

Students may bring ONLY this sheet with them into the exam. You may also bring a **translation** dictionary, but remember, definitions should be for the way a **folklorist** understands the term.

**Format:**

- 20 multiple-choice questions (1 mark each)
- 5 short-answer questions: a sentence or two long, based on readings and class discussions (4 marks each)
- 1 essay on a general topic (options provided), based on a synthesis of readings and class discussions (20 marks)
- 1 essay on a general topic (options provided), based on a synthesis of readings, class discussions **and drawing on the presentations of your classmates** (20 marks)

**Total:** 80 marks. Divided by 4 = 20% of final grade.

**How to do well:** Do the readings, attend class regularly (travel back in time if need be).

**Keywords:** Familiarise yourself with these concepts: annotation; authenticity; ballad; canon; canon of work technique; carnival; carnivalesque; Child ballad; collectable; colonialism; conservatism; context; cultural evolution; cultural scene; custom; documentation; dynamism; emic/etic; ensemble; ephemeral; equality; esoteric/exoteric; ethnic (-ity); ethnography; folk; folk, popular, elite cultures; folklore; folksong; formula; genre; group; hierarchy; immigration; insular; intangible; isolated; liminal (pre-liminal, post-liminal); ludic; legend; magic (sympathetic, homeopathic, contagious); märchen; material companion; material culture; memento; memory object; miniature; myth; narrative; oral formulaic theory; performance; personal experience narrative; play; proverb; riddle; rite of passage; ritual; romantic nationalism; souvenir; spatio-temporal distance; tangible; third space; totemism; tradition; tradition-bearer (active, passive); type; version.

**One sentence synopses**, because sometimes it's difficult to remember author names: **Oring** begins by asking what is 'folklore', who are the 'folk' and what is their 'lore'; **Evans-Pritchard** provides a case study of how official bodies describe 'traditional' and 'folk' culture; **Oring** returns to look at the idea of 'ethnicity' as it relates to identity; **Manning** looks at a particular ethnic festival where the 'ethnicity' is based on outsider's assumptions as it is on those of the insiders; **Danielson** demonstrates the relationship between globalised cultural institutions and the groups formed by participation in these institutions on the local scale; **Deshen** then examines this same process in a context that also demonstrates ethnic and nationalistic identities; **McCarl** notes how social status within an occupational group is accorded to members who display a facility with all aspects of the job, and that the status is negotiated through informal talk, narrative, and ritual; **Bell** looks at the performances of one occupation and how so little of it has to do with their ostensible primary purpose; **Mechling** studies the complexities of children's folklore, their participation (however tentative) in a larger culture, and their ability to move thorough membership in multiple groups; **Goldstein** notes the complex strategies involved in certain children's activities, giving lie to both the 'democracy' of the schoolyard and the 'naïveté' of children; **Oring** looks not only at how the folklorist categorises narrative but some explanations of why there are narratives; **Allen** looks at a particular species of narrative (that some might not have considered folklore) with respect to how it is used within a group; **Toelken** tackles the large world of song, looking at both narrative and non-narrative verse and how they are designated 'folk'; **Barnie** notes the recurring patterns that exist within a southern music tradition which allow for spontaneous composition; **de Caro** tackles the role of metaphor in day to day speech as a way of categorising our universe and how certain genres like riddle and proverb reify them by transgressing them; **Oring** again crops up, studying the relationship between two related groups and their mascots; **Bronner** makes a claim about how the fundamental feature of material culture contributes to a better theoretical understanding of the processes of all folkloric forms; **Kirshenblett-Gimblett** provides a taxonomy of a certain class of personal objects; **Wilson** looks at how one takes folk items and documents them in a way so that they are respectful to the originating context while still being of use to the researcher; and **Oring** is back to look at how one then takes an individual folklore performance and puts them back into the context of the precedents of its performance.

**Presentation topics**, as you might not remember a peer's name: **Amanda A.** on military parades and folklife; **Greg and Nicole's** joint presentation on Girls' Night; **Kendra** on a women's hockey team; **Scott** on a health food store; **Meggan** on playing *Rock Band*; **Katie** on Bridal showers; **Ashley (Jingjing)** on participation at a Buddhist temple; **Olivia** on Chinese New Year; **Julia** on 'Pub Night' in Sydney Mines; **Brittany** on Rollie's and Irish musicians; **Chris** on Saturday Night fight night; **Mary Anne** on performing at the Vancouver Olympics; **Patti** on the TAPS exercise group; **Matthew** on family Christmas; **Alison** on CelticFest in Vancouver; **Kyle** on mass at Holy Redeemer, Whitney Pier; **Chelsea** on the StoryForge writing group; and **Matt** on Tim Hortons; and **Amanda L.** on horror movie fans.

I hope more get added over the next few weeks: if you sent me a PowerPoint I'm going to try to get them to a Facebook loadable- format. If you presented but brought on a stick, I would highly encourage you to add them to the Facebook group.