

JAN 10 2013

Course Information

Date Submitted: 1/11/2013

Current Prefix and Number: MCL - Modern and Classical Lang, MCL 270 - INTRO TO FOLKLORE AND MYTHOLOGY

Other Course:

Proposed Prefix and Number:

What type of change is being proposed?

Major Change

Should this course be a UK Core Course? Yes

Inquiry - Humanities

Inquiry - Social Sciences

1. General Information

a. Submitted by the College of: College of Arts & Sciences

b. Department/Division: Modern & Classical Languages, Literatures and Cultures

c. Is there a change in 'ownership' of the course? No

If YES, what college/department will offer the course instead: Select...

e. Contact Person

Name: Jeanmarie Rouhier-Willoughby

Email: j.rouhier@uky.edu

Phone: 257-1756

Responsible Faculty ID (if different from Contact)

Name:

Email:

Phone:

f. Requested Effective Date

Semester Following Approval: Yes OR Effective Semester:

2. Designation and Description of Proposed Course

a. Current Distance Learning (DL) Status: N/A

b. Full Title: INTRODUCTION TO FOLKLORE AND MYTHOLOGY

Proposed Title: INTRODUCTION TO FOLKLORE AND MYTHOLOGY

c. Current Transcript Title: INTRO TO FOLKLORE AND MYTHOLOGY

Proposed Transcript Title:

d. Current Cross-listing: none

Proposed – ADD Cross-listing :

Proposed – REMOVE Cross-listing:

e. Current Meeting Patterns

LECTURE: 3

Proposed Meeting Patterns

LECTURE: 3

DISCUSSION: x

f. Current Grading System: ABC Letter Grade Scale

Proposed Grading System: PropGradingSys

g. Current number of credit hours: 3

Proposed number of credit hours: 3

h. Currently, is this course repeatable for additional credit? No

Proposed to be repeatable for additional credit? No

If Yes: Maximum number of credit hours:

If Yes: Will this course allow multiple registrations during the same semester? No

2i. Current Course Description for Bulletin: Introduction to the major genres and theoretical approaches to folkloristics.

Proposed Course Description for Bulletin: Introduces the forms and functions of folklore and mythology, with particular emphasis on the Americas. Folklore opens up questions about the relationship of tradition to modernization, individualism, and community. The course explains how folklore is fundamental to human lives and relates these cultural traditions to identities and values in contemporary society. We give attention particularly to methods of ethnography and field collection to uncover symbols, structures, and functions in expressive culture. Satisfies the UK Course Intellectual Inquiry in the Humanities or Intellectual Inquiry in the Social Sciences requirement.

2j. Current Prerequisites, if any:

Proposed Prerequisites, if any:

2k. Current Supplementary Teaching Component:

Proposed Supplementary Teaching Component:

3. Currently, is this course taught off campus? No

Proposed to be taught off campus? No

If YES, enter the off campus address:

4. Are significant changes in content/student learning outcomes of the course being proposed? No

If YES, explain and offer brief rationale:

5a. Are there other depts. and/or pgms that could be affected by the proposed change? No

If YES, identify the depts. and/or pgms:

5b. Will modifying this course result in a new requirement of ANY program? No

If YES, list the program(s) here:

6. Check box if changed to 400G or 500: No

Distance Learning Form

Instructor Name:

Instructor Email:

Internet/Web-based: No

Interactive Video: No

Hybrid: No

1. How does this course provide for timely and appropriate interaction between students and faculty and among students? Does the course syllabus conform to University Senate Syllabus Guidelines, specifically the Distance Learning Considerations?

2. How do you ensure that the experience for a DL student is comparable to that of a classroom-based student's experience? Aspects to explore: textbooks, course goals, assessment of student learning outcomes, etc.

3. How is the integrity of student work ensured? Please speak to aspects such as password-protected course portals, proctors for exams at interactive video sites; academic offense policy; etc.

4. Will offering this course via DL result in at least 25% or at least 50% (based on total credit hours required for completion) of a degree program being offered via any form of DL, as defined above?

If yes, which percentage, and which program(s)?

5. How are students taking the course via DL assured of equivalent access to student services, similar to that of a student taking the class in a traditional classroom setting?

6. How do course requirements ensure that students make appropriate use of learning resources?

7. Please explain specifically how access is provided to laboratories, facilities, and equipment appropriate to the course or program.

8. How are students informed of procedures for resolving technical complaints? Does the syllabus list the entities available to offer technical help with the delivery and/or receipt of the course, such as the Information Technology Customer Service Center (<http://www.uky.edu/UKIT/>)?

9. Will the course be delivered via services available through the Distance Learning Program (DLP) and the Academic Technology Group (ATL)? NO

If no, explain how student enrolled in DL courses are able to use the technology employed, as well as how students will be provided with assistance in using said technology.

10. Does the syllabus contain all the required components? NO

11. I, the instructor of record, have read and understood all of the university-level statements regarding DL.

Instructor Name:

SIGNATURE|JROUHIE|Jeanmarie Rouhier-Willoughby|Department approval for course - MCL 270 CourseDesc - INTRODUCTION TO FOLKLORE AND MYTHOLOGY|20120111

SIGNATURE|JROUHIE|Jeanmarie Rouhier-Willoughby|Department approval for course - MCL 270 CourseDesc - INTRODUCTION TO FOLKLORE AND MYTHOLOGY|20120111

SIGNATURE|RHANSON|Roxanna D Hanson|College approval for course - MCL 270, CourseDesc - INTRODUCTION TO FOLKLORE AND MYTHOLOGY|20120121

SIGNATURE|RHANSON|Roxanna D Hanson|College approval for MCL 270|20120203

SIGNATURE|SGILL|Sharon S Gill|Decision on UGC Committee Review|20120203

SIGNATURE|JMETT2|Joanie Eit-Mims|Undergrad Council approval for MCL 270|20120322

Ellis, Janie

From: Rouhier-Willoughby, Jeanmarie
Sent: Monday, February 25, 2013 5:08 PM
To: Ellis, Janie
Subject: Re: MCL 270

Dear Ms. Ellis: No, I had responded about this already. It was an error, it is lecture format, 3 days a week, 3 credits.

