

In Collaboration with Science Learning Community:

Lockard, Duane. *Coal: A Memoir and Critique*. U Press of VA (ISBN 0-8139-1784-0)

Folk 2201 Lab: The American Folklife Center. *A Guide to Folklife & Fieldwork*. Washington, D.C.: The Library of Congress.

ASSESSMENT:

Grade Scale

50% Grade: Two examinations (Mid-Term and Final 30%)	A= 100-93
Group interaction and presentations	B= 92-85
Class participation and assignments (20%)	C= 84-77
	D= 76-69
	F= 68-

50% Grade: Archival/Lab/Oral History/Collecting

Project 1 – Family traditions/customs analysis/oral history (25%) (plus 50% of Folk 2201L)

Project 2 – Field research/oral history collecting project on Coal Culture (25%) (plus 50% of Folk 2201 L)

COURSE OUTLINE

FOLK 2200 INTRODUCTION TO FOLKLORE

- I. Background to Folklore and Folklife
 - a. Definitions and Qualities
 - b. Historical Developments
 - c. Roles of Folklorists
 - d. Lineage of the Appalachian Culture
- II. Overview of Type/Categories of Folklore
 - a. Oral Folklore
 - 1. Texture
 - 2. Text
 - 3. Context
 - b. Customary Folklore
 - 1. Texture
 - 2. Text
 - 3. Context

- c. Material Folk Tradition
 - 1. Texture
 - 2. Text
 - 3. Context
- III. Fundamental Aspects of Types/Categories of Folklore
 - a. Classification
 - b. Source
 - c. Origin
 - d. Transmission
 - e. Variation
 - f. Structure
 - g. Function
 - h. Meaning and Purpose
 - i. Use and Application
- IV. Schools of Folklore Analysis
 - a. Historic-Geographic Approach (or “Finnish method”)
 - b. Ideological Approach
 - c. Functional Approach
 - d. Psychoanalytical Approach
 - e. Oral-Formulaic Approach
 - f. Cross-Cultural Approach
 - g. Mass-Cultural Approach
 - h. Hemisphere Approach
 - i. Contextual Approach

Folk 2201 Lab FIELD RESEARCH/ORAL HISTORY TECHNIQUES
[Demonstrated in Two Lab Field Research Projects]

- I. Preparation to Collect
 - a. Selection of Field Study (Refers to FOLK 2200 II. Overview of Types/Categories of Folklore-see Course Outline)
 - b. Scope of Inquiry
 - c. Identification of Oral History Components
- II. Collecting the Folklore
 - a. Preparation and Basic Supplies
 1. Noteback/Pencil
 2. Camera, Film, Video Camera, Accessories
 3. Tap Recorder and Accessories
 4. Maps
 - b. Consent Form: Importance and Use
 - c. Procedures for Documentation
 1. Interview Techniques, Questions, and Guidelines
 2. Written Documentation
 3. Sound Recording
 4. Video Documentation
 5. Photographic Documentation
 6. Sketch/Drawing Documentation
- III. Processing the Material
 - a. Transcribing
 - b. Storage (Preservation/Archiving)
- IV. Analysis (Refer to FOLK 2200 IV. Schools of Folklore Analysis-see Course Outline)
 - a. Comparative Study
 - b. Interpretation
- V. Application
 - a. Publication
 - b. Exhibit and Presentation

Major Assignments and Projects Guide

Introduction to Folklore (3hrs)

Lab Field Research/Oral History Techniques (1hr)

Folk-2200

Folk-2200 Lab

Spring 2004

Instructor: Dr. Judy P. Byers

Assignment Number One

Field Project: A Study of Personal and Family Folklife

This study of personal and family folklife will require various approaches. The initial element will be contemplation. You will explore memories (yours and of family members), artifacts, oral traditions (stories and customs), and folk beliefs. You will also do some collecting, researching, and analyzing. This will be more of a personal journey into the context of who you are, what your background and heritage contributes, and how you fit into the larger family unit of community.

Obviously, the greatest amount of content will be from your own memories and awarenesses. Your parents' generation should provide the next level and amount as you work chronologically backward (don't forget the parallel asides); going through the generations of your grandparents, great grandparents, and back as far as you can go. You will notice that the amount of lore, material culture, and text diminishes as you work backward until you have nothing but perhaps an ancestral name to help in your study.

Each of these elements will help to determine a part of the sum total of a family's heritage.

Please complete the following assignments of this important project:

1. Write an overview of your family's history mentioning as much about its historical origins that you can determine (nationalities of background, point of entrance into the US and WV, notable members, colorful characters, accomplishments, tragedies, etc). You may show genealogical charts, naming patterns, occupational and professional statistics, and any other "patterned" units that you may determine (this should be at least 2-3 pages).
2. Collect as many family superstitions and beliefs from yourself and family members (don't forget those that you hold and those from the memories of your ancestors). Group these according to the Wayland D. Hand Classification (see handout attached). You should try to find at least an example for every category with a minimum of at least 30-50 total examples. Remember to discuss the source of any specific ones (informant information).
3. Collect a family story. Present the text, in typed form, as you have collected it (*use language variations, indicate gestures, expressions, asides, etc. as reflected by the storyteller). Include the appropriate informant biography, and, using the motif index, analyze the story for its folkloric motifs.

4. Review and analyze one **family** custom or tradition (it may be a celebration, a method of doing something, a family pattern, etc.). Illustrate (with photographs, drawing, etc.) and provide descriptive text about this family activity. Provide a short narrative about the best or worst of this event or process. Speak to the attitudes held by the family concerning this activity.
5. Choose a family artifact or heirloom (photograph, object, etc.) and complete a thorough study of this family treasure. Indicate its history, composition, purpose, its role in the family, family reactions to its value and significance, and its overall connection to your family. After you have analyzed this artifact (using both the artifact form on page 2.20 of the *Curriculum* and your additional narrative text) react to its significance to you by preparing a creative writing response (poem, short story, etc.).

This total project should be neatly and thoroughly completed, typed, and folder bound in the order listed above (be sure to use a header for each section). Please make sure that the binding used will not allow the pages to come loose. Please remember that you instructor will be keeping this project so do not include original photographs, etc. that you do not want to part with. Color copies may be made using scans or photocopies.

Due: (Week 8) March 1-3, 2004

Assignment Number Two:

Response paper to *The Milkweed Ladies* by Louise McNeill

Read the assigned text, *The Milkweed Ladies* by Louise McNeill, and write a two page reaction paper to this text. You should speak to the way the author responds to her culture base both from a personal/historical point of view as well as from the poetic/emotional/spiritual view. The second response should be your personal reaction to how this writer causes you to identify with the regional cultural influence as expressed in her writings. Give some thought to this assignment. You may want to do this second part in a creative way, perhaps poetically, as a personal narrative or as a personal mapping.

In order to fully understand the significance of a universal application of this text, as you read, make a list of examples found in the text that illustrate the “Appalachian values and characteristics” from the writing of Dr. Loyal Jones (this list will be supplied). You should find at least two examples from each characteristic and this listing should be included with your other writing response. Certainly, this activity will assist you with the two responses that this assignment requires.

Due: (Week 6) February 16-18, 2004