

Arizona State University Criteria Checklist for

CULTURAL DIVERSITY IN THE UNITED STATES [C]

Rationale and Objectives

The contemporary "culture" of the United States involves the complex interplay of many different cultures that exist side by side in various states of harmony and conflict. The history of the United States involves the experiences not only of different groups of European immigrants and their descendants but also of diverse groups, including, but not limited to, American Indians, Latinos, African Americans, and Asian Americans--all of whom played significant roles in the development of contemporary culture and together shape the future of the United States. At the same time, the recognition that gender, class, and religious differences cut across all distinctions of race and ethnicity offers an even richer variety of perspectives from which to view ourselves. Awareness of our cultural diversity and its multiple sources can illuminate our collective past, present, and future and can help us to achieve greater mutual understanding and respect.

The objective of the Cultural Diversity requirement is to promote awareness and appreciation of cultural diversity within the contemporary United States through the study of the cultural, social, or scientific contributions of women and minority groups, examination of their experiences in the U.S., or exploration of successful or unsuccessful interactions between and among cultural groups.

Revised April 2014

Proposer: Please complete the following section and attach appropriate documentation.

ASU--[C] CRITERIA			
CULTURAL DIVERSITY IN THE UNITED STATES			
YES	NO		Identify Documentation Submitted
		1. A Cultural Diversity course must meet the following general criteria:	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	The course must contribute to an understanding of cultural diversity in contemporary U.S. Society.	Official Course Description/Competencies/Outline, Syllabus, Sample Assignments, Additional Assigned Readings, Table of Contents from Text
		2. A Cultural Diversity course must then meet at least one of the following specific criteria:	
<input type="checkbox"/>	<input type="checkbox"/>	a. The course is an in-depth study of culture-specific elements, cultural experiences, or cultural contributions (in areas such as education, history, language, literature, art, music, science, politics, work, religion, and philosophy) of gender*, racial, ethnic and/or linguistic minority groups** within the United States.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	b. The course is primarily a comparative study of the diverse cultural contributions, experiences, or world views of two or more gender*, racial, ethnic and/or linguistic minority groups** within the United States.	Official Course Description/Competencies/Outline, Syllabus, Sample Assignments, Additional Assigned Readings, Table of Contents from Text
<input type="checkbox"/>	<input type="checkbox"/>	c. The course is primarily a study of the social, economic, political, or psychological dimensions of relations between and among gender*, racial, ethnic and/or linguistic minority groups** within the United States. *Gender groups would encompass categories such as the following: women, men, lesbians, gays, bisexuals, transgender individuals, etc. **Cultural, racial, ethnic, and/or linguistic minority groups in the U.S. would include categories such as the following: Latinos, African Americans, Native Americans/First Peoples, Asian Americans, Jewish Americans, Muslim Americans, members of the deaf community, etc.	

Course Prefix	Number	Title	General Studies Designation
EDU/ENH/STO	294	Multicultural Folktales	C

Explain in detail which student activities correspond to the **specific** designation criteria.
Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
Example- See 2b. Compares 2 U.S. cultures	Example- Compares Latino & African American Music	Example- See Syllabus Pg. 5
1. "The course must contribute to an understanding of cultural diversity in contemporary U.S. Society".	<p>Folktales are the foundation of the human storytelling tradition, and they have always been integral to the way cultures teach their values, beliefs, and acceptable behaviors to their members. All the peoples who make up our diverse nation have their own story traditions that they brought with them, or in the case of the indigenous cultures, were already here. In 294, students study the major types and structures of folktales from the diverse story traditions that are intersecting and overlapping in our modern world. Specifically, students analyze 30 stories from a range of traditions, including an in-depth project on six cultural representations of a single folktale type. It is a very powerful way to promote an understanding of cultural diversity in contemporary U.S. Students in this course gain a greater appreciation for the power that "simple" folktales have in our modern culture, and in popular media.</p> <p>The analysis of folktales and the readings are done with the understanding that the stories from non-English speaking</p>	<p>The Official Course Description states that students will "Summarize and analyze thirty folktales from a variety of cultures." Students analyze 24 of the stories in their text and they analyze the additional 6 stories as part of their semester project focused on a single folktale type, such as Cinderella.</p> <p>We have included the Folktale Analysis as a Sample Assignment to demonstrate this. We have also included a motif analysis assignment that we use to prepare students for their semester project.</p> <p>Page 3 of the syllabus shows both the folktale analysis and the semester project requirements.</p> <p>Text: The text includes chapter focuses on specific types of stories, as well as stories from a range of world cultures. This is an excellent text that seeks to engage students in the relevance of the stories to their lives and cultural experience.</p> <p>Additional Required Readings:</p>

