

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:**

- 10 short-answer questions: one or two sentences long, based on **individual** readings and class discussions (1 mark each)
- 2 short essays on a general topic based on a **synthesis** of readings and class discussions (15 marks)

**Total:** 40 marks. Divided by 2 = *20% of final grade.*

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

You should by this point in the semester be able to consider narrative as a critical communicative act that is an effort to make sense of an experience by putting it into a ‘logical’ sequence (logical according to the established narrative norms of the group). Varying from intentional frivolity to absolute sincerity, we do not come to telling – or listening to and appreciating – a narrative as a clean slate: rather, we are immersed in a shared repertoire of narrative styles, contents, motifs, structures, and aesthetic expectations.

**Keywords:** Familiarise yourself with these concepts: anecdote; audience; canon; communication; conservatism; context; cultural scene; custom; dramatis personae; dynamism; esoteric/exoteric; equilibrium/disequilibrium; epic laws; ethnic (-ity); ethnography; folk; folk, popular, elite cultures; functions; genre; group; interpersonal; legend; legend report; liminal (inc. pre- and post-); Märchen; motif; myth; performance; personal experience narrative; structure; tale-type; tradition; translation; type; vernacular; version.

**One sentence synopses, because sometimes it’s difficult to remember author names:** **William Bascom** laid out his understanding of three major genres of oral literature; **Jack Zipes** provides the historical and intellectual background for a critical pair of Märchen anthologizers; **Axel Olrik** suggests a guide for establishing the level of literary influence on a narrative; **Vladimir Propp** notes patterns common to many types of one particular narrative genre; **Bengt Holbek** expanded on Propp to look at a sociological reason behind those patterns; **Kay Stone** questions how and why certain versions and anthologies have been privileged in contemporary North America and the ramifications that spring therefrom; **Jodi McDavid and Ian Brodie** looked at a collection of films and how they accord with folk literature structures; **Bill Ellis** suggested a number of features of a different narrative genre, which should be understood not as an item but as a form of communication; he then went on to suggest a series of half-lives for this genre; **Patrick Mullen** noted the similarities between this genre and another form of communication which has not been a traditional area for folklore research, suggesting that the study of each could complement the other; **Brodie** again looks at this in action, how genre is actually in large part dependent on context, and how different narrative communities exist in the same time/place frame; **Sandra Stahl** makes the case for a genre that can not be understood as traditional in terms of content as a suitable subject for folkloristic research; **Cornelia Cody** studies that genre with respect to a specific place; **Chandra Mukerji** studies them with respect to a certain subcultural community; and **Martha Blache** looks at them within a specific occupation and relating to a specific time and place.