

Education 220: *Storytelling and the Oral Tradition*

Spring, 2016



Monday, Wednesday and Friday, 10:10 – 11:05 a.m. in Merritt 100.

Charles Temple, Ph.D., Instructor.

Office : Merritt Hall 205.

Phone 781-3444. E-mail: Temple@hws.edu

Office hours: Mondays 1:00 to 3:00, Tuesdays 8:30 -10:30, and by appointment.

Storytelling, a timeless way of teaching, counseling, and entertaining, uses words and gestures to create a virtual reality in listeners' imaginations. Whether light-hearted or profound, stories offer wise reflection or irreverent commentary on the human adventure, as well as templates for understanding our own lives. Stories open windows into other people's lives, too, and into cultures from around the world and throughout time.

Preliterate people told stories to preserve knowledge and pass it on to new generations. Families still tell stories—consciously or not—to create and sustain a shared history. Friends tell stories to keep memories alive and to make sense from them. Teachers tell stories to draw students into subjects and provide them “passionate facts.” Journalists tell stories to bring truths to life, one incident at a time. Organizers tell stories to create a sense of community and shared purpose among people who might otherwise live as strangers. Priests and religious teachers tell stories to give human form to abstract truths. All of us borrow the structures of stories to explain ourselves to ourselves and to others.

In this course we explore in the art of storytelling—learning stories, refining our telling, and sharing stories with audiences. We also look into the scholarship of folklore: at common elements of stories that transcend local cultures, and at the ways stories may reflect aspects of the particular cultures from which they came.

COURSE OBJECTIVES

It is expected that in this course you will—

1. *develop your skill to learn and tell stories;*
2. *acquire a beginning repertoire of stories to tell;*
3. *learn something of the scholarship on the oral tradition;*
4. *Tell some original stories;*
5. *explore some key uses of storytelling.*

“Storytelling” and the HWS curricular goals. As the first goal of the curriculum reminds us, all liberally educated students should be able to communicate effectively, and we are pleased to offer this course as a contribution to the side of that goal that emphasizes spoken language. The fifth curricular goal asks students to “... develop an appreciation of artistic expression based in the experience of a fine or performing art. This goal exercises each individual's capacity for artistic expression through direct participation in a creative artistic endeavor.” “Storytelling and the Oral Tradition” is offered as a

hefty contribution toward that goal, too. Please note, though, that the question of whether this course may address a particular goal must be negotiated between you and your academic advisor.

COURSE REQUIREMENTS

A. Participate! Nobody assumes you will enter this class with developed competence in storytelling, but you are expected to put in a good effort every day. That means coming to every class, prepared, with any assigned stories learned to the requested level of quality, and all readings and written assignments completed. We are counting on everyone to be here; more than two unexcused absences will result in a lowered course grade, and at four unexcused absences you will be dropped from the course. **Remember that telling stories counts toward your grade, and if you miss a class when you are assigned to tell a story, you cannot expect to make it up.**

Participate in storytelling. That's what this course is mainly about. The requirement has six parts.

- a. Before the semester is over you will **learn, practice, and tell more than a dozen stories.**
- b. Prepare **learning cards** on each story you tell (the format for these is also on Canvas).
- c. Keep a **journal** of your storytelling, making an entry each time you tell a story.
- d. Keep a **story pouch**, add icons to it for the stories you are learning, and dig into it from time to time as a means of reviewing and keep fresh your repertoire of stories.
- e. Thoughtfully **coach your peers' storytelling.**
- f. Also, **develop and tell your own stories.**

B. Special assignments. Most weeks at least one short written assignment will be due. These will be spelled out on Canvas.