Best, JRW

Jeanmarie Rouhier-Willoughby
Professor of Russian, Folklore, and Linguistics
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Skype contact name: Jeanmarie Rouhier, j.rouhier

From: <Ellis>, Janie <janie.ellis@uky.edu>
Date: Monday, February 25, 2013 12:54 PM
To: Jeanmarie Rouhier-Willoughby <j.rouhier@uky.edu>
Subject: MCL 270

Jeanmarie, On the submission for the above course, you have marked an "x" in question 2e discussion. Are you adding a discussion component to this course? If so, are you adding or subtracting from the lecture and will it change the credits?

Thanks for your assistance.

Janie Ellis
Office of the Senate Council
257-5871

**Course Review Form
Intellectual Inquiry in the Humanities**

Reviewer Recommendation
Accept <input type="checkbox"/> Revisions Needed <input type="checkbox"/>

Course: MCL270

Using the course syllabus as a reference, identify when and how the following learning outcomes are addressed in the course. Since learning outcomes will likely be addressed multiple ways within the same syllabus, please identify a representative example (or examples) for each outcome.

Activities that enable students to demonstrate their ability to present and critically evaluate competing interpretations through written and oral analysis and argumentation.

Example(s) from syllabus:

Class discussions of competing approaches to material, e.g., 2/7; final ethnography project, due 5/1.

Brief Description:

On 2/7 students will read various theoretical articles debating the existence of American folklore, given the multi-cultural composition of the country. They will compare the arguments and defend, using data from their own experience and from the class readings/films, to argue for or against the conclusions. In the ethnography project, due 5/1, students will collect data on a particular folk practice/genre and present an analysis of the material within the socio-cultural context it was collected, using various contemporary theoretical approaches to folklore.

Activities that enable students to demonstrate their ability to distinguish different artistic, literary, philosophical, religious, linguistic, and historical schools or periods according to the varying approaches and viewpoints characterized therein.

Example(s) from syllabus:

Class discussions of various folk genres, e.g. 4/3

Brief Description:

On 4/3 students will read material on American folk song genres and watch three films documenting these traditions. We will examine the differences in the genres themselves, based on the films, as well as the differing functions and performance settings for these genres.

Activities that enable students to demonstrate their ability to identify the values and presuppositions that underlie the world-views of different cultures and peoples, as well as one's own culture, over time through the analysis and interpretation of at least one of the following: works of art, literature, folklore, film, philosophy and religion, language systems or historical narratives (or the primary sources of historical research).

Example(s) from syllabus:

Class discussions of ethnic differences in American folklore, e.g., 2/14

Brief Description:

On 2/14 students will read about the role ethnic folklore and practice have played in both immigrant communities and in the broader American culture. They will view three films documenting three such traditions. We will examine the nature of tradition and how it evolves as it moves from its home country into the American context.

Activities that enable students to demonstrate disciplinary literacy (vocabulary, concepts, methodology) in written work, oral presentations, and classroom discussions.

Example(s) from syllabus:

Film responses, e.g., 1/19, 1/31; classroom discussions, e.g., 2/28; oral presentations e.g., 4/24, 4/26

Brief Description:

Students will write responses to the films that demonstrate their disciplinary literacy. They will explain why what they have viewed is folklore, apply the definitions and descriptions covered in the readings and in class and consider how the material conforms to or contradicts the issues we have discussed with regard to the topic. In preparation for class discussion, they will read theoretical articles about folklore/mythology and in class will apply of appropriate terminology, approaches to the material in the films, in the readings, in their own experience of folklife in the US. Their oral presentations will be required to demonstrate a knowledge of appropriate approaches and terminology in their discussion of the material they have collected and analyzed.

An assignment that enables students to demonstrate their ability to conduct a sustained piece of analysis of some work of art, literature, folklore (or popular culture), film (or other digital media), philosophy, religion, language system, or historical event or existing historical narrative that makes use of logical argument, coherent theses, and evidence of that discipline, with use of library sources when applicable, demonstrating appropriate information literacy in a particular discipline of the humanities (i.e. identifying appropriate sources, accessing them and assessing their value). This assignment will be used for program-level assessment.

Example(s) from syllabus:

Collection project, 2/23; Ethnography project, 4/24

Brief Description:

Students will perform two major assignments that demonstrate two fundamental approaches (literary vs. behavioral) of viewing folklore that require them to 1) collect data in the field; 2) use library sources dedicated to a scholarly approach to the genres they have collected; 3) present a logical argument with support from data they collected. For the collection assignment, students will collect five distinct folklore texts in the field and consider the context of their performance and structural features to justify their classification of these items as a particular folk genre. This assignment focuses on the literary approach to folklore. The ethnography project will present an analysis of a practice or narrative as a whole, containing many behavioral facets situated in a certain setting, time, and place that mark it as a special cultural scene.

Information literacy component:

Students will be required to use at least three appropriate scholarly sources in support of their argument for each of these assignments.

Reviewer's Comments:

MCL 270
Introduction Folklore
Spring 11
TR 2-3:15
CB 247

Jeanmarie Rouhier-Willoughby
Office: POT 1061
Telephone: 7-1756
Office Hours: M 12-2, T 3:30-4:30 and by appt.
web page: <http://www.uky.edu/~jrrouhie/>
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Course Description: Introduces the forms and functions of folklore and mythology, with particular emphasis on the Americas. Folklore opens up questions about the relationship of tradition to modernization, individualism, and community. The course explains how folklore is fundamental to human lives and relates these cultural traditions to identities and values in contemporary society. We give attention particularly to methods of ethnography and field collection to uncover symbols, structures, and functions in expressive culture. Satisfies the UK Course Intellectual Inquiry in the Humanities requirement.

Student Learning Outcomes:

- 1) Articulate the central issues of folklore and cultural studies, with particular focus on US lore.
- 2) Describe what folklorists do and how their work is relevant to understanding of culture.
- 3) Explain and apply major approaches to folklore.
- 4) Recognize how cultures establish categories and structures relevant to their understanding of the world.
- 5) Determine how cultural categories and structures are shared or differ between cultures.
- 6) Demonstrate analytical skills through written analyses of cultural data.
- 7) Perform ethical and accurate collection of folklore data.

Required Texts:

- 1) Eliot Oring. 1986. *Folk Groups and Folklore Genres: An Introduction* (referred to in daily schedule as Oring 1)
- 2) Eliot Oring. 1989. *Folk Groups and Folklore Genres: A Reader* (referred to in daily schedule as Oring 2)

Additional Materials:

- 1) Bascom, William. "Four Functions of Folklore," *Journal of American Folklore* 67 (1954): 333-49. **Available on Blackboard.**
- 2) Bronner, Simon. Excerpts from *Folk Nation: Folklore in the Creation of American Tradition*. Lanham, MD: Rowman and Littlefield, 2002. **Available on Blackboard.**
- 3) Dundes, Alan. "Who are the Folk?" in *Interpreting Folklore*, pp. 1-19. Bloomington: Indiana University Press, 1980. **Available on Blackboard.**
- 4) Films: Available at <http://www.folkstreams.net/> (links follow each film citation below).