	<p>cultures have already been processed through an American/English language and culture filter by the act of translation. The chapters in the text focus on specific folktale types and provide stories from around the world including the U.S. These text chapters are supplemented by additional readings that show how folktales in general have impacted our culture, and in particular stories from African and African American, Native American, Mexican and Mexican American, and Asian tradition. Students also read about the ethics of telling or teaching stories from traditions not their own.</p> <p>It is a course that is in complete congruence with the statement in the rationale for the C designation: "Awareness of our cultural diversity and its multiple sources can illuminate our collective past, present, and future and can help us to achieve greater mutual understanding and respect."</p>	<p>These readings serve to amplify and expand on the power of folktales in modern culture and on the ethics and responsibilities of telling stories from cultures other than our own, specifically African and African American, Native American, Mexican and Mexican American and Asian. The list of readings is included in the packet</p>
<p>2.b. "The course is primarily a comparative study of the diverse cultural contributions, experiences, or world views of two or more gender, racial, ethnic, and/or linguistic minority groups within the United States."</p>	<p>Students analyze a minimum of 30 stories, as required by the competencies of the course, from a wide variety of cultures. In addition to documenting the source and providing a summary of the story, students must describe how the themes and motifs in each folktale is represented in our modern culture or media. This increases awareness and understanding of the power and relevance of folktales to modern American life.</p>	<p>See "Course Objectives," syllabus page 2, and "Semester Project," syllabus page 3.</p> <p>We have included the Folktale Analysis and a motif analysis assignment that we use to prepare students for their semester project.</p> <p>We have also included the Isit of readings we use to make sure that we are addressing the 2.b. requirement.</p>

Multicultural Folktales

Course: **STO294**

Lecture **3** Credit(s) **3** Period(s) **3** Load

First Term: **2001 Fall**

Course Type: **Academic**

Final Term: **Current**

Load Formula: **S**

Description: Study of multicultural folktales, exploring the impact of the oral tradition in American society and showing classroom applications

Requisites: Prerequisites: None

Course Attributes:

General Education Designation: Cultural Diversity - [C]

General Education Designation: Humanities and Fine Arts - [HU]

Cross-References: EDU294 ENH294

MCCCD Official Course Competencies

1. Define folklore and folk tales. (I)
2. Identify five different types of folk tales. (I)
3. Describe the various types of oral folk tales, using specific examples to show how these types function in a culture. (II)
4. Compare and contrast the various types of oral folk tales. (II)
5. Research five major folk tale types. (III)
6. Demonstrate the ability to tell five types of folk tales. (II, III)
7. Summarize and analyze thirty folktales from a variety of cultures. (IV)
8. Identify and describe cultural elements contained in given folktales. (IV)
9. Explain how to research folk tales for classroom use. (V)
10. Define three ways that folk tales can be used to impart a lesson, a value, and/or knowledge. (V)
11. Define lesson objectives for a teaching unit and identify two folk tales to meet those objectives. (V)
12. Create a classroom lesson or activity and show where folk tales can be used to achieve desired teaching and/or learning objectives. (V)