C. Choose and complete one of the following term projects (A proposal will be due February 22nd).

1. **Carry out a folklore study.** This can go in many directions. You might read a dozen variations of the same tale and write up what you find. You might analyze several folk tales using the systems of Aarne-Thompson-Uther, Vladimir Propp, or Maria-Louisa Von Franz, or Claude Levi-Strauss. You might read up and report on tales collected from cultures we won't be studying in this course—Greek? Asian? Latin American? US tall tales, or Western Tales, or seafaring tales? You might do a study of folk music. The one common requirement is that the write-up should run to about ten pages.

2. **Study a story collector, or storytelling movement.** The stories that were collected and made their way into print came to us via people like Jacob and Wilhelm Grimm, Peter Asbjorsen and Jorgen Moe, Zora Neal Hurston, Alexandr Afanas'ev, Elsie Parson Crews, Joel Chandler Harris, Joseph Jacobs, Diane Wolkstein, Joseph Bruchac, Harold Courlander, J. Frank Dobie, Alan Lomax, Gayle Ross, Margaret Read MacDonald, Richard Chase, Donald Davis, Laura Simms, and the Federal Writers Project of the Works Progress Administration. For the past forty years, the National Storytelling Network has promoted storytelling as a profession. Any of these have good stories to tell, or can be worthwhile objects of study. What kinds of stories did they collect? Why those? How did they go about collecting them? The write-up should run to about ten pages.

3. **Create a series of stories to address an issue or support a movement you care about.** Let's say four to six of them. We can share details.

4. **Teach storytelling.** Some of you are invited to help students at Geneva Middle School learn stories and tell stories. You should write up the experience in journal format, and, if possible, chart the progress of one or two students.

Do plan to come by early and often to discuss your ideas as they take shape.

COURSE CREDIT

On Canvas, roughly, is how the credit will be allocated:

Learning and telling stories	15%
Keeping a journal	15%
Occasional written assignments	15%
Midterm storytelling	15%
Term Project	20%
Final storytelling	20%

Honesty: Do your own work, and religiously cite any written work that didn't originate with you. MLA or APA style is fine.

For Students with Disabilities. If you are a student with a disability for which you need or may need accommodations, you should self-identify and register with the Coordinator of Disability Services at the Center of Teaching and Learning. You will then be required to provide for review documentation of your disability to that office. Disability related accommodations and services generally will not be provided until the registration and documentation process is complete. Guidelines for documenting disabilities and information pertaining to registration with the CTL can be found at our website: <http://www.hws.edu/disabilities>. If you have a question about this process or Disability services at HWS, please contact David Silver (Coordinator of Disability Services - CTL) at silver@hws.edu or x3351.

COURSE MATERIALS

You should purchase Doug Lipman's *Improving Your Storytelling*, Kathleen Ragan's *Fearless Girls, Wise Women, & Beloved Sisters*, and Donald Davis' *Telling Your Own Stories*. In the syllabus, these initials are the way these books will be identified:

DD - Donald Davis, *Telling Your Own Stories*
DL - Doug Lipman, *Improving Your Storytelling*
HM - David Holt and Bill Mooney, *Ready to Tell Tales*
KR - Kathleen Ragan, *Fearless Girls, Wise Women, & Beloved Sisters*
JY - Jane Yolen, *Favorite Folktales*

Readings will also be posted class by class under "Syllabus" on the Canvas site for the course.

One more thing: please purchase two packs of 3" X 5" index cards, and also a portfolio that closes (so that things won't fall out).

STORYTELLING ETHICS

Whenever you tell a story, you should tell the title, the culture of origin (normally you will know it), and the source from which you learned it. When stories are alive and well and passing from person to person you may not be aware of a source. But these days, when professional storytellers put considerable care into shaping traditional tales into performance pieces, they ask that we cite the source if we use their version of a story.

AGENDA

The agenda may change a bit as the course proceeds, and we will always post the latest version under "Syllabus" on the Canvas site. Canvas has entries for each class period and they will be updated as needed. All course readings that are not in the assigned books will be available under the daily entries on Canvas.

