

1.) DATE: March 12, 2020	2.) COMMUNITY COLLEGE: Maricopa Co. Comm. College District
3.) PROPOSED COURSE: Prefix: STO Number: 295 Title: Traditional Storytelling Around the World Credits: 3	
CROSS LISTED WITH: Prefix: Number: ; Prefix: Number: ; Prefix: Number: ; Prefix: Number: ; Prefix: Number: ; Prefix: Number: .	
4.) COMMUNITY COLLEGE INITIATOR: LIZ WARREN PHONE: 602-243-8026 EMAIL: liz.warren@southmountaincc.edu	
ELIGIBILITY: Courses must have a current Course Equivalency Guide (CEG) evaluation. Courses evaluated as NT (non-transferable) are not eligible for the General Studies Program.	
MANDATORY REVIEW: <input type="checkbox"/> The above specified course is undergoing Mandatory Review for the following Core or Awareness Area (only one area is permitted; if a course meets more than one Core or Awareness Area, please submit a separate Mandatory Review Cover Form for each Area). POLICY: The General Studies Council (GSC) Policies and Procedures requires the review of previously approved community college courses every five years, to verify that they continue to meet the requirements of Core or Awareness Areas already assigned to these courses. This review is also necessary as the General Studies program evolves.	
AREA(S) PROPOSED COURSE WILL SERVE: A course may be proposed for more than one core or awareness area. Although a course may satisfy a core area requirement and an awareness area requirement concurrently, a course may not be used to satisfy requirements in two core or awareness areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirements and the major program of study.	
5.) PLEASE SELECT EITHER A CORE AREA OR AN AWARENESS AREA: <u>Core Areas:</u> Select core area... <u>Awareness Areas:</u> Global Awareness (G)	
6.) REQUIRED DOCUMENTATION <input checked="" type="checkbox"/> Cover Form <input checked="" type="checkbox"/> Course Syllabus <input checked="" type="checkbox"/> Course Description <input checked="" type="checkbox"/> Criteria Checklist for the area <input checked="" type="checkbox"/> Table of Contents from the textbook required and list of required readings/books	
7.) THIS COURSE CURRENTLY TRANSFERS TO ASU AS: <input checked="" type="checkbox"/> DECENGprefix <input type="checkbox"/> Elective Current General Studies designation(s): HU Requested Effective date: 2021 Spring Course Equivalency Guide Is this a multi-section course? Yes Is it governed by a common syllabus? Yes	
Chair/Director: LIZ WARREN, STORYTELLING IC CHAIR Chair/Director Signature:	

Arizona State University Criteria Checklist for

GLOBAL AWARENESS [G]

Rationale and Objectives

Human organizations and relationships have evolved from being family and village centered to modern global interdependence. The greatest challenge in the nuclear age is developing and maintaining a global perspective which fosters international cooperation. While the modern world is comprised of politically independent states, people must transcend nationalism and recognize the significant interdependence among peoples of the world. The exposure of students to different cultural systems provides the background of thought necessary to developing a global perspective.

Cultural learning is present in many disciplines. Exposure to perspectives on art, business, engineering, music, and the natural and social sciences that lead to an understanding of the contemporary world supports the view that intercultural interaction has become a daily necessity. The complexity of American society forces people to balance regional and national goals with global concerns. Many of the most serious problems are world issues and require solutions which exhibit mutuality and reciprocity. No longer are hunger, ecology, health care delivery, language planning, information exchanges, economic and social developments, law, technology transfer, philosophy, and the arts solely national concerns; they affect all the people of the world. Survival may be dependent on the ability to generate global solutions to some of the most pressing problems.

The word university, from universitas, implies that knowledge comes from many sources and is not restricted to local, regional, or national perspectives. The Global Awareness Area recognizes the need for an understanding of the values, elements, and social processes of cultures other than the culture of the United States. Learning which recognizes the nature of others cultures and the relationship of America's cultural system to generic human goals and welfare will help create the multicultural and global perspective necessary for effective interaction in the human community.

Courses which meet the requirement in global awareness are of one or more of the following types: **(1)** in-depth area studies which are concerned with an examination of culture-specific elements of a region of the world, country, or culture group, **(2)** the study of contemporary non-English language courses that have a significant cultural component, **(3)** comparative cultural studies with an emphasis on non-U.S. areas, and **(4)** in-depth studies of non-U.S. centered cultural interrelationships of global scope such as the global interdependence produced by problems of world ecology, multinational corporations, migration, and the threat of nuclear war.

Reviewed 4/2014

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

ASU--[G] CRITERIA			
GLOBAL AWARENESS [G]			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	1. Studies must be composed of subject matter that addresses or leads to an understanding of the contemporary world outside the U.S.	Course Syllabus Text Table of Contents
		2. The course must match at least one of the following descriptions: (check all which may apply):	
<input type="checkbox"/>	<input type="checkbox"/>	a. In-depth area studies which are concerned with an examination of culture-specific elements of a region, country or culture group. The area or culture studied must be non-U.S. and the study must contribute to an understanding of the contemporary world.	
<input type="checkbox"/>	<input type="checkbox"/>	b. The course is a language course for a contemporary non-English language, and has a significant cultural component.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	c. The course is a comparative cultural study in which most, i.e., more than half, of the material is devoted to non-U.S. areas.	Course Syllabus Text Table of Contents Assignment/Reading Grid
<input type="checkbox"/>	<input type="checkbox"/>	d. The course is a study of the cultural significance of a non-U.S.-centered global issue. The course examines the role of its target issue within each culture and the interrelatedness of various global cultures on that issue. It looks at the cultural significance of its issue in various cultures outside the U.S., both examining the issue's place within each culture and the effects of that issue on world cultures."	

Course Prefix	Number	Title	Designation
STO	295	Traditional Storytelling Around the World	Global Awareness (G)

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)
<p>SAMPLE: 2d: study the cultural significance of a non-U.S. centered global issue</p>	<p>SAMPLE: The course examines the cultural significance of financial markets Japan, Korea, and the UK.</p>	<p>SAMPLE: Module 2 shows how Japanese literature has shaped how Japanese people understand world markets. Module 3 shows how Japanese popular culture has been changed by the world financial market system. