

The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

Land acknowledgement

We would like to acknowledge the land that The Ohio State University occupies is the ancestral and contemporary territory of the Shawnee, Potawatomi, Delaware, Miami, Peoria, Seneca, Wyandotte, Ojibwe and

THE OHIO STATE UNIVERSITY

Cherokee peoples. Specifically, the university resides on land ceded in the 1795 Treaty of Greeneville and the forced removal of tribes through the Indian Removal Act of 1830. I/We want to honor the resiliency of these tribal nations and recognize the historical contexts that has and continues to affect the Indigenous peoples of this land.

More information on OSU's land acknowledgement can be found here: https://mcc.osu.edu/about-us/land-acknowledgement

Your mental health

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life's Counseling and Consultation Service (CCS) by visiting ccs.osu.edu or calling 614-292-5766. CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on-call counselor when CCS is closed at 614-292-5766 and 24 hour emergency help is also available 24/7 by dialing 988 to reach the Suicide and Crisis Lifeline.

Accessibility accommodations for students with disabilities

Requesting accommodations

The university strives to maintain a healthy and accessible environment to support student learning in and out of the

classroom. 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. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion.

If you are isolating while waiting for a COVID-19 test result, please let me know immediately. Those testing positive for COVID-19 should refer to the Safe and Healthy Buckeyes site for resources. Beyond five days of the required COVID-19 isolation period, I may rely on Student Life Disability Services to establish further reasonable accommodations. You can connect with them at slds@osu.edu; 614-292-3307; or slds.osu.edu.

Religious accommodations

Ohio State has had a longstanding practice of making reasonable academic accommodations for students' religious beliefs and practices in accordance with applicable law. In 2023, Ohio State updated its practice to align with new state legislation. Under this new provision, students must be in early communication with their instructors regarding any known accommodation requests for religious beliefs and practices, providing notice of specific dates for which they request alternative accommodations within 14 days after the first instructional day of the course. Instructors in turn shall not question the sincerity of a student's religious or spiritual belief system in reviewing such requests and shall keep requests for accommodations confidential.

With sufficient notice, instructors will provide students with reasonable alternative accommodations with regard to examinations and other academic requirements with respect to students' sincerely held religious beliefs and practices by allowing up to three absences each semester for the student to attend or participate in religious activities. Examples of religious accommodations can include, but are not limited to, rescheduling an exam, altering the time of a student's presentation, allowing make-up assignments to substitute for missed class work, or flexibility in due dates or research responsibilities. If concerns arise about a requested accommodation, instructors are to consult their tenure initiating unit head for assistance.

A student's request for time off shall be provided if the student's sincerely held religious belief or practice severely affects the student's ability to take an exam or meet an academic requirement and the student has notified their instructor, in writing during the first 14 days after the course begins, of the date of each absence. Although students are required to provide notice within the first 14 days after a course begins, instructors are strongly encouraged to work with the student to provide a reasonable accommodation if a request is made outside the notice period. A student may not be penalized for an absence approved under this policy.

If students have questions or disputes related to academic accommodations, they should contact their course instructor, and then their department or college office. For questions or to report discrimination or harassment based on religion, individuals

should contact the Office of Institutional Equity. (equity@osu.edu).

Course Schedule

Refer to our Carmen course page for up-to-date assignment due dates.

Week	Date	Topics/Readings	Notes/In-class activities/Assignments dues
1 Intro and Concepts	Tues., August 26, 2025	Introduction: The website of the American Folklore Society, "What is Folklore?" https://whatisfolklore.org **And See** how folklorists define folklore. https://whatisfolklore.org/how-folklorists-define-folklore/	• Video welcome from your instructor • About your instructor • Introduce yourself and get to know your peers (post in Carmen Discussion) • **Disc# 1:** What do you know about folklore? (post in Carmen Discussion)
	Aug 28/ Thurs.	Definition of Folklore: Chapter 1: "What Is Folklore?" in *Folklore Rules: A fun, Quick, and Useful Introduction to the Field of Academic Folklore Studies* (2013), by Lynne McNeill	**Short Essay #1:** Write a two-pages essay and explain which definition of folklore was your favorite and why? Also, describe an item of folklore that you are familiar with in your own

		Chapter 3 of Lynne McNeill, pp 37-38 Folklore Genres: Part 1: Introduction/ Genres Chapter 1 in T*he Study of American Folklore: An Introduction /* Edition 4 by Jan Harold Brunvand Pp12-13 in *Living Folklore* (Second Ed) by Martha Sims and Martines Stephens	life that resembles the folklore being discussed in the readings of this week.
2 <mark>Narrative and Its Importance</mark>	Sep 2	Elliott Oring, "Folk Narrative" (focus on pp 121-135) FR Ch 3 of Lynne McNeill, pp 37-44: Things we say	**Disc# 2:**
	Sep 4	Georges, R. A. (1987). Timeliness and Appropriateness in Personal Experience Narrating. *Western Folklore*, *46*(2), 115–120. https://doi.org/10.2307/1499929 A Narrative Session in Smithsonian Festival: https://festival.si.edu/2011/colombia/narrative-sessions/smithsonian A Narrative Session in the Smithsonian Festival	**Disc# 3:**
3 <mark>Folklore and Modernism</mark>	Sep 9	Jake Zipes, Breaking the Disney Spell	**Disc #4**
	Sep 12	Gary Alan Fine, "The Kentucky Fried Rat"	**Disc #5**
	Sep 16	Roberts, J. W. (1993). African American Diversity and the Study of Folklore. *Western*	**Short Essay #2** Write a two-page essay explaining how

4 Race Diversity and Immigration		*Folklore*, *52*(2/4), 157–171. https://doi.org/10.2307/1500084	folklore is changing your points of view. It is expected to write about the readings and the connections you find in your life. Cite at least to three readings.
	Sep 18	Discussion of the Film **"Weaving Bitter with the Sweet"** (2003) on Folkstream in class	**Disc #6**
5 Indigenous and/vs. Western	Sep 23	Deirdre Evans-Pritchard, "The Portal Case: Authenticity, Tourism, Traditions, and the Law" and"Native American sacred places and Language of Capitalism"	**Disc #7**
	Sep 25	Colin Samson, Indigenous and Western Views of Happiness: An Essay on the Politics of Contentment, in *Regimes of Happiness:*	**Disc #8**
6 Method and Collecting Folklore (1)	Sep 30	FR Chapter 2, pp 23-36: Collecting Folklore, Analyzing Folklore, So What? "What Happens to Jonesville?" Hunt, Marjorie. 2016. The Smithsonian Folklife and Oral History Interviewing Guide. Washington, D.C.: Smithsonian Institution. Downloadable at: The Smithsonian Folklife and Oral History Interviewing Guide	Smithsonian Center for Folklife and Cultural Heritage (si.edu)	**Guest Speaker:** Brent Björkman **Disc #9**

	Oct 2	Explore the Center for Folklore Studies Archives Collections https://cfs.osu.edu/archives/collections	**Guest Speaker:** Jasper Waugh-Quasbarth **Disc # 10**
7 Method and Collecting Folklore (2)	Oct 7	Anna Neubauer, "Methodological implications of the researcher's gender and religion: reflections on fieldwork with Sufi women in Istanbul" in *Women's Ritual and Ceremonies in Shiite Iran and Muslim Communities,* Ed by Pedram Khosronejad	**Disc #11**
	Oct 9	Borland, Katherine. 1998. "'That's Not What I Said': Interpretive Conflict in Oral Narrative Research." In Women's Words: The Feminist Practice of Oral History	**Guest Speaker:** Katy Borland **Short Essay # 3:** Write a two-page essay explaining some connections between readings after Sep. 16th.
8 Everyday Life and Gender	Oct 14	"Clotheslines" Watch the film "Clotheslines" (1981) by Roberta Cantow on Folkstream https://www.folkstreams.net/films/clotheslines	**Disc # 12**
	Autumn Break Oct 16	**NO CLASS**	N/A

9 Folklore in the Online World: Introduction	Oct 21	Introduction: *Old Practices, New Media by* Andrew Peck in *Folklore and Social Media* Jordan, Brigitte. Blurring Boundaries: The "Real" and the "Virtual" in Hybrid Spaces	**Online Folklore. #1**
	Oct 23	Lester, Jessica Nina. "Going Digital in Ethnography: Navigating the Ethical Tensions and Productive Possibilities." *Cultural Studies ↔ Critical Methodologies*, vol. 20, no. 5, Oct. 2020, pp. 414–24. *SAGE Journals*, https://doi.org/10.1177/1532708620936995.	**Online Folklore. #2**
10 Folklore in the Online World: Movements and Legends	Oct 28	Classifying #BlackLivesMatter: *Genre and Form in Digital Folklore by* Lynne S. McNeill in *Folklore and Social Media*	**Online Folklore. #3**
	Oct 30	chapter 10, "The Clown Legend Cascade of 2016," John Laudun in *Folklore and Social Media*	**Disc. 13**
11 Communicative Messages in Online Era	Nov 4	No Reading: Presentation of your multi-media project	**Multi-media project (200)**
	Nov 6	"Counter memes and Anti-Legends in Online Welfare Discourse" by Tom Mould in JAF (Fall 2022)	**Online Folklore. #4** Guest Speaker: Tom Mould
12 Memorial, and Autoethnography (1)	Nov 11 Veterans day	**NO CLASS**	N/A