1) *Ave Maria: The Story of the Fisherman's Feast*. Beth Harrington. 1989. (Color, 27 minutes)
Documents one of the most important traditions of Boston's Italian-Americans: annual celebration of the Feast of the Madonna del Soccorso, popularly known as the Fisherman's Feast. <http://www.folkstreams.net/film,229>

2) *Buck Season at Bear Meadows Sunset*. George Hornbein, Kenneth Thigpen. 1984. (Color, 26 minutes)
A portrait of a hunting camp in northern Appalachia, the men who hunt there, and the traditions they keep alive. The men hunt the old way: they drive the deer. They keep the traditions of their grandfathers' camp alive in the stories they tell and the way they hunt. <http://www.folkstreams.net/film,100>

3) *Cajun Country*. Alan Lomax. 1991. (Color, 56 minutes)
Alan Lomax's wonderful documentary about the bayous of Louisiana which have combined French, German, West Indian, native American and hillbilly ingredients into a unique cultural gumbo. <http://www.folkstreams.net/film,125>

4) *Finnish American Lives*. Michael Loukinen. 1982. (Color, 45 minutes)

A 1982 portrait of traditional Finnish American culture in the Upper Peninsula of Michigan, highlighting the fragile community of memory connecting one with parents and grandparents. A Michael Loukinen production from Up North Films. <http://www.folkstreams.net/film,35>

5) *Give My Poor Heart Ease: Mississippi Delta Bluesmen*. Bill Ferris. 1975. (Color, 21 minutes)

A 1975 account of the blues experience through the recollections and performances of B.B. King, James "Son" Thomas, Shelby "Poppa Jazz" Brown, James "Blood" Shelby, Cleveland "Broom Man" Jones, and inmates from Parchman prison. <http://www.folkstreams.net/film,80>

6) *I Ain't Lyin': Folktales from Mississippi*. Bill Ferris. 1975. (Color, 22 minutes)

Documentary based on fieldwork William Ferris conducted with African American storytellers and bluesmen in the communities of Leland and Rose Hill, Mississippi. The stories include folk and religious tales, jokes, toast telling sessions, and characters from African American oral tradition. <http://www.folkstreams.net/film,87>

7) *In Jesus' Name: Taking Up Serpents*. Al Clayton. 1991. (Black and White, 47 minutes)

Snake handling services in Alabama and Georgia. <http://www.folkstreams.net/film,232>

8) *Madison County Project: Documenting the Sound*. Martha King, Rob Roberts. 2005. (Color, 24 minutes)

Madison County Project: Documenting the Sound examines the tradition of unaccompanied ballad singing in Madison County, North Carolina and how both documentary work and the power of family and community have influenced that tradition. <http://www.folkstreams.net/film,120>

9) *The Men Who Dance the Giglio*. Jeff Porter. 2000. (Color, 28 minutes)

A documentary on the Brooklyn St. Paulinus Festival. This film explores ethnicity, cultural traditions, and religious devotion as the performers, participants, and community members explain the significance of the festival. <http://www.folkstreams.net/film,146>

10) *Pizza, Pizza Daddy-O*. Bob Eberlein, Bess Lomax Hawes. 1968. (Color, 18 minutes)

PIZZA PIZZA DADDY-O (1967) looks at continuity and change in girl's playground games at a Los Angeles school. <http://www.folkstreams.net/film,73>

11) *Popovich Brothers of South Chicago*. Jill Godmilow, Martin Koenig, Ethel Raim. 1978. (Color, 59 minutes)

Filmmaker Jill Godmilow (with folklorists Ethel Raim and Martin Koenig) made this film in 1977 when there was a community of 1100 Serbian-Americans families in South Chicago. They worked in steel mills, drove trucks, taught school, played tennis and golf, watched television, and went to church on Sunday. But what connected them to their family, church and community and provided the deepest expression of their identity was their traditional Serbian music and the Popovich Brothers were a constant source of that music. <http://www.folkstreams.net/film,40>

12) *Rattlesnakes: A Festival in Cross Forks, PA*. George Hornbein, Kenneth Thigpen. 1992. (Color, 24 minutes)

The annual rattlesnake bagging contest at this tiny Appalachian festival includes a parade, a fair, firefighters' contests, and a greased pig chase. A George Hornbein/Ken Thigpen film. <http://www.folkstreams.net/film,117>

13) *Salamanders: A Night at the Phi Delt House*. George Hornbein, Marie Hornbein, Tom Keiter, Kennet Thigpen. 1982. (Color, 12 minutes)

An annual, weekend party at a college fraternity, which includes swallowing live salamanders develops into a competition among coeds that has sexual overtones. <http://www.folkstreams.net/film,113>

14) *The Sea Bright Skiff: Working on the Jersey Shore*. Rita Moonsammy, Louis Presti. 1991. (Color, 28 minutes)

The Sea Bright-style skiff dates back to the mid 1800s along the North Jersey Shore. Charles Hankins still hand-crafts these boats of New Jersey cedar and green oak, though they no longer serve as fishing vessels. He demonstrates the process of building the skiff, step by step. <http://www.folkstreams.net/film,41>

15) *Steppin'*. M.J. Bowling, Jerald B. Harkness. 1992. (Color, 55 minutes)

Introduces viewers to the step show, an exciting dance style popular today among black fraternities and sororities. In addition to many rousing, crowd-pleasing performances, the program examines the cultural roots of steppin' in African dancing, military marching and hip-hop music, and discusses its contemporary social significance on college campuses. <http://www.folkstreams.net/film,134>

16) *Tales of the Supernatural*. Sharon R. Sherman. 1970. (Black and White, 26 minutes)

This film documents a group of teenagers telling urban legends, ghost stories and horror tales. The film explores how teenagers transmit horror stories, what the functions of such stories are for teenagers and the connection between transmission and function in the telling of tales. The film also relates these legends to media images. <http://www.folkstreams.net/film,106>