=====

Jan 20th

Wednesday Introductions

Who's here? What are we aiming for? What does a storyteller work at? What makes a good storytelling event? And what happens in a storytelling course?

Jan 22nd

Friday Learning to Tell Stories.

How do storytellers go about learning stories? Ways of learning stories, focusing on their patterns of events, characters, and key spoken lines.

Assignments for today: Read Doug Lipman's chapter "Introduction," pp. 11-18, and "Learning the Story," pp. 81-86 both in DL. Groups watch video clips of your assigned storytellers linked below, and for each one prepare to tell us what you see as the key features and what might borrow from your teller's performance (Voice, gestures, body language, pauses, relation to the audience, etc.). We'll expect you to lead a 5-10 minute discussion of the teller in class.

Group One: Jackie Torrence. Megan Blanchfield, Caroline, Katelyn, Susan

Group Two: Motoko. Rachel, Haley, Lily, Gabriella

Group Three: Michael R. Kasony-O'Malley. Megan, Emily, Dennis, Phoebe

Group Four: Milbre Birch. Treat, Maggie, Devyn, Sasha

Jan 25th

Monday The Oral Tradition.

What stories are we telling, and what is folklore scholarship all about?

Assignments for today: Read the account of a traditional storytelling event from Katherine Briggs (pages 8-10). Read Diane Wolkstein's account of a Haitian *maitre conte*, a master storyteller (read through page 9). Read D.L. Ashliman's introduction to folk. Read Notes on Ashliman and be prepared to explain what is in the notes. Groups watch video clips of four more of the storytellers linked to Friday's class (January 22nd), and prepare to tell us what you might learn to use from the teller's performance—that is, something about voice, gestures, style, delivery.

Group One: Bill Lepp. Megan Blanchfield, Caroline, Katelyn, Susan

Group Two: Laura Simms. Rachel, Haley, Lily, Gabriella

Group Three: Jay O'Callahan. Megan, Emily, Dennis, Phoebe

Group Four: Ray Hicks. Treat, Wilson, Devyn, Sasha (Yes, I'm going owe you for this one!)

We will consider several stories and talk about what goes into telling them; and why serious people not only tell them, but ponder and study them, too.

Jan 27th

Wednesday Preparing to tell a story

Today we'll do a series of exercises to warm up different parts of your storytelling apparatus. We'll also talk about how a lot of our traditional American folk stories got to us: the Federal Writer's Project.

Assignments for today: Read Lipman (DL) pages 11-39 and 73-86. Be ready to ask questions as you think about ways to apply what he says to learning and telling your first story.

Also, bring in story cards on "Tailypo." Refer to the instructions for preparing the cards on Canvas (Plan to follow these procedures for the next few weeks as you learn new stories).

"The Tailypo" is on Canvas, along with notes to consider as you prepare to tell it.

Today we'll go over some beginning considerations on being a helpful audience, too.

Study Groups

Group One: Megan Blanchfield, Caroline, Katelyn, Susan

Group Two: Rachel, Haley, Lily, Gabriella

Group Three: Megan, Emily, Dennis, Phoebe

Group Four: Treat, Maggie, Devyn, Sasha

Jan 29th

Friday Tell Your Story

You will tell "The Tailypo" to a small group of your classmates. Today only you'll hear the same story four times.

Feb 1st

Monday The Folk Tradition: Stories in Patterns.

Patterns help us remember stories and give audiences an easy way to follow along. We will consider a set of stories that share patterns, and also explore the idea of **tale types** and **motifs**, some things we will come back to again and again.

Assignment for today: Peruse the Aarne-Thompson-Uther system on Canvas. Read the introduction and get a sense of the categories. Follow the link and read the first half of Motifs, Tale Types on Canvas. Complete the assignment you find there.

Read your assigned story for this week enough times to become very familiar with it. Use your cards to learn and practice your story, but don't read from them when you tell the story. Also, for today and every Monday from here on in, complete a journal entry on last week's storytelling experience, using the format found on Canvas.

Feb 3rd

Wednesday Stories in Patterns.

The stories we are telling this week have similarities to each other. "The Old Woman Who Lived in a Vinegar Bottle" and "The Stone Cutter" are similar tales (Tale Type 555), though one is from the British Isles and the other is from Japan. "The Old Woman and Her Pig" and "The Terrible Nung Gwama" both share a tale type (Type 2030), though one is from England and the other from China.

Assignments for today: Read Doug Lipman on imagery, Chapters 2, 3, and 4, pages 41-72. Follow the outline for the reading on Canvas.

Starting today you will be assigned to groups, and each group of four of you will learn and tell a different story. A list of who is in each group is listed below. Note that group assignments will change from time to time as the course proceeds.

Study your assigned story, following the instructions linked to the syllabus entry for January 27th, above. Note that detailed notes on telling each story are listed below

Stories to learn this week:

Group 1. "The Old Woman Who Lived in a Vinegar Bottle."

Group 2. "The Stone Cutter."

Group 3. "The Old Woman and Her Pig."

Group 4. "The Terrible Nung Gwama."

Feb 5th

Friday Tell Your Story

You will tell your assigned story to a small group of your classmates.

Feb 8th

Monday. Beauties and Beasties.

Versions of the same fairy tale crop up in many parts of the world. Ashliman posed the question: is it due to polygenesis or diffusion? Read the stories this week and tell us what you think. Today we'll talk about Charles Perrault and the French salons that produced "Cinderella," "Beauty and the Beast," "Sleeping Beauty," and other famous tales that took the shapes we know from their 18th Century French sources.

Assignments for Today: Read Jack Zipes' background on fairy tales in the court of Louis XIV, on Canvas. Also, read the tales from Charles Perrault. Write couple of paragraphs on each story in which you identify what you think might be motifs and also common patterns or tale type. State what identifies it as a French "salon tale," according to what you read in the Zipes article. Bring all that to class.

Read your assigned story for this week five times. (Yep. five times!).

Feb 10th

Wednesday. Cinderellas.

We consider variations of the world's most popular fairy tale, "Cinderella."

Assignments for Today: Read Professor Wally Hastings' background on "Cinderella" on Canvas. Then read the "Cinderella" tales on Canvas. Write couple of paragraphs on each story in which you identify their motifs and common pattern or tale type, but also what makes each tale unique. Bear in mind that the idea of motifs and tale types finally comes into play when you consider stories from different regions that share details, and also have the same general shape.

Stories to learn this week:

Group 1. "A Bunch of Laurel Blooms for a Present."

Group 2. "The Marriage of Sir Gawain and Dame Ragnell."

Group 3. "The Magic Orange Tree."

Group 4. "Pepelyouga."

Feb 12th

Friday Tell Your Story

You will tell your assigned story to a small group of your classmates.

Telling Groups

Group One: Megan Blanchfield, Rachel, Megan Miskovsky, Treat

Group Two: Caroline, Haley, Emily, Maggie

Group Three: Katelyn, Lily, Dennis, Devyn

Group Four: Susan, Gabriella, Phoebe, Sasha!

Feb 15th

Monday Reprise/The Brothers Grimm.

Tell a story today that you already told.

Feb 17th

Wednesday. Psychological symbolism, or was that the way it was?

At the turning point between modernity and earlier times, the Grimm Brothers began collecting German folk stories. Their motives were as political and academically linguistic as anything else, and their work made worldwide favorites out of German fairy tales, inspired the creation of the study of folklore, and maybe helped give birth to modern Germany. Not bad for two old storytellers!

Assignments for Today: Read Maria Tatar on the Grimms on Canvas. Read the Grimms' tales on Canvas, too. Read other Grimms' tales on Canvas. (You may read them quickly--the point is just to familiarize you with some of the variety of their more than 200 stories). Read "Openings and closings" from Anne Pellowski. Read your assigned story for this week enough times to become very familiar with it. As you study your own tale, think about how you will incorporate what you have learned from Pellowski.