MCCCD Official Course Outline

- I. Introduction
 - A. Defining Folklore
 - B. Defining Folk Tales
 - C. Identifying Types of Folk Tales
- II. Types of Oral Folk tales
 - A. Hero Tales

- B. Pourquoi Tales
 - C. Trickster Tales
 - D. Supernatural Tales
 - E. Legends, Urban Legends and Camp Stories
- III. Analyzing Folk Tales
- A. Characteristics of Indo-European Folk Tales
 - B. Using the Type-Index and the Motif-Index IV Summarizing and Analyzing Folktales
- A. African or African-American
 - B. Latino or Mexican-American
 - C. Native American
 - D. Western European
 - E. Eastern European
 - F. Asian
- V. Using Folk tales in the Classroom
- A. Value of Incorporating Folk tales in a Classroom Setting
 - B. Researching Folk tales for Classroom Use
 - C. Creating Lessons That Use Folk tales
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Last MCCCCD Governing Board Approval Date: **4/25/2000**

All information published is subject to change without notice. Every effort has been made to ensure the accuracy of information presented, but based on the dynamic nature of the curricular process, course and program information is subject to change in order to reflect the most current information available.



South Mountain Community College

Multicultural Folktales – Spring 2015

STO/ENH/EDU-294 – Section 6110

- INSTRUCTOR:** Liz Warren
- OFFICE:** PAC 730
- OFFICE HOURS:** Tuesday and Thursday 10:00 – 11:00
Wednesday and Thursday 5:00 – 6:00 p.m. and by appointment
- OFFICE PHONE:** 602-243-8026
- E-MAIL:** liz.warren@southmountaincc.edu (best way to contact me)
- TEXT:** *A World of Stories: Traditional Tales for Children*,
by Jones and Stott
- CLASS TIME and PLACE:** Wednesday, 6:00 – 8:30 p.m. in PAC 740
January 15 to May 7, 2015

Welcome to Multicultural Folktales!

I am looking forward to exploring the world of folktales with you. In this class you will be encouraged to develop an appreciation for the beauty and variety of folktales as you study and tell them.

Official Information:

- **You are responsible** for the information contained in this syllabus. Please let me know if you require clarification of anything contained in this document. Please note that this document may change as the semester progresses. I will notify you in writing of any changes in course requirements, policies, or schedules.
- **You are responsible** for the college policies included in the college catalog and the student handbook. The catalog can be accessed at <http://enroll.southmountaincc.edu/otherresources/collegecatalog/>. The student handbook is available at <http://students.southmountaincc.edu/NR/rdonlyres/2871199E-1C86-4DCE-8929-7DC5E8B6AC87/0/StudentHandbook0607.pdf>.
- **For students requiring special accommodations:** SMCC's office of Disability Resources and Services (DRS) provides qualified, self-identifying students with disabilities equal access to a quality postsecondary educational experience by administering reasonable accommodations as needed. If you would like their support, please contact them in SES 130, or call at 602.243.8027, or email them at drs@smcmail.maricopa.edu. It is the student's responsibility to speak to the instructor concerning any requested accommodations.

Course Objectives:

- To introduce students to Multicultural Folktales from around the world.
- To develop an understanding of the role of folktale archetypes in modern American Culture.
- To summarize & analyze folktales and their role in culture, language and folktale literature.
- To evaluate story structure, themes, motifs and tale types in folktales within various cultures around the world.
- To identify, compare and contrast the various types of folktales
- To research a major folktale and variants.

The practice of telling stories and researching folktales will receive the major emphasis in the class. Students will heighten their awareness of the humanities and cultural diversity through the exploration of stories from a variety of cultures and oral traditions.

Course Basics:

Attendance: Attendance and participation are your most basic responsibilities. Please see the official Maricopa attendance policy here:

http://www.maricopa.edu/publicstewardship/governance/adminregs/students/2_3.php#attendance

Two unexcused absences will result in you being withdrawn from this class.

Timeliness is also essential. Plan to be in your seat ready to go at the beginning of class. I am very oriented to the beginning of class and to starting on time. I understand that occasionally circumstances out of our control can make us late, me included. I regard habitual lateness, however, as showing a lack of respect for me, your fellow students, and ultimately, yourself. Please be on time.

With regard to the timeliness of assignments:

Please note that I do not accept late assignments.

Cell Phones: Please be respectful of the integrity of the class in your cell phone use.

Please do not text in class unless I ask you to as part of a class activity. I ask that while you are in class that you devote your attention to being present and ready to participate.

Attitude: An open, inquiring mind and a caring, compassionate heart are both essential to the study of Storytelling in general and Multicultural Folktales in particular.

Course Requirements:

1. **Participation:** Participation is essential to the full integration of the ideas and concepts you will be learning. You will be expected to participate in class discussions and activities. Students with excessive absences will be encouraged to drop the class. There are **160 points** awarded for participation (16 class periods X 10 points).
2. **Responses to Readings:** Every week you will have chapters and articles to read and respond to. Assignments are due on the day they are listed. Typed is best, but these assignments may also be hand written in **ink**. Points will vary.

3. **Folktale Analysis:** You will analyze three folktales in each of the eight assigned chapters of the text. A format is provided. (10 points each)
4. **In-Class Telling:** Each student will tell two stories during the course of the semester. One is part of your semester project described below. Your other story may be from the tale type you choose, or another folktale of your choice. Given the size of our class, please prepare a story that you can tell in five to seven minutes. *After you tell your first story, please write a short paper describing your process for preparing the story and your reflection on the experience, including what, if anything, you would do differently the next time you tell it.* Turn it in the following class period. (50 points)
5. **Semester Project:** Each student will choose a folk tale type, find six stories from different countries that fall within that type, analyze them using a chart format, and write an essay describing what you learned. **Your must essay must include a discussion of how this folktale is reflected, or represented in modern American culture.** You will have the opportunity to share your analysis with your classmates before you write your paper. On the day your paper is due, you will tell one of the stories from the type you have analyzed. Your essay will include the analysis chart of the four stories and a bibliography, which lists your sources. The written paper is worth 100 points and the telling of the story is worth 50 points for a total of **150 points**.
6. **A final paper.** Your final paper will give you an opportunity to reflect on the 10 most important things you have learned this semester. We will do an exercise in class to prepare you to write this paper. Your paper, worth **100 points**, must be typed and is due on Wednesday, April 29, 2015.
7. **Extra Credit:** Each student may earn up to **100 points** of Extra Credit as follows:
 - Attend the Faculty Concert on January 22 and write a ½ page review of your experience. (50 points)
 - Attend the Folktales for Grown-ups concerts on either February 3 or March 5 and write a 1/2-page review of your experience. (50 points)
 - Attend Return to the African Village and write a ½ page review of your experience. (50 points)
 - Write a post for the Tell Me Something Good blog. Ask me for details. (50 points)
 - Conduct ½ an hour of storytelling in the community and writing a 1-page report on that experience (100 points)
 - Prepare a creative response to your tale type such as a painting or drawing, an original poem or song, a dance, a sculpture, etc. (100 points)
 - All extra credit must be submitted by Wednesday, April 29, 2015.
8. **Grading:** Everything you turn in has a point value. At the end of the semester, I will compute grades on a straight percentage basis: 90% - 100% equals an A, etc.

Please note: I do not accept late assignments. I expect you to have the reading and writing assignments done on the date that they are listed in the syllabus or that you have agreed to in the case of your in-class storytelling and presentations. This will insure that you don't get behind and that you can participate in class discussions and other activities.

Please Note: this schedule may change to best meet our evolving needs.

Week/Date	Class Focus	Storytellers
1. January 21	<ul style="list-style-type: none"> Welcome, Overview, Introductions 	
January 22	<i>Faculty Concert, 7:00 p.m., Performance Hall</i>	
2. January 28	<ul style="list-style-type: none"> How and Why to Tell a Folktale A World of Stories: Introduction and Part One, Cinderella and Her Cousins 	
3. February 3	<i>African Stories, 6:30 p.m., SMCL Community Room</i>	
4. February 4	<ul style="list-style-type: none"> A World of Stories: Part Ten, Nature Humanized 	1 – 4
5. February 11	<ul style="list-style-type: none"> A World of Stories: Part Four, Unlikely Heroes 	5 – 8
6. February 18	<i>Master Storyteller Lyn Ford in class</i>	
7. February 25	<ul style="list-style-type: none"> A World of Stories: Part Five, Purposeful Journeys 	9 – 12
8. March 4	<ul style="list-style-type: none"> A World of Stories: Part Six, Loves Won and Lost 	13 – 16
March 5	<i>Folktales for Grown-ups, 6:30 p.m., SMCL Community Room</i>	
9. March 11	Spring Break	
10. March 18	<ul style="list-style-type: none"> A World of Stories: Part Seven, It's All Relative 	17 – 20
11. March 25	<ul style="list-style-type: none"> A World of Stories: Part Eight, Living by Wit 	
12. April 1	<i>Folktales for Grown-ups, 6:30 p.m., SMCL Community Room</i> <i>Class will meet in the Community Room</i>	
13. April 8	<ul style="list-style-type: none"> A World of Stories: Part Nine, Wise and Foolish Semester Project Presentations 	1 – 4
14. April 15	<ul style="list-style-type: none"> Semester Project Presentations 	5 – 8
15. April 22	<ul style="list-style-type: none"> Semester Project Presentations 	9 – 12
16. April 29	<ul style="list-style-type: none"> Semester Project Presentations 	13 – 16
May 1	<i>Storytelling Institute Graduation Celebration and Concert</i>	
17. May 6	<ul style="list-style-type: none"> Final Class Period Semester Project Presentations 	17 – 20

Name:

1. What is a folktale?
2. What is the difference between a folktale and a fairytale?
3. How do myths and legends differ from folktales?
4. What is the function of folktales in culture?
5. How is the study of folktales relevant to storytelling and education?

Additional Required Readings for Multicultural Folktales:

All of these readings serve to amplify and expand on the power of folktales in modern culture and on the ethics and responsibilities of telling stories from cultures other than our own.

1. “African-American Folktales and their Use in an Integrated Curriculum”, by Joyce Patton, Yale-New Haven Teachers Institute
 - <http://www.yale.edu/ynhti/curriculum/units/1993/2/93.02.08.x.html>
 - Overview of African-American folktales, their history and scope and utility in a broad range of subjects. Particularly relevant for students enrolled in the EDU section of 294 as it includes lesson plans.
2. “The role of Mexican folklore in teaching and learning”, by Dayna Durbin Gleaves, University of North Carolina School of Education
 - <http://www.learnnc.org/lp/editions/brdglangbarriers/1913>
 - Overview of Mexican and Mexican American folklore, including folktales, and a large bibliography of resources.
3. “Cultural Understanding through Folklore”, by Christine Y. House, Yale-New Haven Teachers Institute.
 - <http://www.yale.edu/ynhti/curriculum/units/1993/2/93.02.05.x.html>
 - Useful article on how integrating folktales from around the world can promote intercultural understanding for students.
4. “A Comparative Study of Folklore from Chinese Culture and Western Cultures”, M.A. thesis by Chenchen Zhou.
 - [file:///C:/Users/Liz/Downloads/A%20Comparative%20Study%20of%20Folklore%20from%20Chinese%20Culture%20and%20Western%20Cultures%20\(1\).pdf](file:///C:/Users/Liz/Downloads/A%20Comparative%20Study%20of%20Folklore%20from%20Chinese%20Culture%20and%20Western%20Cultures%20(1).pdf)
 - Fascinating comparison of Western and Chinese folktale types and motifs.
5. “Proceed with Caution: Using Native American Folktales in the Classroom”, by Debbie Reese, Language Arts, Vol. 84, No. 3, January 2007.
 - https://www.csun.edu/~bashforth/305_PDF/305_FinalProj/305FP_Race/NativeAmFolktales_Caution_Jan07_LA.pdf
 - Fantastic article on the ethics of both telling and teaching Native American stories.
6. “Fakelore, Multiculturalism, and the Ethics of Children's Literature”, Eliot A. Singer
 - <https://www.msu.edu/user/singere/fakelore.html>
 - Seminal article on the use and abuse of folktales from other cultures in American children’s literature. Very useful to begin the dialogue on the appropriation of cultural material.

