



LAST CLASS: SUMMING UP

FOLK 211 – Atlantic Canadian Folklore

2011-04-04



WHAT DID *YOU* THINK?

What I'd keep

- As annoying as you may have found them, the two writing assignments were very fruitful: I enjoyed reading them probably far more than you enjoyed writing them
- The discussion leading went well, particularly the handouts. Not only can you make up for shyness with a good handout / make up for a bad handout with a dynamic presence, the skills of leading a discussion and summarising complex arguments will serve you well either in graduate work or in the workforce.

What I would do differently

- Less time on *Folklore of Nova Scotia*:
 - Either assign it over reading week or some kind of snippets from it
- Cut the CD:
 - I think that we can't go without studying music, and it is a good anthology, but it's not my style to teach with listening examples, so I'll find another article or two instead.

Take home exam

- Choose one of the (une) (ne'wt) (yee) of the following questions
- Answer in three to five pages (double-spaced, typed, etc.)
- Send it to me as an attachment to ian_brodie@cbu.ca
- Everything must be in by ***midnight, April 18*** (two weeks from today)
- This will also be on the website, for those who don't like writing things down
- As always, you can ask me questions through email, facebook, twitter, whatever




Question 1

- The distinction between us / them, intimate / stranger, familiar / strange has been quite a prominent theme in many of the readings this semester. Using examples, discuss this theme, specifically engaging what about the Atlantic Canadian context might make it so prominent.




Question 2

- It can be argued that the history of Atlantic Canada has been informed by want: circumstances of necessity and hardship occasion not only new material forms but verbal and customary expressions as well. Using examples, discuss this statement.
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Question 3 (and I'm not happy yet with how it's phrased)

- One of the ostensible appeals of folklore is a nostalgia for a lost past, especially in the face of a seemingly destructive modern present. Modern folklorists have a respect for the past and the traditions they study, but their work is hardly “nostalgic.” Now that you have read both older and contemporary folklore scholarship, discuss this quandary, using examples.



I go away now: you stay for course evaluations!

- I need someone who knows where the Deans' offices are to run this thing