Stories to learn this week:

Group 1. "Hansel and Gretel"

Group 2. "Rapunzel"

Group 3: "The Frog Prince"

Group 4. "Clever Gretel."

Feb 19th

Friday Tell Your Story

You will tell your assigned story to a small group of your classmates.

Feb 22nd

Monday Stories from the British Isles

The British didn't get around to collecting their tales until well after Charles Perrault had popularized the French tales and the Grimms' had popularized German ones (although an Englishman, John Newbery, did manage to steal the name of Mother Goose from the Frenchman Charles Perrault and use it as the title of a collection of rhymes rather than tales, as Perrault had done).

Joseph Jacobs was an Australian who edited *The Jewish Encyclopedia* before he died in New York. Know what else he did? He lived in England for a time, edited a folklore journal, and published *English Folktales* and *Celtic Folktales*, containing the first popular versions of stories like "Jack and the Beanstalk" and "The Three Little Pigs," among many others. But we mustn't forget Andrew Lang, whose multi-colored fairy tale collections are still in print, or to Katharine Briggs, for her more recent scholarly approach.

Assignments for Today: Read Jacobs' introduction and notes on his *English Fairy Tales*. Then read the English stories on Canvas. Be ready to answer this question: How would you know those tales were English, and not, say, from Charles Perrault's collection of French fairy tales?

Hand in a proposal for your term project today (see guidelines on Canvas). Read your assigned story for this week enough times to become very familiar with it.

Feb 24th

Wednesday. More Stories from the British Isles

After reading a set of tales from Great Britain, are there any common features we can detect?

Assignments for Today: Read the British stories on Canvas. Read Doug Lipman's suggestions in Chapters 7, 8, and 9, pages 87-

110 for getting the **MIT**, and for the structure of stories you are learning. From now on, please use the new guidelines on Canvas for preparing story cards and learning your stories. From here on in, plan to use these procedures each time you prepare to learn a story.

Also, read (or re-read) "Motifs, Tale Types, and Propp." Then print out and complete the study guide.

Group 1. "Gobborn Seer."

Group 2. "The Stolen Bairn and the Sidh."

Group 3. "Tattercoats."

Group 4. "Kate Crackernuts."

Feb 26th

Friday Tell Your Story

You will tell your assigned story to a small group of your classmates.

Feb 29

Monday British tales in the New World.

"Jack and the Three Sillies" was originally a British tale, but in Appalachia in the US it evolved into a "Jack Tale."

Assignments for today: Read Richard Chase's introduction to Jack Tales on Canvas. Read your assigned story for this week enough times to become very familiar with it.

Mar 2

Wednesday British tales in the New World.

This week we will begin to work on ways of bringing a story to life with your telling. The focus will be on using your voice to establish the mood, to control the flow of action, and to bring characters to life for the audience.

Assignments for today: Read DL's chapter "Oral Language," pp. 21-40. Read more background on Jack Tales on Canvas.

Stories to learn this week:

Group 1. "Sody Sallyratus."

Group 2. "Hardy Hardhead"

Group 3. "Jack & the 3 Sillies"

Group 4. "Jack and the Robbers"

Mar 4

Friday Tell Your Story

You will tell your assigned story to a small group of your classmates.

Mar 7

Monday Reprise/Russian Fairy Tales

Tell a story today that you have told before.

Mar 9

Wednesday Russian Fairy Tales

The first Russian fairy tales that were circulated in writing were recorded and popularized not in Russia, but in England by a British visitor to Russia. Two hundred years later, Alexandr Afanes'ev collected and published 600 of the tales between 1855-1867, creating the largest collection of folk stories from any one country. The tales are imaginative and beautiful, and similar enough to each other in their structure that they inspired Vladimir Propp's famous study of *The Morphology of the Folktale*, in which he was able to list three dozen functions or moves that accounted for what happened in one hundred of the tales, and he assumed, many more.