7. “Another Bite of the Poisoned Apple: Why Does Pop Culture Love Fairy Tales Again?:As Snow White and the Huntsman joins the new roundup of fairy tale-inspired movies, TV shows and books, we wonder: How did these dark, female-led stories become the Next Big Thing?” by Graeme McMillan, Time Magazine, May 30, 2012.
 - <http://entertainment.time.com/2012/05/30/another-bite-of-the-poisoned-apple-why-does-pop-culture-love-fairy-tales-again/>
 - Highly accessible article on fairy tales, gender, and modern American pop culture.
8. “Folklore: A look at movies based on folklore”, by Donald Shanahan, Chicago Examiner, June 21, 2012.
 - <http://www.examiner.com/article/folklore-a-look-at-movies-based-on-folklore>
 - Great list of multicultural folktale sources for lots of modern movies.
9. “Chapter 1: The Cultural Evolution of Storytelling and Fairy Tales: Human Communication and Memetics”, by Jack Zipes, from *The Irresistible Fairy Tale: The Cultural and Social History of a Genre*. Princeton University Press.
 - <http://press.princeton.edu/chapters/s9676.pdf> Princeton makes this chapter available as a pdf online
 - Fantastic overview to the persistence and resilience of folktales from around the world in our culture today, and the role of memetics in making that happen.
10. “Authenticity and Storytelling: ” by Julius Lester, Storytelling Magazine, November 1998.
 - Thoughtful article on the role stories play in constructing a multi-cultural identity. Lester, an African American convert to Judaism and expert on the Uncle Remus tales, reflects on what is authentic voice and who has the right to tell what stories in modern America.
11. “Interpreting Stories from Other Cultures” and “Storyteller, Bridge Between Cultures” by Ruth Stotter, from *About Storytelling: Writings on Stories and Storytelling*, 1996
 - The first article shows students how to interpret stories using research perspectives from Psychology, Anthropology, Literary, and Psychological Analysis.
 - The second shows the role of the storyteller in opening understanding between people of different cultures.

Multicultural Folktales

STORY SUMMARY & ANALYSIS WORKSHEET

_____ Name

Title of Story:

Author/Collector:

Source:

Publishing Co.: Copyright Year:

Type of Story (Genre):

Ethnicity or Culture Reflected in Story:

Summary: What is the story about?

Analysis:

Audience: Who would enjoy this story?
Where or to whom might you tell this story?

Theme (Big ideas or lessons):

Motifs: What common folk and fairy tale motifs or elements did you observe in the story?

Representation in U.S. culture: In what ways have you seen this folktale, or the motifs in this folktale represented in our modern culture or media?

Name: _____

Motif Analysis of a Folktale Type: The Aarne and Thompson Type 510 A (folktale classification system) includes the five motifs in which the heroine: 1) suffers persecution, 2) receives magic help, 3) meets a prince, 4) provides proof of her identity, and 5) marries the prince. For all three stories that you read, please provide a brief description of how the motif is represented in the story. This assignment is meant to prepare you for your semester project.

	Cinderella, or the Little Glass Slipper	Story 2:	Story 3:
Persecuted Heroine			
Receives Magic Help			
Meets a Prince			
Provides Proof of Identity			
Marries the Prince			

A World of Stories
Traditional Tales for Children

Edited by
Raymond E. Jones and Jon C. Stott

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