	Nov 13	Linda Pershing and Nishelle Y. Bellinger. "From Sorrow to Activism: A Father's Memorial to His Son Alexander Arredondo, Killed in the U.S. Occupation of Iraq," *Journal of American Folklore* 123: 179-217, 2010.	**Disc. # 14**
13 Memorial, and Autoethnography (2)	Nov 18	Visse, Merel, and Alistair Niemeijer. "Autoethnography as a Praxis of Care – the Promises and Pitfalls of Autoethnography as a Commitment to Care." *Qualitative Research Journal*, vol. 16, no. 3, Aug. 2016, pp. 301–12. *emeraldinsight.com (Atypon)*, https://doi.org/10.1108/QRJ-04-2016-0021.	**Disc # 15** **Proposal:** Write a 2-page proposal that includes a description of your topic, the method that you hope you will use to complete your research, and any data that you have collected. It is okay if your topic/data is tentative.
	Nov 20	M. Heather Carver. "Two Truths and a Lie: Performing Professorhood/Motherhood." *The Journal of American Folklore*118, no. 467 (2005): 78–89. http://www.jstor.org/stable/4137810.	**Disc # 16** Guest Speaker: Dorothy Noyes
14 Authenticity and Tradition	Nov 25	Lynn M. Hart, Three Walls: Regional Aesthetics and the International Art World, in *The Traffic in Culture*, ed. George E. Marcus. University of California Press. 1995.	**Disc # 17**
	Nov 28	**Watch and read** "What is Día de los Muertos? An expert explains the holiday celebrating loved ones who have died"on:	**Short Essay #4** Write a two-page essay and discuss your trajectory through the course, your process in developing and executing your final project, and your

		https://www.pbs.org/newshour/arts/what-is-dia-de-los-muertos-an-expert-explains-the-holiday-celebrating-loved-ones-who-have-died	thoughts on how you plan to build on or return to readings and experiences from the course, try not to repeat what you had said in other short essays.
15 Dance and Music in the context of Social Change	Dec 2	Giurchescu, A. (2001). The Power of Dance and Its Social and Political Uses. *Yearbook for Traditional Music*, *33*, 109–121. https://doi.org/10.2307/1519635	**Disc # 18**
	Dec 4	Film "Power of Song" on FolkStream https://www.folkstreams.net/films/pete-seeger-the-power-of-song	**Disc # 19**
Finals	Dec 9	**Course Summery**	**Disc # 20**
	Dec 11	Final Project	**Final project Due**

Comparative Studies 2350/English 2270
INTRODUCTION TO FOLKLORE
[Room Assignment]

Instructor: Katherine Borland
Office: Hagerty 434
Email: Borland.19@osu.edu
Office Hours:

Graduate Participants: [if any, listed here]

Land Acknowledgment

We acknowledge the land that The Ohio State University occupies is the ancestral and contemporary territory of the Shawnee, Potawatomi, Delaware, Miami, Peoria, Seneca, Wyandotte, Ojibwe and Cherokee peoples. Specifically, the university resides on land ceded in the 1795 Treaty of Greeneville and the forced removal of tribes through the Indian Removal Act of 1830. As a land grant institution, we honor the resilience of these tribal nations and recognize the historical contexts that have negatively affected and continue to affect the Indigenous peoples of this land.

General Description:

Folklore is the culture that takes shape in everyday social life. Not all of us are specialists, but all of us tell stories, shape our environments, cultivate communities, and take care of our souls and our bodies. The forms of folklore circulate from person to person and group to group, adapting to every change of situation; they lend themselves to a wide array of social purposes, including the construction of social imaginaries, group boundary management, creativity and world-making, justifications for action or inaction. This course provides an orientation to the basic stuff, methods, concepts, and stakes of folklore studies. We'll examine a range of case studies from the US, looking at groups always in relation to other groups. Our texts may include girls' play on inner city playgrounds, Puerto Rican and African American musical communities in city neighborhoods, white Appalachian female storytellers and their middle-class, male translators, Native American/Spanish descended/Anglo-American festival communities of the Southwest, "third sex" SouthAsians, first and second generation Asian Americans, among others. We will also explore tropes of the "other", such as cannibals, child murderers, HIV positive people, hindu holy men, and others.

We will explore a wide variety of groups organized around particular practices and identities. Such groups intersect with identity categories of age, race/ethnicity, gender, religion, occupation, region, sexual identity, and class, forming complex and unique identities for group members. We learn that identities are always intersectional, partly chosen, partly ascribed; that individuals and groups exist

within a complex web of relationships of power that has historic roots and ongoing consequences for social life.

Folklore offers the opportunity to study cultural forms from the perspective of the people responsible for creating them. We explore forms that support pride in one's heritage as well as those that are used to oppress and victimize in-group individuals and outside groups. We explore folklore of the mainstream as well as folklore of groups that are marginalized because of their racial or ethnic identity, gender or sexuality, religion or occupation, paying particular attention to the ways that the performance of social life can mirror or negotiate within, challenge or reinforce existing power structures. Students will be able to document and collect folklore from their own groups as well as learn and practice the basics of these folkloristic skills:

· *Interpreting culture*. Learn how to "read" a wide variety of cultural messages according to their own conventions and in their social context.⌷
· *Recognizing Positionality*. Understanding one's own identity as presenting affordances and barriers in the research situation.⌷
· *Field observation and ethnography*. Learn how to size up an unfamiliar situation, participate in it appropriately, and describe it in writing.
. *Documentation and Accessioning.* Learn about the Folklore Archives: discover materials collected by past students and learn how to organize and code your own work so that it can be used by future researchers.
· *Rigorous listening and interviewing*. Learn how to understand what someone is telling you without imposing your own agenda on the conversation.⌷
· *Understanding diversity.* Learn how communities in the US and internationally develop distinctive forms of expression that can foster strong identities, exercise social control, provoke conflict, and build bridges.
· *Connecting vernacular and codified expression*. Learn about the interchanges and miscommunications among communities, professionals, and institutions.

GENERAL EDUCATION FOUNDATIONS: RACE, ETHNICITY AND GENDER DIVERSITY

Goal 1: Successful students will engage in a systematic assessment of how historically and socially constructed categories of race, ethnicity, and gender, and possibly others, shape perceptions, individual outcomes, and broader societal, political, economic, and cultural systems.

Through reading a wide variety of case studies and discussing them in class, students will achieve goal one. Our course goals include interpreting culture and understanding diversity. We learn how US and international communities develop distinctive forms of expression that can foster strong identities, exercise social control, provoke conflict, and build bridges.

Expected Learning Outcomes:

1.1 Describe and evaluate the social positions and representations of categories
   including race, gender, and ethnicity, and possibly others.
In this course we learn how categories of race, gender, ethnicity, class, religion, age,
sexuality, region, and occupation overlap and/or intersect with group identities
based on expressive practice.
1.2 Explain how categories including race, gender, and ethnicity continue to
   function within complex systems of power to impact individual lived
   experiences and broader societal issues.
In this course we examine how expressive practices become arenas for establishing
or challenging social hierarchies based on categories of race, gender, ethnicity, class,
religion, age, sexuality, region and occupation. We learn specifically about questions
of ownership and appropriation as they pertain to the sharing and spreading of
cultural practices beyond an originary group and how folklore provides a vehicle for
making arguments about legitimacy and ownership.
1.3 Analyze how the intersection of categories including race, gender, and ethnicity
   combine to shape lived experiences.
In this course we examine the distinction between volitional and ascribed group
membership, and the ways that identities based on practice overlap or intersect
with identities based on social categories of race, ethnicity, gender, sexuality, region,
religion, class, age and occupation.
1.4 Evaluate social and ethical implications of studying race, gender and ethnicity.
In this class we engage in direct research with living people and reflect upon our
positionality with respect to race, ethnicity, gender, sexuality, region, religion, age,
class, and occupation and the ways it colors our research. We do research with our
own groups, and we share our knowledge with others in class whose groups
intersect with and differ from our own. We explore the ethical concerns of working
with living subjects.

Goal 2: Successful students will recognize and compare a range of lived experiences
of race, gender, and ethnicity.

Our course examines negotiations among distinctive groups participating in the
same cultural expression (festival, folktales, joke) and the distinctions within groups
that lead to different understandings/practices of heritage, tradition, self-
representation.

Expected Learning Outcomes:

2.1 Demonstrate critical self-reflection and critique of their social positions and
identities.
In this course we learn to understand the complexity of our own identity and the
ways that identity creates affordances and barriers to studying groups that differ
from us according to categories of race, ethnicity, gender, class, region, religion,
sexuality, age and occupation.

2.2 Recognize how perceptions of difference shape one's own attitudes, beliefs or behaviors.

In this course we engage in rigorous listening and interviewing. We learn how to understand what someone is telling us without imposing our own agenda on the conversation. We also think about what is not said and why.

2.3 Describe how the categories of race, gender, and ethnicity influence the lived experiences of others.

This course is about interpreting culture. We learn how to read a wide variety of cultural messages according to their conventions and in their social contexts. We learn how communities in the US and internationally develop distinctive forms of expression that can foster strong identities, exercise social control, provoke conflict, and build bridges. We learn about miscommunications among communities, professionals, and institutions.

FOLKLORE MINOR AND CONCENTRATION

This course is required for the UG concentration in folklore offered through Comparative Studies. It is also required for the Folklore Minor. For more information, visit https://cfs.osu.edu/programs/undergraduate-options

READINGS AND PREPARATION

No textbook is required for this class. We will be reading a series of articles and book chapters which are available on Canvas, through the Library databases (JSTOR, Project MUSE), or on the web. By printing these essays, you will compile your own course pack. You must have a printout of the readings with you for each class. Failure to print out the readings will result in your being marked unprepared for the session. We will be writing our own notes on the essays.

COURSE REQUIREMENTS

All requirements and assignments must be completed for a passing grade.
- Participation, 20%
- Daily Summaries 20%
- Interview and Transcription (10%)
- Visual Collection (10%)
- Ethnographic Collecting Project 40%

Daily Summaries: To each class bring a typed paragraph that summarizes the reading for that day and ends with one or more questions that you have about the reading. These may be questions of clarification (the meaning of a term, a concept or other element in the reading), or questions for discussion (questions about the ideas in the essay). In a second paragraph, please describe an item of folklore that you are familiar with in your own life that resembles the folklore being discussed in the reading. You will turn these summaries in to me.

Interview and Transcription: You will conduct a tape-recorded interview of at least 20 minutes with someone for the purposes of collecting verbal folklore. We

will discuss in class how to interview for story and what kinds of folklore you might try to collect. After the interview, you will create a verbatim transcription. We will be working on these materials during week seven of the semester. You must submit an interview consent form with this assignment in order to receive credit.

Visual Collection: you will document a practice or form of expression through drawing, photography or copying visual forms. You will then contextualize your collection with written explanation and a brief analysis of the meaning of the actions, images, or objects you have documented. You must submit a media log with this project to receive credit.

Ethnographic project. This project has several parts. In preparation for doing your own ethnographic project, you will examine a student ethnographic project from the OSU folklore archive. This will allow you to familiarize yourself with material on your topic that already exists in the archive. You will then have an opportunity to add to the consultable record of human expression. You will conduct original research on a group, a practice, a place or a genre of expressive culture, to which you have face-to-face access. This involves participant observation, interviewing, photo documentation and analysis. You may work individually or as part of a research team. Potential topics include: dorm life, jokes, family immigration narratives, haunted places, traditions of rural Ohio (farming, forestry, hunting), Columbus's ethnic communities, body art, yard art, refugee arts, queer arts, dance scenes or anything else that you can convince me is worth documenting. As you develop your analysis of your field collection, you will explore how the folklore you collected operates to reinforce, challenge, describe or negotiate relations of power among groups according to categories of race, ethnicity, gender, sexuality, religion, class, region, age, and/or occupation/education.

Assignment	Length	%	Due
Ethnographic Project Proposal	250 words	2	
Tape Log for one or more interviews	variable	5	
Tape Recorded Interview(s) (audiofiles)	Min. 30 minutes	10	
Image Log for visual materials	1 page	3	
Final Paper (keyworded) including context, original research, analysis, audio interview(s) and tape log, photographs, drawings, and archival accessioning forms	8-20 pages	20	

OSU Grading Scale
A 93-100 B+ 87-89.9 B- 80-82.9 C 73-76.9 D+ 67-69.9 E below 60
A- 90-92.9 B 83-86.9 C+ 77-79.9 C- 70-72 .9 D 60-66.9

CLASS POLICIES

Electronics: In order to focus on the work at hand and build our classroom community, no phone usage of any kind will be tolerated in class. Please mute/darken your devices before class begins. We will be practicing the "BE HERE NOW" philosophy made popular by 1960s era psychedelic guru Ram Dass, and giving our total attention to the present moment, even when it seems boring. Pedagogically speaking, taking notes by hand (except under certain special conditions) enhances one's absorption and recall of course materials. Treat yourself. Invest in a nice pen. Computers can be used in class with the professor's permission.

Academic Integrity:
Plagiarism is the representation of another's work or ideas as one's own; it includes the unacknowledged word-for-word use and/or paraphrasing of another person's work, and/or the inappropriate unacknowledged use of another person's ideas. Do not copy someone else's exam or turn in a project that is not your work. All cases of suspected plagiarism will be turned over to the University Committee on Academic Misconduct for adjudication:
 "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 more information, see the Code of Student Conduct http://studentlife.osu.edu/csc/."

Disabilities
I will make every effort to meet your needs for instruction within the limitations of the course structure and fairness to others. Moreover, "Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office for Student Life Disability Services is located at 098 Baker Hall, Columbus OH 43210; phone: 614-292-3307; slds@osu.edu For more information, go to http://www.ods.ohio-state.edu/about-us/

A Note on Course Content
Not all folklore is pretty! In this class, we will look at a wide range of contemporary folkloric material and expressions and those of the recent past. This means that we will sometimes need to deal with folklore that contains obscene language, is racist, sexist, homophobic or provocative in some other way, or expresses ideological or political viewpoints that clash with our personal beliefs. This course does not promote or debunk such folklore. Our purpose is rather to confront the realities of folklore in contemporary life and think critically about *why* and *how* such folklore arises in a particular context.

SCHEDULE

Week 1: The Folk

Tues	Introduction; Who are the Folk? Round Robin Names Games your teacher used to play
Assignment for Thurs	Dundes, Alan 1980 "Who are the Folk?" in his *Interpreting Folklore* (CP): Newell, William Wells. 1888. "On the Field and Work of a Journal of American Folk-Lore." *JAF* 1(1): 3-7 (Canvas). McIntosh, "White Privilege: Unpacking the Invisible Knapsack," *Peace and Freedom Magazine*, July/August, 1989, pp. 10-12 (google it) **[ELO 2.1, 2.2]**
Thurs	The folk, folklorists, and modernity--the US approach
Assignment for Tues	Turner, Patricia, Introduction and Chapter One of *I Heard it Through the Grapevine: Rumor in African American Culture,* pp. 1-32. **[ELO 2.1, 2.2]**

Week 2: The Folklore Process

Tues	Discussion: Studying folklore: ethnography and comparison; Ethnic/Racial Diversity in the United States: elective vs. ascribed group membership. Esoteric/Exoteric Factors. **[ELO 1.3; 1.4]** Exercise: My Intersections—diagramming our group affiliations. **[ELO 2.1]**
Assignment for Thurs	Start reading *There was a Woman: La Llorona From Folklore to Popular Culture,* by Domino Renee Perez (2008)
Thurs	Discussion: The antiquity of La Llorona—the deep past of folklore **[ELO 2.3]**
Assignment for Tues	Continue reading *There was a Woman: La Llorona From Folklore to Popular Culture,* by Domino Renee Perez (2008)

Week 3: Group

Tues	Discussion: Perez's approach to folklore Gender in Folklore Studies **[ELO 1.1, 1.3]**
Assignment for Thurs	Watch the **Film: *"Sugar Cane Alley"*** by Euzhan Palcy and read the study aid (Costanza) available on Carmen
Thurs	Discussion: The Folk Group **[ELO 1.1, 1.2, 1.3, 2.3]** Discussion: Filmic Folklore
Assignment for Tues	Read selections from *Greasy, Grimy, Gopher Guts: The Subversive Folklore of Childhood,* by Josepha Sherman and T.J. Wiesskopf (Carmen)

Week 4: Games

Tues	**Video: *"Let's Get the Rhythm"*** (Citylore) Discussion: Childhood Games **[ELO 1.1, 1.2, 1.3, 2.3]**

Assignment for Thurs	Think about what you would like to research for your Ethnographic Project: A group, a place, a practice, a genre, an event. Bring your draft proposal to class.
Thurs	**Fieldtrip to the folklore archive. We will meet at the Ohio Stadium, enter between gates 18-20, 2nd (top) floor.** Topic: Principals of accessioning. In-class activity: Decision-making about the Ethnographic Project: Work Alone or in Teams? Focus on an event, a group, a genre? Research where? How? Potential obstacles and opportunities. Find a project in the archive that relates to your proposed ethnographic research.
Assignment for Tues	Read selections from *Recess Battles: Playing, Fighting and Storytelling,* by Anna Beresin. **[ELO 1.1, 1.2,1.3,1.4,2.2]**

Week 5: Legends

Tues	Discussion: From Collecting to Analyzing/Interpreting
Assignment for Thurs	Ellis, Bill 2001 "The Fast Food Ghost" in his *Aliens, Ghosts and Cults: Legends We Live.* (Canvas)
Thurs	Supernatural Legends in the Modern World; Interviewing for story/listening for meaning. **[ELO 2.1]**
Assignment for Tues	Between now and 9/26 you must conduct a tape-recorded interview and generate a transcription that we will use for classwork during week six. The interview must be at least 20 minutes long. You can interview a friend, a relative, a teacher, a co-worker, a neighbor to collect folklore. Possibilities include courtship narratives, family immigration narratives, practical jokes, experiences of the supernatural, song repertoires, turns of speech, slang, games, good luck charms, customs around a person's occupation. Insofar as possible, you will want to elicit performances of folklore rather than just descriptions or reports of folklore. If you are not successful in your first attempt, I expect you to repeat your interview or find another person to interview. **No Late Work!**

Week 6: Ways of Speaking

Tues	**Film: American Tongues (shown in class)**
	How does the way someone talks influence what we think of them? Have you ever been misunderstood because of the way you talk? Have you seen or heard people misunderstanding others because of their different ways of speaking? **[ELO 1.1, 1.2, 1.4, 2.1, 2.2, 2.3]**

Assignment for Thurs	Read and consider the following two public folklore websites: https://borderlore.org/ballots-and-ballads-new-mexican-corridistas-keep-la-votacion-alive/ **[ELO 1.1, 1.3, 1.4]** https://blogs.loc.gov/folklife/2018/02/becky-elzy-and-alberta-bradford-spiritual-folklorists/ **[ELO 1.1, 1.4, 2.1]** (you may write your summary on one of the two)
Thurs	Discussion: Public Folklore Research. Who are the folk? Who are the Folklorists? **[ELO 1.4, 2.1]**
Assignment for 9/26	Bring your audio tape and transcription to class for analysis.

Week 7: Analyzing Our Interviews

Tuesday	In class partner work;
	    1) listen to each other's interviews while reading the transcription. Identify and label the folklore.
	    2) Report out
	    3) Approaches to Interpretation

Assignment for Thurs	Borland, Katherine. 1998. "*That's Not What I Said*': Interpretive Conflict in Oral Narrative Research." In *Women's Words: The Feminist Practice of Oral History*, S.B. Gluck and D. Patai eds, 63-75. NY: Routledge. (Canvas)
Thurs	Class discussion: In-group interpretive conflict and ways to address differing points of view. **[ELO 1.4, 2.1, 2.2]** Mini-Workshop: using your own interview, develop follow-up questions for your interviewee to elicit oral literary criticism.
Assignment for Tues	Correll, Timothy Corrigan. 2008. "You Know about Needle Boy, Right?" Variations in Rumor and Legends about Attacks with HIV-infected Needles. *Western Folklore* 67(1):59-100.

Week8: More Ways to Conduct Folklore Research

Tues	Discussion: Epidemic Rumors **[ELO 1.4, 2.1, 2.2]**
Assignment for Thurs	Sojin Kim, 1999 "Curiously Familiar: Art and Curio Stores in Los Angeles' Chinatown" *Western Folklore* 58: 131-47 (library)
Thurs	Discussion: The creation and transformation of stereotypes Collecting/arranging as folkloric activity **[ELO: 1.1, 1.2]** **Film: People's Stuff** (www.folkstreams.net)

	Check-in about collecting project. What bibliographic resources will you use to provide scholarly context for your collection? Discussion: How does culture shape our understanding? **[ELO 2.2, 2.3]** Discussion: To what degree is Fiesta a celebration of three cultures? Where are the fault lines? **[ELO 1.2, 1.4, 2.1, 2.2, 2.3]**
Assignment for Tues	Create a visual document of either 1) a practice 2) a place 3) a series of visual images that might be considered folklore. Your mini-project will include: an introductory paragraph, the images with contextualizing labels, a concluding paragraph, and a media log.

Week 10: Borrowing, Stealing, Impersonating

Tuesday	In class work on visual documentation project with sharing out of work in progress.
Assignment for Thurs	Watch **Gathering up Again: Fiesta in Santa Fe** Jeanette DeBouzek and Diane Reyna, dirs., 1992. On www.folkstreams.net Consult the handout on Carmen. Take notes for discussion.
Thursday	Discussion: Is the Fiesta a celebration of three cultures? Why or Why Not? **[ELO 1.1, 1.2, 1.3,1.4 2.1,2.2, 2.3]**
Assignment for Tuesday	Lindahl, Carl, Sounding a Shy Tradition: Oral and Written Styles of American Mountain Märchen, 2001 *Journal of Folklore Research* 38(1/2):69-98; Two Transcriptions of "Jack and the Bull" by Polly Johnson, p 99-105, and Storybook Style: "Jack and the Green Man" pp 106-110 (same volume) (library)

Week 11: Magic Tales and Shifting Categories

Tues	The Indo-European Folktale Complex Discussion: Oral and Written Tale Traditions **[ELO 2.1]**
Assignment for Thurs	Emon, Ayeshah and Christine Garlough. 2015. Refiguring the South Asian American Tradition Bearer: Performing the "Third Gender" in *Yoni Ki Baat, Journal of American Folklore* 128(510):412-37. (library)
Thurs	Discussion: Tradition as Resource for Change **[ELO 1.1, 1.2,1.3,2.3]**
Assignment for Tues	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)

Week 12: Folklore Meets Popular Culture in Defense of the Local

Tuesday	Discussion: Placing ourselves and tradition in a globalized world. **[ELO: 1.1,1.2,2.2,2.3]**
Assignment for Thurs	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)
Thursday	Discussion: Folklore as global recycling **[ELO: 1.1, 2.1,2.2.2.3]**
Assignment For Tues	Hafstein, Valdimar 2004 The Politics of Origins: Collective Creation Reconsidered, *JAF* 117(465):300-315. (Library)

Week 13 Global Issues in Folklore Study

11/14	Creativity reconsidered **[ELO 1.1,1.2,1.4, 2.1,2.2,2.3]**
Assignment for Thursday	Noyes, Dorry. 2006. The Judgment of Solomon: Global Protections for Tradition and the Problem of Community Ownership, *Cultural Analysis* 5:27-56. https://www.ocf.berkeley.edu/~culturalanalysis/volume5/pdf/noyes.pdf
11/16	Regimes of Protection reconsidered **[ELO 1.1,1.2,1.4, 2.2,2.3]**
Assignment For Tues	**Video: From Mambo to Hip Hop: A South Bronx Tale**. Producers: Steve Zeitlin and Elena Martinez (Citylore). Available at drm.osu.edu

Week 14   Food for Thought

Tues	Discussion Place-based interpretations of culture **[ELO 1.1,1.2,1.3,2.3]**
Assignment For Thurs	Come to class with your final ethnographic observations
Thurs	Course Wrap Up: Where we are now: Summing up and Celebrating our Accomplishments. Questions about final projects.

Distance Approval Cover Sheet

For Permanent DL/DH Approval | College of Arts and Sciences
(Updated 2-1-24)

Course Number and Title:

Carmen Use

When building your course, we recommend using the ASC Distance Learning Course Template for CarmenCanvas. See Carmen: Common Sense Best Practices and Carmen Fast Facts for Instructors for more on using CarmenCanvas

☐   A Carmen site will be created for the course, including a syllabus and gradebook at minimum.

If no, why not?

Syllabus

☐   Proposed syllabus uses the ASC distance learning syllabus template, includes boilerplate language where required, as well as a clear description of the technical and academic support services offered, and how learners can obtain them.

☐   Syllabus is consistent and is easy to understand from the student perspective.

☐   Syllabus includes a schedule with dates and/or a description of what constitutes the beginning and end of a week or module.

☐   If there are required synchronous sessions, the syllabus clearly states when they will happen and how to access them.

Additional comments (optional).