Assignment for today: Read about Alexandr Afanas'ev. Read "Openings and closings" from Anne Pellowski. Read your assigned story for this week enough times to become very familiar with it. As you study your own tale, think about how you will incorporate what you have learned from Pellowski.

Stories to learn this week:

Group 1. "Ivanushka and Alyonushka"

Group 2. "Baba Yaga."

Group 3. "Vasilisa the Beautiful"

Group 4. "The Snotty Goat"

Mar 11

Friday Tell Your Story

You will tell your assigned story to a small group of your classmates.

Assignment for next class: Read all of **DD**, Donald Davis, *Telling Your Own Stories*, and prepare two stories to tell. Watch Donald Davis on Canvas for an example.

Mar 21

Monday Telling Your Own Stories

Today you will tell one of your own stories to a group (The group gets to choose the story).

Mar 23

Wednesday Muslim and Jewish Tales

Both Muslim and Jewish cultures have storytelling traditions that embed wisdom in tales and pass it on from generation to generation. The Yiddish tales from Jewish communities in Poland and Ukraine (national borders have meandered back and forth across the steppes in that part of the world) and their expatriates in the US are full of good advice, cloaked in humor and cleverness. The famous Jewish author Isaac Bashevis Singer gave us both traditional Yiddish tales and derivative tales he wrote himself. In the Muslim community, the Sufis are an ancient group of Muslim mystics, and from their tradition we get the Muslim funny man, Mullah Nasruddin (the name is spelled different ways), whose tales, in ways similar to Yiddish tales, are simultaneously funny and wise.

"What Happened to Hadji" is a Turkish tale of wisdom (The name "Hadji" is an honorific for someone who has made the pilgrimage to Mecca; A hanum or hanoum is a beautiful lady). The Mullah Nasr-ed-Din or Nasreddin Hodja gave us "Hodja in the Pulpit" and "The Hungry Coat." He was a Sufi, a Muslim holy man, who is believed to have lived in Turkey in the 13th Century. Hundreds of stories are attributed to him—he is part trickster, part fool, and part wise man. "It Could Always Be Worse" is a Yiddish tale that is told in many versions.

Assignments for today: Read up on the Mullah Nasrudin on Canvas, and read more of his stories on Canvas, too. Read the introduction to Yiddish folk tales on Canvas: Read up on Isaac Bashevis Singer on Canvas, too.

Stories to learn this week:

Group 1. "What Happened to Hadji".

Group 2. "Hodja in the Pulpit" and "The Hungry Coat"

Group 3. "The Cat Who Thought She Was a Dog and the Dog Who Thought He Was a Cat."

Group 4. "It Could Always Be Worse"

Mar 25

Friday Tell Your Story

You will tell your assigned story to a small group of your classmates.

Mar 28

Monday Reprise/Tales from Africa and the African Diaspora.

Tell a story today that you have told before.

Mar 30

Wednesday Tales from Africa and the African Diaspora.

"Being Greedy Chokes Anansi" is one of many stories about the spider trickster figure who is originally from the Ashante people of present-day Ghana, though these tales have long been told in Jamaica as well. "The Lost Heir" is a kind of West African Cinderella tale—except in polygamous families, the tension is often between the multiple wives rather than the stepsisters.

"Wiley" is a favorite African American tale—also collected during the Federal Writers Project. "Barney McCabe" came from John's Island, S.C. It was written down by Guy Carawan, the man who taught Martin Luther King, Jr., the song "We Shall Overcome."

Assignments for today: Read the introduction to African folk tales. Follow the instructions in the reading guide. Read your assigned story for this week enough times to become very familiar with it.

With Lipman's guidance, consider your relationship to your listeners: Read DL Chapters 10 and 11, pages 113-136.

Stories to learn this week:

Group 1. "Being Greedy Chokes Anansi"

Group 2. "The Lost Heir"

Group 3. "Wiley and the Hairy Man"

Group 4. "Barney McCabe"

Apr 1

Friday Tell Your Story

You will tell your assigned story to a small group of your classmates.

Apr 4

Monday Tales of Trickery

"The Dead Mule" comes from the tradition of mule traders and horse traders in rural America. Such stories, often heard around pot-bellied stoves in country stores up until a generation ago, feature the exaggerated exploits of hucksters--small time capitalists. Horse trading and mule trading are important slices of local American history. Read up on the horse trading tradition on pages 1-15 on Canvas. Read your assigned story for this week enough times to become very familiar with it.

Apr 6

Wednesday Tales of Trickery

Group 1. "Wicked John and the Devil"

Group 2. "The Pulque Vendor Tricks the Devil"

Group 3. "The Dead Mule"

Group 4. "Monkey and the Crocodile"

Apr 8

Friday Tell Your Story

You will tell your assigned story to a small group of your classmates.

Apr 11

Monday "Leaning Back Stories"

"Leaning forward and leaning back stories" were thus named by Doug Lipman. He's onto something. As I fervently hope you've had an opportunity to notice from your own storytelling, certain kinds of stories can have dramatic effects on people's consciousness, their arousal state, their metabolism.

Assignments for today: Read the *Atlantic Monthly* article on the psychology of stories. Study up on Harold Courlander, here: Reflections on the work of Harold Courlander, the collector of "The Cow Tail Switch." Read your assigned story for this week enough times to become very familiar with it.

Apr 13

Wednesday "Leaning Back Stories"

Stories to learn this week:

Group 1. "The Stolen Smells:"

Group 2. "The Goats Know the Way"

Group 3. "The Cow Tail Switch"

Group 4. "Urashima Taro"

Apr 15

Friday

You will tell your assigned story to a small group of your classmates.

Apr 18

Monday Interactive and Tandem Storytelling

Read Wright on tandem storytelling. For a good example of tandem storytelling, watch Joan and Mack Swift, Storytellers (pardon the weird background noise!) on Canvas. We'll use "Bare Bones Stories for Tandem Telling" in class

Apr 20

Wednesday Interactive and Tandem Storytelling

Stories to learn this week:

Group 1. "Parley Garfield" Canvas

Group 2. "The Conjure Wives" Canvas

Group 3. "Is It Deep Enough?" (H&M 114)

Group 4. "Strength" (H&M, 17)

Apr 22

Friday Tell Your Story

You will tell your assigned story to a small group of your classmates.

Apr 25

Monday Stories People Believed

"The Seal Skin" is a story rooted in the belief in *selchies* or *silkie*s. Such a belief was popular until not long ago in the islands of the Irish Sea. "The Brewery of Eggshells" has to do with *changelings*, a belief that has long been widespread in rural Ireland and other parts of Europe. "The Wood Maiden" harkens back to the belief (or beliefs) in wood nymphs. W. B. Yeats wrote an evocative poem about a wood nymph (it's on Canvas). I'll see if I can sing it for you.

On Canvas is a song about selchies, as well. That song even has a bairn in it. We can sing that one, too.

"Go Ask the Wise Woman" is a nicely elaborated version of "The Horned Witch," that you already have in KR.

Assignments for today: Read D.L. Ashliman's essay about *changelings* on Canvas. Read about selchies there, too.

Apr 27

Wednesday Stories People Believed

Assignments for today: Readings TBA on folk beliefs.

Stories to learn this week:

Group 1. "The Seal Skin"

Group 2. "Go Ask the Wise Woman"

Group 3. "The Brewery of Eggshells"

Group 4. "The Wood Maiden" (KR, 54)

Apr 29

Friday Tell Your Story

You will tell your assigned story to a small group of your classmates.

May 1

Monday Wrap Up