17) *Two Homes, One Heart: Sacramento Sikh Women and their Dances and Songs*. Joyce Middlebrook. 1992. (Color, 26 minutes) Sikhs in Northern California celebrate special events with Giddha and Bhangra, songs and dances from their native land, Punjab, India. <http://www.folkstreams.net/film,108>

Course Requirements:

Grading Scale:

Class Participation	15%	90-100%	A
Discussion Board Assignments (10)	10%	80-89%	B
Film Responses (7)	25%	70-79%	C
Collection Project	20%	60-69%	D
Ethnography Project	30%	59% or below	E

Mid-term Grade (for 100-400 level courses, and for undergraduates in 500 level courses)

Mid-term grades will be posted in myUK by the deadline established in the Academic Calendar (<http://www.uky.edu/Registrar/AcademicCalendar.htm>)

Reading Assignments: You are responsible for the assignments given below in the daily syllabus. You should read the material BEFORE the class in which we will cover it, so that you will be prepared to discuss it. Not being prepared will adversely affect your class participation grade, which will be assessed daily through graded in-class writing and discussion assignments. The material in the readings/viewings is only the basis for class discussion. Therefore, you are also responsible for the material covered in class, which may not be in the readings/viewings.

Class Participation: Along with regular attendance, I expect your regular and full participation in classroom discussions. Needless to say, your ability to participate regularly and fully in class discussions will be greatly improved by your conscientious preparation of the required readings BEFORE the session in which we will discuss it. Not being prepared will adversely affect your class participation grade, which will be assessed daily through graded in-class writing and discussion assignments. Class participation will be assessed as follows:

- 5 Student is completely prepared to answer or attempt to answer all questions (written or oral) and participate in the discussion/in-class exercises actively and thoughtfully (and considerately).
- 4 Student is partially prepared to do the above.
- 3 Student is minimally prepared to do the above.
- 2 Student is completely unprepared to do the above.
- 0 Student is absent

Discussion Board Assignments: Every week, on Thursday (starting January 26), I will be asking a question for reflection on the general theme of the following week's topics. By no later than the following Sunday at noon, you are to submit a *brief* written answer on the Discussion Board of the BB site. These will be compiled and used as examples for the following lectures.

Film Responses: You will also be viewing films on various genres of American folklore. Transcripts of the films are also available and it helps to read them as well. You will write responses to the films, addressing the following questions: Ask yourself who, what, where, when, how and why: What is the folklore? What is its story? Who was involved? Who is sharing it/participating in it? What group does it belong to? When do they use it? Where does it take place? Why did it happen? When is it meaningful to them? Explain why what you have viewed is folklore, applying the definitions and descriptions covered in the readings and in class. How does it conform to or contradict the issues we have discussed with regard to the topic?

Discussion board assignments and film responses will be assessed as follows:

- 5 Student has demonstrated mastery of the concepts/theory under consideration, familiarity the materials and class discussion. The response is original, well-thought out, written and/or organized and supported with examples/data.
- 4 Student has demonstrated some mastery of the concepts/theory under consideration, some familiarity the readings and class discussion. The response is less original, well-thought out, written and organized. It is supported with some examples/data, but not all points are adequately supported.
- 3 Student has demonstrated minimal mastery of the concepts/theory under consideration, minimal familiarity with the readings and/or the class discussion. The response reiterates a common interpretation, is minimally well-thought out, written and/or organized and is supported with minimal examples.
- 2 Student has demonstrated no mastery of the concepts/theory under consideration, no familiarity the readings, the class discussion and other students' responses. The response is not original, well-thought out, written and/or organized or contains no support from examples/data.
- 0 Student does not submit the assignment or submits it late.

Projects: I distribute (and post to BB) the assignments as soon as we have covered the relevant material. The project assignments will have a separate assessment rubric. The two project assignments will illustrate different foci and approaches to folklore. The first will be a collection assignment (collect five samples of lore, document them and do a discussion of them from the point of view of the literary approach to folklore). The second will be an ethnographic assignment, for which you will present an analysis of a practice or narrative as a whole, focusing on the relation between the setting, time and place that mark it as a special cultural scene for a given group of practitioners. Students will be required to do library research for both projects, citing sources properly in a bibliography.

Mid-term Grade (for 100-400 level courses, and for undergraduates in 500 level courses)

Mid-term grades will be posted in myUK by the deadline established in the Academic Calendar (<http://www.uky.edu/Registrar/AcademicCalendar.htm>)

Submission of Assignments: Project papers and film responses are due IN CLASS in a double spaced, 12 pt., 1" margin, hard copy no later than 2:00. Late papers will not be accepted without documentation of an excused absence (see below). Discussion board assignments are due (as noted above) no later than noon on the Sunday after assigned on the BB Discussion Board.

Attendance: Attendance is mandatory. More than two unexcused absences will lower your grade by one full grade. If you miss a class session for any reason, it is your responsibility to find out what was covered in that session and ensure that you understand the material covered. Get notes from your classmates and/or come to see me to find out what you missed. In addition, I expect everyone to come to class on time and to stay for the full duration of the class session. If you are absent from class *for one of the following reasons* on a day when an assignment is collected, you must make arrangements with me within one week of your absence to arrange for making up that work and bring appropriate documentation of the reason you missed class. If you are absent from class *for any other reason* on a day when an assignment is collected, you will not be allowed to make up that work and it will be assigned a grade of "0" ("zero"). Students may be asked to verify their absences in order for them to be considered excused. Senate Rule 5.2.4.2 states that faculty have the right to request "appropriate verification" when students claim an excused absence because of illness or death in the family. Appropriate notification of absences due to university-related trips is required prior to the absence.

Making up missed work: Make-up work will only be allowed when the work is missed for one of the reasons listed in University Faculty Senate Rule 5.2.4.2 (September 2009) as “excused absences”:

“A. Significant illness of the student or serious illness of a member of the student's household (permanent or campus) or immediate family. The Instructor of Record shall have the right to request appropriate verification.”

“B. The death of a member of the student's household (permanent or campus) or immediate family. The Instructor of Record shall have the right to request appropriate verification. For the purpose of this rule, immediately family is defined as spouse or child or parent (guardian) or sibling (all of the previous include steps, halves and in-laws of the same relationship); and grandchild or grandparent”

“C. Trips for members of student organizations sponsored by an educational unit, trips for University classes, and trips for participation in intercollegiate athletic events, including club sports registered with the university as well as varsity sports. When feasible, the student must notify the Instructor of Record **prior to** the occurrence of such absences, but in no case shall such notification occur more than one week after the absence. Instructors of Record may request formal notification from appropriate university personnel to document the student's participation in such trips.”

“D. Major Religious Holidays. Students are responsible for notifying the Instructor of Record **in writing** of anticipated absences due to their observance of such holidays no later than the last day for adding a class.”

“E. Any other circumstances which the Instructor of Record finds reasonable cause for absence.”

Academic Integrity: Per university policy, students shall not plagiarize, cheat, or falsify or misuse academic records. Students are expected to adhere to University policy on cheating and plagiarism in all courses. The minimum penalty for a first offense is a zero on the assignment on which the offense occurred. If the offense is considered severe or the student has other academic offenses on their record, more serious penalties, up to suspension from the university may be imposed.

Plagiarism and cheating are serious breaches of academic conduct. Each student is advised to become familiar with the various forms of academic dishonesty as explained in the Code of Student Rights and Responsibilities. Complete information can be found at the following website: <http://www.uky.edu/Ombud>. A plea of ignorance is not acceptable as a defense against the charge of academic dishonesty. It is important that you review this information as all ideas borrowed from others need to be properly credited.

Part II of *Student Rights and Responsibilities* (available online <http://www.uky.edu/StudentAffairs/Code/part2.html>) states that all academic work, written or otherwise, submitted by students to their instructors or other academic supervisors, is expected to be the result of their own thought, research, or self-expression. In cases where students feel unsure about the question of plagiarism involving their own work, they are obliged to consult their instructors on the matter before submission.

When students submit work purporting to be their own, but which in any way borrows ideas, organization, wording or anything else from another source without appropriate acknowledgement of the fact, the students are guilty of plagiarism. Plagiarism includes reproducing someone else's work, whether it be a published article, chapter of a book, a paper from a friend or some file, or something similar to this. Plagiarism also includes the practice of employing or allowing another person to alter or revise the work which a student submits as his/her own, whoever that other person may be.

Students may discuss assignments among themselves or with an instructor or tutor, but when the actual work is done, it must be done by the student, and the student alone. When a student's assignment involves research in outside sources of information, the student must carefully acknowledge exactly what, where and how he/she employed them. If the words of someone else are used, the student must put quotation marks around the passage in question and add an appropriate indication of its origin. Making simple changes while leaving the organization, content and phraseology intact is plagiaristic. However, nothing in these Rules shall apply to those ideas which are so generally and freely circulated as to be a part of the public domain (Section 6.3.1).

Please note: Any assignment you turn in may be submitted to an electronic database to check for plagiarism. **E-mail:** You must have a UK e-mail account, and I will use that account for communication related to this class.

Classroom Etiquette/Other Policies; Students are expected to behave with respect toward other students and to the professor. You should not talk over others, insult them or their ideas, raise your voice, sleep, write in your planner, do puzzles, read newspapers or other material unrelated to the class. These behaviors will not only result in a reduced class participation grade, but if persistent, will result in consultation with the Dean of Students, which may result in removal from the class.

Lateness will not be tolerated. If you are not in the classroom when class begins, you will lose class participation points for each instance. After two instances of lateness, you will receive a 0 in class participation for any further instances of lateness.

You may not use cell phones or computers (exceptions will be made for students with a disability who provide proper documentation). If I see or hear a cell phone or computer (or any other electronic device), students will receive a 0 for class participation that day.

You must have a UK email account, which I will use to communicate with you about course information and events on campus related to the course.

If you are having trouble with an assignment or with a concept, please let me know, either during class or office hours. Questions are always welcome.

Disability Policy: If you have a documented disability that requires academic accommodations, please see me as soon as possible during scheduled office hours. In order to receive accommodations in this course, you must provide me with a Letter of Accommodation from the Disability Resource Center (Room 2, Alumni Gym, 257□2754, email: jkarnes@email.uky.edu) for coordination of campus disability services.

Expectations from the professor: This class requires a great deal of reading, writing and class participation. I have high standards for my classes and for the students in them. I also have high standards for myself.

I will return your assignments, graded and with comments, within a week. In order for you to have the weekend to work on the papers, they are generally due on Tuesdays. As a result, I cannot have them read the same week, since I also need a weekend to grade.

I will be at my office hours. If I have to cancel office hours, I will email changes and will offer alternate times to ensure that I am in my office at least 3 hours a week.

I will make appointments with you if you cannot meet with me during office hours and will always try to answer questions in class and outside of it.

I will NOT read drafts of your projects, but I encourage you to meet with me to discuss your ideas.

I will be flexible regarding deadlines (within reason), but a majority of the class must agree for a deadline to be changed. Once a deadline is set, you should expect all work to be due by class time (or in the case of discussion board assignments by Sunday at noon). I will not accept any work that is late, even by five minutes.

I will give you two opportunities for extra credit to increase your project grade. These opportunities will be posted on the Course Information portion of the BB site under extra credit. Check it often to see updates. Each extra credit assignment is worth a maximum of 5 points.

Daily Syllabus

R 1/12 Introduction to the course: folklore versus folkloristics

T 1/17 Fundamental Issues
BEFORE CLASS READ: Bascom and Dundes **(on Blackboard site); Oring 1, pp. 1-22
View *Salamanders: A Night at the Phi Delt House* and *Steppin'*

R 1/19 Fundamental Issues
**First Film Response due. Pick one of the films for this week and write a response as outlined above.

- T 1/24 Fundamental Issues
BEFORE CLASS READ: Oring 2, pp. 1-20, 38-51
- R 1/26 Fundamental Issues
- T 1/31 Documenting Folklore
BEFORE CLASS READ: Oring 1, pp. 225-254; Oring 2, pp. 339-349 & 358-373
View *Rattlesnakes: A Festival in Cross Forks, PA* and *Pizza, Pizza, Daddy-O*
- R 2/2 Documenting Folklore
**Second Film Response due. Pick one of the films for this week and write a response as outlined above.
- T 2/7 Is there American Folklore? What is American about it? What role has folklore played in the (post-) modern US?
BEFORE CLASS READ: Bronner, *Folk Nation*, pp. 3-64, 105-43, 199-223, 265-283 **(on BB site)
- R 2/9 Is there American Folklore? What is American about it? What role has folklore played in the (post-) modern US?
- T 2/14 Ethnic Groups and Ethnic Folklore
BEFORE CLASS READ: Oring 1, pp. 23-44; Oring 2, pp. 63-86
View *Finnish-American Lives, Two Homes, One Heart: Sacramento Sikh Women and their Songs and Dances*, and *Cajun Country*
- R 2/16 Ethnic Groups and Ethnic Folklore
**Third Film Response due. Pick one of the films for this week and write a response.
- T 2/21 Occupational Folklore
BEFORE CLASS READ: Oring 1, pp. 71-89; Oring 2, pp. 137-157
- R 2/23 Occupational Folklore
**Collection Project due
- T 2/28 Religious Folklore
BEFORE CLASS READ: Oring 1, pp. 45-69; Oring 2, pp. 99-123
View *Ave Maria: The Story of the Fisherman's Feast*, *The Men Who Dance the Giglio*, *In Jesus' Name: Taking Up Serpents*
- R 3/1 Religious Folklore and Folk Rites
**Fourth Film Response due. Pick one of the films for this week and write a response.
**Ethnography project proposal due
- T 3/6 Children's Folklore
BEFORE CLASS READ: Oring 1, pp. 91-120
- R 3/8 Folk groups and you
**Ethnography project proposal due
- 3/12-3/17 Spring Break
- T 3/20 Folk Narratives
BEFORE CLASS READ: Oring 1, pp. 121-145; Oring 2, 209-235
View *I Ain't Lyin': Folktales from Mississippi* and *Tales of the Supernatural*

- R 3/22 Folk Narratives
**Fifth Film Response due. Pick one of the films for this week and write a response.
- T 3/27 Visiting lecturer: Lynwood Montell, KY Folklorist, storytelling session
- R 3/29 No class-I'll be at the Southern Conference on Slavic Studies
- T 4/3 Ballads and Folksongs
BEFORE CLASS READ: Oring 1, pp. 147-174; Oring 2, pp. 254-266, 271-278
View *Madison County Project: Documenting the Sound, Give My Poor Heart Ease, Popovich Brothers of South Chicago*
- R 4/5 Ballads and Folksongs
**Sixth Film Response due. Pick one of the films for last week and write a response.
- T 4/10 Folk Objects and Folk Customs, and Beliefs
BEFORE CLASS READ: Oring 1, pp. 199-223; Oring 2, pp. 320-338
View *Buck Season at Bear Meadows Sunset* and *The Sea Bright Skiff: Working the Jersey Shore*
- R 4/12 Folk Objects
**Seventh Film Response due. Pick one of the films for this week and write a response.
- T 4/17 Course wrap up
- R 4/19 Work on final projects in class
- T 4/24 Ethnography Project Presentations
- R 4/26 Ethnography Project Presentations

Submit Ethnography Project paper no later than Tuesday, 5/1/12 at 3 p.m.

FOLKLORE COLLECTION PROJECT
DIRECTIONS, ASSESSMENT RUBRIC, AND TEMPLATES
MCL 270 Introduction to Folklore and Mythology
Due: February 23

DIRECTIONS: The purpose of this assignment is to demonstrate your awareness of folklore emerging in everyday speech and social interaction. It will also show that you recognize what folklore is. Complete forms for FIVE folklore items you heard or saw from OTHERS, not yourself. You will have a chance to relate folklore in your own experience in your annotations (and, of course, in the weekly discussion questions).

All materials must be submitted in hard copy by 2 p.m. on February 23 in the following format: double-spaced, one-inch margins, 12 pt. type, page numbers on each page, with proper citation of sources. The citation format is up to you; I have given you samples in the format I usually use for my own research publications, but you may use Chicago, MLA, or another system, as long as you are consistent. A cover page is not necessary.

The forms are listed following these directions as "Template 1, Template 2, Template 3, Template 4, and Template 5." The following is a description of the categories in the template:

Item:

This is the verbatim text as you heard or saw it. An example that you might hear from college folklore, for instance, is: "If your college roommate commits suicide, you will get As in all your classes for the semester."

Category:

This identifies what you heard and saw in a category or genre. The above example, for instance, could be classified as a belief. If you hear "the early bird catches the worm," you might write "proverb" as the genre, or if in response to the above belief, you hear, "that's an 'old-wives tale,'" you could write "folk speech" or "slang."

Subjects:

This identifies the keywords or subjects to which the item refers. This will often be the group, location, or theme to which the item relates. Examples for the college roommate belief might be "college student, death, suicide, University of Kentucky."

Tradition Bearer and Background Information:

Give the name of the person or persons from whom you heard or saw the item. Give a description of the tradition bearer(s). An example is "white male, born in 1979, from Lexington, Kentucky, and now in his second year at UK."

Collection and Behavioral Information:

This provides the date and circumstances under which you heard or saw the item. This includes the way the tradition-bearer related the item to you. An example from the roommate belief is “Recorded in Ovids at WT Young Library, UK Campus, April 7, 2012, while discussing student competitiveness. It was not an interview situation. It was a friendly meeting and in the conversation I noticed that he prefaced this example with the comment, “It’s like the old story of” He smiled when he told me the belief, and used a sarcastic tone of voice, as if to indicate that he did not really think it was true, but had heard it often from other students.

Contextual Information:

This gives any information that could be useful to understand the meaning of the item in a broader context. An example from the roommate belief is “There was an assumption that UK was a competitive institution, and there was too much concern for grades. There also was the background in his relating the item that the administration was impersonal and dealt with students according to formulas. When I asked him where he had heard the belief, he could not recall a specific person, but said that he heard it from many people, often around final examination time.”

Commentary:

This gives any observation you have to make as the “collector.” An example from the roommate belief is: “I had heard the item previously as a student at UK, but I had thought that it was true, and was in some policy manual. Upon reflection, it does seem to indicate that someone believes that getting good grades is ample compensation for the distress of having a roommate die. It seems to express the shallowness of human relations in college.”

Annotation:

This gives references to the item in print and on-line sources. By giving this bibliographic information, you are showing that the item has been recorded in tradition and has attracted analysis. Be sure to use full documentation of the source. Here are examples:

Book:

Rouhier-Willoughby, Jeanmarie. 2008. *Village Values: Negotiating Identity, Gender and Resistance in Urban Russian Life Cycle Rituals*. Bloomington, IN.: Slavica.

Article in a journal:

Rouhier-Willoughby, Jeanmarie. 2007. “The Contemporary Urban Russian Funeral: Folk Tradition and Innovation,” *Folklorica* XII, 109-128.

Chapter of a book:

Rouhier-Willoughby, Jeanmarie. 2009. "Folk Characteristics of Contemporary Russian Life Cycle Rituals," *American Proceedings of the International Conference of Slavists in Ohrid, Macedonia, 2008-09*, 187-202.

Newspaper or magazine article:

Bronner, Simon J. 1991. "Tall Tales from College Folk." *New York Times* (August 4), A42.

Rouhier-Willoughby, Jeanmarie. "Russian Folk Christmas and New Year's Celebrations," *Russian Life*, November/December 2009, 32-39.

Encyclopedia Entry:

Rouhier-Willoughby, Jeanmarie and Yelena Minyonok. 2006. "Folk Dance" and "Folk Costume," *Encyclopedia of Russian Culture*, 214-215.

#PLEASE NOTE THAT THE CONVENTION FOR ON-LINE CITATION is to identify an author and copyright date when available along with the date you accessed the site:

Lee, Elmer T. 2008. "Bourbon Oral History Project." Louis B. Nunn Center for Oral History.
http://kdl.kyvl.org/cgi/b/bib/oh2.php?cachefile=2009OH023_BIK004_Lee_acc.xml&kw=Elmer T. Lee, October 30, 2008. Accessed January 28, 2012.

IF YOU USE JSTOR OR MUSE DATABASES FOR FINDING JOURNAL ARTICLES, cite the original source of the journal, NOT the JSTOR or MUSE website.

An example of an annotation for the roommate belief is:

"Reference to the belief can be found in Simon Bronner, *Piled Higher and Deeper: The Folklore of College Students* (Little Rock: August House, 1995), p. 12; William S. Fox, "The Roommate's Suicide and the 4.0," in *A Nest of Vipers*, ed. Gillian Bennett and Paul Smith, pp. 69-76 (Sheffield Academic Press, 1990). It is also the subject of a movie, *Dead man on Campus* (1998).

Some (NOT ALL, do some searching on your own using keywords for a given type of folklore; there are many collections available not listed here, e.g., on childlore, ballads, folk songs, tales, jokes, artifacts, architecture, etc.) indexes in UK's library collections for folklore items where you can see if the item you heard is listed are:

Bronner, Simon J., ed. 2006. *Encyclopedia of American Folklife*. Armonk, NY: M.E. Sharpe.

Bronner, Simon J. 1990. *Piled Higher and Deeper: The Folklore of Campus Life*. (Available at Transylvania U. library.)

Brunvand, Jan Harold. 1996. *American Folklore: An Encyclopedia*. New York: Garland.

Brunvand, Jan Harold. 2001. *Encyclopedia of Urban Legends*. Santa Barbara: ABC-CLIO.

Cohen, Hennig and Tristram P. Coffin, eds. 1999. *The Folklore of American holidays*.

Eklof, Barbara. 1997. *For Every Season : the Complete Guide to African American Celebrations, Traditional to Contemporary*.

Gay, Kathlyn. 2007. *African-American holidays, festivals, and celebrations : the history, customs, and symbols associated with both traditional and contemporary religious and secular events observed by Americans of African descent*.

Hand, Wayland D.; Anna Casetta; Sondra B. Thiederman, eds. 1981. *Popular Beliefs and Superstitions: A Compendium of American Folklore from the Ohio Collection of Newbell Niles Puckett*. 3 vols. Boston: G.K. Hall.

Jenkins, Emyl, ed. 1996. *The Book of American Traditions : Stories, Customs, and Rites of Passage to Celebrate our Cultural Heritage*.

Mieder, Wolfgang, ed. 1992. *A Dictionary of American Proverbs*. New York: Oxford University Press.

Santino, Jack. 1996. *All Around the Year : Holidays and Celebrations in American Life*.

"Kentucky Oral History Project." Louis B. Nunn Center for Oral History. University of Kentucky Libraries. <http://www.kentuckyoralhistory.org/>

You may also use online folk archives for your annotations, but you must use at least twice as many print sources as you use online sources. Remember that not finding an item in a collection of folklore of a particular type should be recorded in your annotation.

Collector Information:

Give your name, address, and email.

SAMPLE TEMPLATE based on my own research on Russian rituals. Review the annotation (Oring) and documentation (Wilson) articles for more examples:

Item:

On the second day of the Russian wedding celebration, a bride had to sweep up a mixture of trash and coins. While she was working to sweep up the mess, wedding guests ran in and scattered the piles, so that she would have to begin again. The groom was trying to "protect" her from their interference, by fending the interfering guests off as she performed this task.

Category:

Ritual practice, custom.

Subjects:

bride, wedding, ritual humiliation, Russia

Tradition Bearer and Background Information:

Marina C., Russian female; born in 1970 in Sergeev Posad; raised in Sergeev Posad; hairdresser, Russian Orthodox; middle class; married, mother of one daughter.

Collection and Behavioral Information:

Witnessed at a wedding in June 1990 in Sergeev Posad. I was a wedding guest, so this was not a formal collection situation.

Contextual Information:

The Russian wedding in the contemporary city typically lasts two days. The ceremony and reception with a full meal occurs on the first day. The ceremony takes place in the registry office or wedding palace, a formal site instituted during the Soviet era. During the Soviet period (1917-1991), the only weddings that were legal were those performed in these locations, due to the official policy of atheism. Even in the post-Soviet period, when churches have reopened, most couples do not have an official ceremony and even if they do, the only legally recognized marriages are those performed by a state representative. On the first day, the bride and groom wear formal clothing, a white dress and suit, and are treated with respect and honored on the first day. On the second day, which begins mid-morning, they wear nice clothing (suit/dress), but not their marriage clothes. They are subject to a range of customary practices that may be described as ritual humiliation, designed to initiate them into their roles as husband and wife.

Most of these rituals were limited to smaller cities or rural areas until the revitalization of the formal wedding from the 1960s on. The resurgence in the wedding was due to a governmental policy to create formal ritual celebrations (in the early years of the USSR, ritual was downplayed

in an effort to 1) distance people from religious practice; and 2) deemphasize superstitious and outmoded practices of the tsarist government and peasant society before the October Revolution by the Bolsheviks, who wanted to make the society into a modern, rational, scientific, communist utopia by (re)educating the populace and remolding social/folk traditions characterized by ignorance, in their view. Once the revival of the formal, public celebration occurred, practices that had fallen out of favor were also revived, like this second-day ritual. They have particularly flourished in weddings of the post-Soviet period, like this one, because of the widespread perception that the Soviet-era destroyed Russian folklore. People are anxious to perform the rites “correctly” by reinstating peasant traditions. Folk revivals are also one method used to cope with the loss of international status after the fall of the USSR, as they unite people into a common set of cultural traditions. They also serve to help negotiate the disparate traditional roles that the bride faces. The bride receives messages derived from three distinct traditions: Russian folk, Soviet-era, and Western. In the former, she is valued as a worker within the family structure, although subservient to her husband. In the second, she is valued as a worker outside of the home and equal to men (the produce of Soviet-era feminist thought). However, she is still the primary worker in the domestic sphere and in child care, the bearer of tradition and heart of the family. In the third, she is valued for her beauty and delicacy, perceived as fragile and in need of protection.

There is an assumption that the bride must be a good housewife and use money wisely. This sweeping ritual demonstrates that she not only can clean (sweep) properly, but knows that she should collect the money for household expenses, e.g., save every *kopeck* (the smallest unit of Russian currency), even if it is mixed with trash. The wedding guests make the task harder in a form of ritual humiliation, as a way to initiate the bride into her role as a married woman, and to demonstrate their power over the couple as well as the guests’ central involvement in their lives.

Commentary:

The bride and groom were annoyed during the process. They were extremely tired after the first day, which went long into the night, but conformed to the guests’ expectations, which indicates how important this rite is. Young unmarried men took great pleasure in scattering the money as she gathered it. This role perhaps plays into the norm of the Russian male as jokester (see Ries, 1997. *Russian Talk*) and also perhaps indicates that they are reveling in their “freedom” as unmarried males. The rest of the guests laughed at the couple’s futile efforts and commented on the action, in support of either the couple or of the interfering guests.

Annotation:

Reference to this practice in other contemporary weddings can be found in Belousov, A. F., I. S. Veselova, and S. Iu. Nekliudov. 2003. *Sovremennyi gorodskoi fol'klor* [Contemporary Russian Folklore]. Moscow: Russian State Humanities University and in Rouhier-Willoughby, Jeanmarie. 2008. *Village Values: Negotiating Identity, Gender, and Resistance in Urban Russian Life-Cycle Rituals*. Bloomington, IN: Slavica. Trials by the bride on the second day were

characteristic of the 19th-century village wedding in Russia; attestations of this behavior in the Central region of Russia of that time can be found in: Zorin, N. V. 1981. *Russkaia svad'ba v srednem Povolzh'ie* [The Russian Wedding in the Central Volga Region]. Kazan: Kazan State University; Chizhikova, L. N. 1989. "Svadebnaia obriadnost' sel'skogo naseleniia Kurskoi gubernii v XIX-nachale XX v. [The Wedding Rite in the Rural Population of the Kursk Guberniia in the 19th and beginning of the 20th Centuries]" In *Russkie: semeinyi i obshchestvennyi byt* [The Russians: Family and Social Daily Life]. Moscow: Nauka, 171-198.; Baiburin, A. K. 1993. *Ritual v traditsionnoi kul'ture. Strukturno-semanticheskii analiz vostochnoslavianskikh obriadov* [Ritual in Traditional Culture: A Structural-semantic Analysis of East Slavic Rites]. Saint Petersburg: Nauka; Worobec, Christine. 1995. *Peasant Russia*. DeKalb, IL: Northern Illinois University Press; Kargin, A. S., ed. 2000. *Russkaia svad'ba, tom 1* {The Russian Wedding. Vol. 1}. Moscow: State Republican Center on Russian Folklore. Kabakova, G. I. 2001. *Antropologiia zhenskogo tela v slavianskoi traditsii* [Anthropology of the Female Body in the Slavic Tradition]. Moscow: Lodomir; Kuznetsova, V. P. and K. K. Loginov. 2001. *Russkaia svad'ba Zaonezh'ia* [The Russian Wedding of the Onega Region]. Petrozavodsk: Petrozavodsk State University; Zorin, N.V. 2001. *Russkii svadebnyi ritual*. [The Russian Wedding Ritual]. Nauka: Moscow;

Collector Information:

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ASSESSMENT RUBRIC

Collecting Project Assignment Grading Rubric:

ATTRIBUTE	Excellent	Good	Average	Below Average	Poor
1. Student followed guidelines and instructions of assignment (e.g., use of fieldwork, length, theme, submitted in hard copy, on time)	40	30	20	10	0
2. Student contribution is thorough and properly documented, including use of print sources	40	30	20	10	0
3. Student contribution demonstrates knowledge and/or research of subject, including proper identification of folkloric materials	40	30	20	10	0
4. Student contribution demonstrates insight and initiative	40	30	20	10	0
5. Written or visual contributions are clear, well composed (spelling, grammar, style), and logical in sequence and content	40	30	20	10	0

Total possible points	200				
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TEMPLATE 1

ITEM:

CATEGORY:

SUBJECTS:

TRADITION BEARER AND BACKGROUND INFORMATION:

COLLECTION AND BEHAVIORAL INFORMATION:

CONTEXTUAL INFORMATION:

COMMENTARY:

ANNOTATION:

COLLECTOR INFORMATION:

TEMPLATE 2

ITEM:

CATEGORY:

SUBJECTS:

TRADITION BEARER AND BACKGROUND INFORMATION:

COLLECTION AND BEHAVIORAL INFORMATION:

CONTEXTUAL INFORMATION:

COMMENTARY:

ANNOTATION:

COLLECTOR INFORMATION:

TEMPLATE 3

ITEM:

CATEGORY:

SUBJECTS:

TRADITION BEARER AND BACKGROUND INFORMATION:

COLLECTION AND BEHAVIORAL INFORMATION:

CONTEXTUAL INFORMATION:

COMMENTARY:

ANNOTATION:

COLLECTOR INFORMATION:

TEMPLATE 4

ITEM:

CATEGORY:

SUBJECTS:

TRADITION BEARER AND BACKGROUND INFORMATION:

COLLECTION AND BEHAVIORAL INFORMATION:

CONTEXTUAL INFORMATION:

COMMENTARY:

ANNOTATION:

COLLECTOR INFORMATION:

TEMPLATE 5

ITEM:

CATEGORY:

SUBJECTS:

TRADITION BEARER AND BACKGROUND INFORMATION:

COLLECTION AND BEHAVIORAL INFORMATION:

CONTEXTUAL INFORMATION:

COMMENTARY:

ANNOTATION:

COLLECTOR INFORMATION: