



**Arizona State University Criteria Checklist for**  
**HUMANITIES, ARTS AND DESIGN [HU]**

**Rationale and Objectives**

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student's awareness of the diversity of human societies and cultures. The arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student's ability to perceive aesthetic qualities of art work and design.

The Humanities, Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised April 2014

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

<b>ASU - [HU] CRITERIA</b>			
<b>HUMANITIES, ARTS AND DESIGN [HU] courses must meet <i>either</i> 1, 2 or 3 <i>and</i> at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria A CENTRAL AND SUBSTANTIAL PORTION of the course content.</b>			
YES	NO		Identify Documentation Submitted
<input type="checkbox"/>	<input type="checkbox"/>	1. Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.	
<input type="checkbox"/>	<input type="checkbox"/>	2. Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	3. Concerns the interpretation, analysis, or engagement with aesthetic practices; and/or the historical development of artistic or design traditions.	
<input type="checkbox"/>	<input type="checkbox"/>	4. In addition, to qualify for the Humanities, Arts and Design designation a course must meet one or more of the following requirements:	
<input type="checkbox"/>	<input type="checkbox"/>	a. Concerns the development of human thought, with emphasis on the analysis of philosophical and/or religious systems of thought.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	b. Concerns aesthetic systems and values, especially in literature, arts, and design.	
<input type="checkbox"/>	<input type="checkbox"/>	c. Emphasizes aesthetic experience and creative process in literature, arts, and design.	
<input type="checkbox"/>	<input type="checkbox"/>	d. Concerns the analysis of literature and the development of literary traditions.	
		<b>THE FOLLOWING TYPES OF COURSES ARE EXCLUDED FROM THE [HU] DESIGNATION EVEN THOUGH THEY MIGHT GIVE SOME CONSIDERATION TO THE HUMANITIES, ARTS AND DESIGN:</b>	
		<ul style="list-style-type: none"> <li>• Courses devoted primarily to developing skill in the use of a language.</li> </ul>	
		<ul style="list-style-type: none"> <li>• Courses devoted primarily to the acquisition of quantitative or experimental methods.</li> </ul>	
		<ul style="list-style-type: none"> <li>• Courses devoted primarily to teaching skills.</li> </ul>	

Course Prefix	Number	Title	General Studies Designation
STO	295	Traditional Storytelling Around the World	HU

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)
3. Concerns the interpretation, analysis, or engagement with aesthetic practices.	This course is devoted to traditional storytelling around the world. It is designed to engage students in an exploration of the skills, roles, and obligations of traditional storytellers globally, and how that informs and provides a foundation for what we as modern U.S. tellers do. The course is designed to deepen students understanding of storytelling as a human endeavor and the significance of storytelling, and storytellers, in culture and society, and to deepen their awareness of the diversity of storytelling practices around the world. Modern storytellers will benefit by an understanding of the important role that traditional storytellers play and have played in preserving and promoting human heritage.	This course asks students to take a deep dive into the significance of traditional storytelling in culture and society in two primary ways: By choosing two culture areas to study during the semester, and by telling traditional stories themselves. Students reflect upon and apply what they learn by studying traditional storytelling in other cultures as they find, craft, and tell three traditional stories during the semester. Students are also required to prepare a post for the Tell Me Something Good blog in which they reflect on what they have learned. Students are explicitly asked to reflect on aesthetic practices by describing what they learned about the skills, roles, and obligations of traditional storytellers and by reflecting on the ethical considerations involved in the stories they chose to prepare and tell. See page 3 in the syllabus for descriptions of these assignments.
4.b. Concerns aesthetic systems and values, especially in literature, arts, and design.	Modern American students often do not realize the aesthetic foundation that traditional storytelling, which all their ancestors practiced, provides to their work today. This course is designed to engage them in an exploration of the foundational artistic and aesthetic practices of traditional storytellers around the world, as well as the roles and obligations of storytellers in their cultures and societies. The course seeks to answer two key questions: --What is traditional storytelling and how does it support and inform us as modern tellers? --What skills, roles, and obligations are shared by traditional storytellers globally?	The text is organized in eight broad culture areas: Sub-Saharan Africa, Asia, Australia and the Pacific, Europe, Middle-East and North Africa, Native American, North American, and South American. Students are asked to choose a primary and secondary culture area from the text and complete 12 reading assignments for the semester: a. Five from text in the primary culture area b. Three from the text in the secondary culture area c. Four from other sources that are specific to traditional storytelling in the primary culture area, or a tighter focus within that culture area. Students are encouraged to use the JSTOR database that is available from the college's library website. See page 3 in the syllabus to see this assignment description.

		<p>See page 6 in the syllabus for the worksheet to guide their responses and to keep their focus on the two key questions: --What is traditional storytelling and how does it support and inform us as modern tellers? --What skills, roles, and obligations are shared by traditional storytellers globally? The attached "Table of Contents/Culture Area Assignment Table" is provided to them to help them plan their readings.</p>



### Traditional Storytelling Around the World

Course: <b>STO295</b>	Lecture <b>3.0</b> Credit(s) <b>3.0</b> Period(s) <b>3.0</b> Load
First Term: <b>2018 Spring</b>	Course Type: <b>Academic</b>
Final Term: <b>Current</b>	Load Formula: <b>S - Standard Load</b>

**Description:** Introduction to traditional storytelling practices around the world. Understanding the roles and techniques of traditional storytellers. Telling traditional stories ethically.

**Requisites:** Prerequisites: None.

#### MCCCD Official Course Competencies

1. Define traditional storytelling. (I)
2. Explain the roles of traditional storytellers. (II)
3. Describe the techniques of traditional storytelling. (III)
4. Identify the types of traditional stories and their occurrence in cultural contexts. (IV)
5. Identify and describe exemplary storytelling traditions from five areas around the world. (V)
6. Identify tale traditions and folk beliefs associated with stories and storytelling in specific cultural contexts. (VI)
7. Explain and apply the ethics of telling traditional stories. (VII)
8. Tell traditional stories from a specific culture with authenticity. (VIII)

#### MCCCD Official Course Outline

- I. What is traditional storytelling?
  - A. Sacred space, place, and narrative
  - B. Orature and living libraries
  - C. Storytelling for cultural knowledge, and survival
  - D. Traditional storytelling in the modern world.
- II. Roles of traditional storytellers
  - A. Spiritual intermediaries
  - B. Keepers of history, culture, ancestry and relatedness
  - C. Political status and roles
  - D. Artists, teachers, and entertainers
- III. Traditional storytelling techniques
  - A. Divination techniques for story

- B. Epic singers
  - C. Prosimetric composition
  - D. Bardic competitions
- IV. Types of stories and their cultural contexts
- A. Myths and legends
  - B. Sagas and epics
  - C. Folktales and fairytales
  - D. Jokes, riddles, proverbs
  - E. Poems and songs
  - F. Family and community history
- V. Exemplary storytelling traditions around the world
- A. Focus on five specific traditions from the following broad culture areas: Europe, Asia/India/Pacific Islands, Africa, North/South America, Australia.
  - B. Examine their contexts, practitioners, and roles
  - C. Changes to the tradition over time
- VI. Identify the contexts for traditional storytelling within a culture
- A. Primary contexts for story in the culture
  - B. Rules for stories and storytellers within this culture
  - C. Distinct applications or roles of storytelling in the culture
- VII. Ethics of telling traditional stories
- A. Know what stories you have the right to tell
  - B. Embrace a zero-tolerance policy for cultural appropriation
  - C. Commit to the cultural knowledge necessary to tell traditional stories
- VIII. Telling traditional stories authentically
- A. Select three traditional stories
  - B. Craft stories with modern audiences in mind
  - C. Tell stories in class

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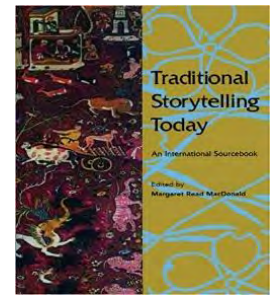
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MCCCD Governing Board Approval Date: **February 27, 2018**

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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.

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 Blog Website: Tell Me Something Good -  
[www.tinyurl.com/smctmsg](http://www.tinyurl.com/smctmsg)



Office Hours: 5:00 – 6:00 p.m. Tuesday and Thursday, and by appointment  
 Text: *Traditional Storytelling Today: An International Sourcebook*, edited by Margaret Read MacDonald. Articles from the text will be provided, but if you want your own copy, go here:  
[https://www.amazon.com/gp/product/B00HDE4F0C?pf\\_rd\\_p=c2945051-950f-485c-b4df-15aac5223b10&pf\\_rd\\_r=NV4QT7YX0XC1QMET88EC](https://www.amazon.com/gp/product/B00HDE4F0C?pf_rd_p=c2945051-950f-485c-b4df-15aac5223b10&pf_rd_r=NV4QT7YX0XC1QMET88EC)

**Class Time and Place:** Tuesdays from January 15 – May 7, 2019, 6:00 – 8:30 in PAC 740

## Welcome to Traditional Storytelling Around the World!

I am very much looking forward to spending the semester with you  
 as we seek to answer these questions:

*What is traditional storytelling and how does it support and inform us as modern tellers?*  
*What skills, roles, and obligations are shared by traditional storytellers globally?*

### 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@smccmail.maricopa.edu](mailto:drs@smccmail.maricopa.edu). It is the student's responsibility to speak to the instructor concerning any requested accommodations.

### SMCC Annual Non-Discrimination Statement:

The Maricopa County Community College District (MCCCD) is an EEO/AA institution and an equal opportunity employer of protected veterans and individuals with disabilities. All qualified applicants will receive consideration for employment without regard to race, color, religion, sex, sexual orientation, gender identity, age, or national origin. A lack of English language skills will not be a barrier to admission and participation in the career and technical education programs of the District. The Maricopa County Community College District does not discriminate on the basis of race, color, national origin, sex, disability or age in its programs or activities. For Title IX/504 concerns, call the following number to reach the appointed coordinator: [\(480\) 731-8499](tel:4807318499). For additional information, as well as a listing of all coordinators within the Maricopa College system, visit <http://www.maricopa.edu/non-discrimination>.

El distrito de Los Colegios Comunitarios de Maricopa (cuyas siglas en inglés son MCCCD) es una institución EEO/AA y un empleador con igualdad de oportunidades para veteranos protegidos y personas con discapacidades. Todos los solicitantes calificados recibirán consideración para empleo sin considerar raza, color, religión, sexo, orientación sexual, identidad de género, u origen nacional. La falta de destrezas del idioma inglés no es un impedimento para admisión y participación en programas de educación Técnica del distrito. El distrito de Los Colegios Comunitarios de Maricopa no discriminan con base a raza, color, origen nacional, sexo, discapacidad o edad en sus programas o actividades. Si tiene preguntas sobre título IX/504, llama al siguiente número para comunicarse con el coordinador designado: [\(480\) 731-8499](tel:4807318499). Para obtener información adicional, así como una lista de todos los coordinadores dentro del sistema de Colegios Comunitarios de Maricopa, visite: <http://www.maricopa.edu/non-discrimination>.



**Official Course Description:** Introduction to traditional storytelling practices around the world. Understanding the roles and techniques of traditional storytellers. Telling traditional stories ethically and authentically.

**Competencies:**

1. Define traditional storytelling (I).
2. Explain the roles of traditional storytellers (II).
3. Describe the techniques of traditional storytelling (III).
4. Identify the types of traditional stories and their occurrence in cultural contexts (IV).
5. Identify and describe exemplary storytelling traditions from five areas around the world (V).
6. Identify tale traditions and folk beliefs associated with stories and storytelling in specific cultural contexts (VI).
7. Explain and apply the ethics of telling traditional stories (VII).
8. Tell traditional stories from a specific culture with authenticity (VIII).

**Outline:**

- I. What is Traditional Storytelling?
  - a. Sacred space, place, and narrative
  - b. Orature and living libraries
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  - d. Traditional storytelling in the modern world
- II. Roles of Traditional Storytellers
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  - c. Political status and roles
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- III. Traditional Storytelling Techniques
  - a. Divination techniques for story
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  - a. Myths and legends
  - a. Sagas and epics
  - b. Folktales and fairytales
  - c. Jokes, riddles, proverbs
  - d. Poems and songs
  - e. Family and community history
- V. Exemplary Storytelling Traditions Around the World
  - a. Focus on five specific traditions from the following broad geographic areas: Europe, Asia/India/Pacific Islands, Africa, North/South America, Australia.
  - b. Examine their contexts, practitioners, and roles
  - c. Changes to the tradition over time
- VI. Identify the Contexts for Traditional Storytelling Within a Culture
  - a. Primary contexts for story in the culture
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- VII. Ethics of Telling Traditional Stories
  - a. Knowing what stories you have the right to tell.
  - b. Embracing a zero-tolerance policy for cultural appropriation.
  - c. Committing to the cultural knowledge necessary to tell traditional stories.
- VIII. Telling Traditional Stories Authentically
  - a. Select three traditional stories
  - b. Craft stories with modern audiences in mind
  - c. Tell stories in class

## Course Requirements:

1. **Attendance:** Attend all classes and participate fully. (160 points)
2. **Goal Statement:** Write a set of goals for yourself that contain both your broad, long term goals for yourself as a storyteller as well as some specific short-term ones for this semester. (25 points)
3. **Your Culture Areas:** The text is organized in eight broad culture areas: Sub-Saharan Africa, Asia, Australia and the Pacific, Europe, Middle-East and North Africa, Native American, North American, and South American. By the second class, please be ready to state your primary and secondary culture areas from the text, plus any tighter focus you wish to research. For example, if your primary area is African, and your secondary is Asian, you may wish to also state that you plan to look more deeply at Yoruba traditional storytellers. (50 points)
4. **Responses to Readings:** Please complete twelve reading assignments during the semester:
  - a. Choose five from our text in your primary culture area
  - b. Choose three from our text in your secondary culture area
  - c. Find four from other sources that are specific to traditional storytelling in your primary culture area, or a tighter focus within that culture area. I recommend using the JSTOR database that is available from the college's library website.
  - d. Submit your responses weekly between January 29 and April 30<sup>th</sup>.Please provide written response to your reading assignments in the format below. You can bring me hard-copy or email them to me. (20 points each x 12 = 240)
  - Title and author of what you read
  - A description of what you learned about traditional storytelling, contexts of storytelling, and roles and skills of traditional storytelling. (a worksheet is attached)
5. **In-Class Telling:** Each person will tell three prepared stories during the semester. Given the size of the class and the number of stories each person will tell, please prepare stories of 5-7 minutes. You will have a 20-minute slot each time to tell your story and receive your feedback. Choose stories that allow you to explore and develop your skills as a traditional teller in the modern world. After each story, please write a short paper describing your process for preparing the story and your reflection on the experience, including the following:
  - a. How you chose the story.
  - b. What you learned about the skills, roles, and obligations of traditional storytellers by telling this story.
  - c. How you managed any ethical considerations there may be in telling this story.
  - d. What you learned about yourself as a storyteller in the process of finding, crafting and telling the story, and anything, you would do differently the next time you tell it.
  - e. Turn it in the following class period. (50 points x three = 150)
6. **Blog Post:** Each person will write a post for the Tell Me Something Good Blog. This should be a 3-5 paragraph mini-essay on some aspect of what you have learned about traditional storytelling and how it supports and informs us as modern tellers. I'll provide you with more information about how to prepare a blog post. (50 points)

7. **Final paper.** Your final paper will give you an opportunity to synthesize what you have learned this semester. Please include
  - a. Your assessment of your progress on your initial goals for the semester.
  - b. A summary of what you learned about traditional storytelling and storytellers in your culture area and what it means to you as a modern teller.
  - c. Your answer to these questions:
    - i. What is traditional storytelling and how does it support and inform us as modern tellers?
    - ii. What skills, roles, and obligations are shared by traditional storytellers globally?
  - d. What you have learned about yourself as a modern storyteller by participating in the class. (100 points).
  
8. **Extra Credit:** Each student may earn up to **100 points** of Extra Credit as follows:
  - Attend any public storytelling event during the semester and write a 1/2-page review of your experience. Check out the events calendar at [www.storytellermark.com](http://www.storytellermark.com) (50 points)
  - Write an additional post for the Tell Me Something Good blog. (50 points)
  - Conduct ½ an hour of storytelling in the community and writing a 1-page report on that experience (100 points)
  - All extra credit must be submitted by Tuesday, April 30, 2019
  
9. **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.

**Run of Class:**

6:00 – 6:30	Reviewing readings and building our understanding of traditional storytelling around the world.
6:30 -6:50	Teller
6:50 -7:10	Teller
7:10 -7:25	Break
7:25 – 7:45	Teller
7:45 – 8:05	Teller
8:05 – 8:25	Discussion of global themes that emerged through the stories.