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Instructor Presence

For more on instructor presence: About Online Instructor Presence.
For more on Regular and Substantive Interaction: Regular Substantive Interaction (RSI) Guidance

Students should have opportunities for regular and substantive academic interactions with the course instructor. Some ways to achieve this objective:

☐ Instructor monitors and engages with student learning experiences on a regular and substantive cadence.

Explain your plan for understanding student experiences of the course and how the instructor will be responsive to those experiences (required).

☐ Regular instructor communications with the class via announcements or weekly check-ins.

☐ Instructional content, such as video, audio, or interactive lessons, that is visibly created or mediated by the instructor.

☐ Regular participation in class discussion, such as in Carmen discussions or synchronous sessions.

☐ Regular opportunities for students to receive personal instructor feedback on assignments.

Please comment on this dimension of the proposed course (or select/explain methods above).

Delivery Well-Suited to DL/DH Environment

Technology questions adapted from the Quality Matters rubric. For information about Ohio State learning technologies: Toolsets.

☐ The tools used in the course support the learning outcomes and competencies.

☐ Course tools promote learner engagement and active learning.

☐ Technologies required in the course have been vetted for accessibility, security, privacy and legality by the appropriate offices and are readily and reasonably obtainable.

☐ Links are provided to privacy policies for all external tools required in the course.

Additional technology comments:

Which components of this course are planned for synchronous delivery and which for asynchronous delivery (required)? (For DH, address what is planned for in-person meetings as well)

If you believe further explanation would be helpful, please comment on how course activities have been adjusted for distance learning:

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Workload Estimation

For more information about estimating student workload, see Workload Estimation.

☐ Course credit hours align with estimated average weekly time to complete the course successfully.

☐ Course includes regular substantive interaction well-suited to the learning environment at a frequency and engagement level appropriate to the course.

Provide a brief outline of a typical course week, categorizing course activities and estimating the approximate time to complete them or participate (required):

☐ In the case of course delivery change requests, the course demonstrates comparable rigor in meeting course learning outcomes.

Accessibility

See Creating an Accessible Course for more information. For tools and training on accessibility: Digital Accessibility Services.

☐ Instructor(s) teaching the course will have taken Digital Accessibility training (starting in 2022) and will ensure all course materials and activities meet requirements for diverse learners, including alternate means of accessing course materials when appropriate.

☐ Information is provided about the accessibility of all technologies required in the course. All third-party tools (tools without campus-wide license agreements) have their accessibility statements included.

Description of any anticipated accommodation requests and how they have been/will be addressed.

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Additional comments (optional):

Academic Integrity

For more information: Promoting Academic Integrity.

☐ The course syllabus includes online-specific policies about academic integrity, including specific parameters for each major assignment:

☐ Assignments are designed to deter cheating and plagiarism and/or course technologies such as online proctoring or plagiarism check or other strategies are in place to deter cheating.

Additional comments (optional):

Frequent, Varied Assignments/Assessments

For more information: Designing Assessments for Students.

Student success in online courses is maximized when there are frequent, varied learning activities. Possible approaches:

☐ Opportunities for students to receive course information through a variety of different sources, including indirect sources, such as textbooks and lectures, and direct sources, such as scholarly resources and field observation.

☐ Variety of assignment formats to provide students with multiple means of demonstrating learning.

☐ Opportunities for students to apply course knowledge and skills to authentic, real-world tasks in assignments.

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Comment briefly on the frequency and variety of assignment types and assessment approaches used in this course or select methods above (required):

Community Building

For more information: Student Interaction Online and Creating Community on Your Online Course

Students engage more fully in courses when they have an opportunity to interact with their peers and feel they are part of a community of learners. Possible approaches:

- ☐ Opportunities for students to interact academically with classmates through regular class discussion or group assignments.

- ☐ Opportunities for students to interact socially with classmates, such as through video conference sessions or a course Q&A forum.

- ☐ Attention is paid to other ways to minimize transactional distance (psychological and communicative gaps between students and their peers, instructor, course content, and institution).

Please comment on this dimension of the proposed course (or select methods above)

Transparency and Metacognitive Explanations

For more information: Increasing Transparency and Metacognition

Students have successful, meaningful experiences when they understand how the components of a course connect together, when they have guidance on how to study, and when they are encouraged to take ownership of their learning. Possible approaches:

- ☐ Instructor explanations about the learning goals and overall design or organization of the course.

- ☐ Context or rationale to explain the purpose and relevance of major tasks and assignments.

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☐ Guidance or resources for ancillary skills necessary to complete assignments, such as conducting library research or using technology tools.

☐ Opportunities for students to take ownership or leadership in their learning, such as by choosing topics of interest for an assignment or leading a group discussion or meeting.

☐ Opportunities for students to reflect on their learning process, including their goals, study strategies, and progress.

☐ Opportunities for students to provide feedback on the course.

Please comment on this dimension of the proposed course (or select methods above):

Additional Considerations

Comment on any other aspects of the online delivery not addressed above (optional):

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Syllabus and cover sheet reviewed by *Jeremie Smith* on 3/18/24

Reviewer Comments:

Additional resources and examples can be found on ASC's Office of Distance Education website.

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