# Traditional Storytelling Around the World – Spring 2019

Week and Culture Area	Readings and Tellers	Blogs Posts Due From:
January 15	<ul style="list-style-type: none"> <li>• Introductions and Overview</li> <li>• Goals</li> <li>• What is traditional storytelling?</li> </ul>	
January 22	Culture Areas, Skills, Ethics	
January 29	First Story: Tellers 1-3 Submit Reading Response	
February 5	First Story: Tellers 4-8 Submit Reading Response	
February 12	First Story: Tellers 9-13 Submit Reading Response	
February 19	First Story: Tellers 14-18 Submit Reading Response	Chrissy and Laura
February 26	Any Make-up storytelling Submit Reading Response	Vanessa and Pamela
March 5	Second Story: Tellers 19-20, 1-3 Review of first telling cycle: What do we know so far? What do we want to learn? Submit Reading Response	Myranette and Pat
March 12	Spring Break	
March 19	Second Story: Tellers 4 -7 Submit Reading Response	Kaden and Heather
March 26	Second Story: Tellers 8 - 12 Submit Reading Response	Travis and Wendy
April 2	Second Story: Tellers 13 - 17 Review of second telling cycle What do we know so far? What do we want to learn?	Mario and Laura
April 9	Third Story: Tellers 18-19, 1-2 Submit Reading Response	Anna and Kathy
April 16	Third Story: Tellers 3-7 Submit Reading Response	Súle and Nancy
April 23	Third Story: Tellers 8-11 Submit Reading Response	Wendy and Cindi
April 30	Third Story: Tellers 12-16 Review of third telling cycle Submit Reading Response	Marilee and Claudia
May 7	Third Story: Tellers 17-19 Summary: What is Traditional Storytelling? Potluck Final Affirmations	Terri and Phyllis

## Reading Response Worksheet:

Our overall focus:

*What is traditional storytelling and how does it support and inform us as modern storytellers?  
What skills, roles, and obligations are shared by traditional storytellers globally?*

Title and author of what you read:

Describe what you learned from the article. The bullets are meant to guide – no need to respond to each one.

1. What did you learn about traditional storytelling from this article?

- How did it function within the culture in the past?
- How does it function within the culture now?
- How does it support the culture?
- Something unique that you hadn't heard of before or that caught your attention or delighted you in some way?

2. How did this article enhance your understanding of the contexts in which traditional storytellers work? That could include:

- In folk contexts
- In elite contexts
- In spiritual and divinatory contexts
- In ritual contexts
- In home contexts
- In entertainment contexts

### 3. What did you learn about traditional storytellers in this article?

- What roles did they play in their communities?
  - Do those roles exist today?
  - Are they relevant to us and for us?
- What skills did they employ?
- What did their repertoires contain? (What kinds of stories do/did they tell?)
- What role did/does literacy play?
- How were they trained?
- What can we learn from them about how to be storytellers?
- Which of their roles and skills are you already fulfilling and using?
- Something unique that you hadn't heard of before or that caught your attention or delighted you in some way?

## Goal Statement:

### Traditional Storytelling Around the World – Spring 2019

Name:

Why are you taking this class?

What skills do you want to strengthen and/or enhance?

What place do traditional stories have in your repertoire and in your identity as a storyteller? What place do you want them to have?

**Given the above:**

List three short term goals that you will achieve during the semester:

1.

2.

3.

List three long term goals that will be served by the short-term goals:

1.

2.

3.



*Table of Contents/Culture Area Assignment Table: Use this grid to plan out your readings for the semester.*

Sub-Saharan Africa	Primary	Secondary	Focus
<a href="#">Hunters' Narratives</a> <i>Stephen Belcher</i>			
<a href="#">Central African Epics</a> <i>Stephen Belcher</i>			
<a href="#">To Make Our World a Gentler, More Compassionate World</a> <i>Raouf Mama</i>			
<a href="#">The Fulani Epics</a> <i>Christiane Seydou</i>			
<a href="#">The Ga Folktale: Context, Themes, and Techniques</a> <i>Abu Shardow Abarry</i>			
<a href="#">The Igbo Folk Epic</a> <i>Chukwuma Azuonye</i>			
<a href="#">Igbo Stories and Storytelling</a> <i>Chukwuma Azuonye</i>			
<a href="#">The Meaning of the "Meaningless" Refrain in Igbo Folk Songs and Storytelling Events</a> <i>Chukwuma Azuonye</i>			
<a href="#">The Dogon Creation Story</a> <i>Chukwumu Azuonye</i>			
<a href="#">The Storytelling Event Among the Igede of Nigeria</a> <i>Ode Ogede</i>			
<a href="#">Ju'hoan Folktales and Storytelling: Context and Variability</a> <i>Megan Bieseke</i>			
<a href="#">Storytelling: A Thread of Life Within the Kamba Community</a> <i>Vincent Muli Wa Kituku</i>			
<a href="#">Narrative Performance in a Changing World: The Case of the "Storytellers" in Kenya</a> <i>Ezekiel B. Alembi</i>			
<a href="#">The Meditation of Time, the Wisdom of the Teller, the Void of the World</a> <i>Sory Camara</i>			

Asia	Primary	Secondary	Focus
<a href="#">The Chantefable Tradition of Suzhou</a> <i>Mark Bender</i>			
<a href="#">Antiphonal Epics of the Miao (Hmong) of Guizhou, China</a> <i>Mark Bender</i>			
<a href="#">Rajasthani Hero Legends</a> <i>Lindsey Harlan</i>			
<a href="#">Two Contemporary Performances of Savitri in Pune, India</a> <i>Lee-Ellen Marvin</i>			
<a href="#">Saneguruji Storytelling Academy: Transformation of Domestic Storytelling in India</a> <i>Lee-Ellen Marvin</i>			
<a href="#">Storytelling in Middle-Class Indian Families</a> <i>Lee-Ellen Marvin</i>			
<a href="#">A System of Narrative Performances in Middle India</a> <i>Joyce Burkhalter Flueckiger</i>			
<a href="#">Indonesian Storytellers and Storytelling</a> <i>James Danandjaja</i>			
<a href="#">Religious Tales and Storytelling in Japan</a> <i>Richard W. Anderson</i>			
<a href="#">Still Telling in Japan: Traditional Folktellers</a> <i>Cathy Spagnoli</i>			
<a href="#">P'ansori, the Ancient Korean Art of Storytelling</a> <i>Chan E. Park</i>			
<a href="#">Enduring Scars: Cautionary Tales Among the Senoi Semai, a Peaceable People of West Malaysia</a> <i>Robert Knox Dentan</i>			
<a href="#">Professional Storytelling in West Sumatra</a> <i>Nigel Phillips</i>			
<a href="#">The Tradition of Storytelling in Malaysia</a> <i>Mohammed Taib Osman</i>			
<a href="#">The Siang Performance in Isaan</a> <i>Wajuppa Tossa</i>			
<a href="#">Storytelling: A Means to Maintain a Disappearing Language and Culture in Northeast Thailand</a> <i>Wajuppa Tossa</i>			

Australia and the Pacific	Primary	Secondary	Focus
<a href="#">Nallawilli-Sit Down (and Listen): The Dreamtime Stories—An Oral Tradition</a> <i>Pauline E. Campbell-McLeod</i>			
<a href="#">Ka Ola Hou 'Ana o ka 'Ōlelo Hawai'i i ka Ha'i 'Ana o ka Mo'olelo i Kēia Au Hou: The Revival of the Hawaiian Language in Contemporary Storytelling</a> <i>Ku'ualoha Meyer-Ho'omanawanui</i>			
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# **Traditional Storytelling Today**

**An International Sourcebook**

*Edited by*

Margaret Read MacDonald

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Linda Dégh

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 **Routledge**  
Taylor & Francis Group  
LONDON AND NEW YORK



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First published 1999 by Fitzroy Dearborn Publishers

This edition published 2013 by Routledge  
2 Park Square, Milton Park, Abingdon, Oxon, OX14 4RN  
711 Third Avenue, New York, NY 10017

*Routledge is an imprint of the Taylor & Francis Group, an informa business*

Cataloging-in-Publication Data is available from the Library of Congress and the British Library

ISBN 1-57958-011-4

Typeset by Print Means, Inc., New York, New York

Cover designed by Peter Aristedes, Chicago Advertising and Design, Inc., Chicago, Illinois

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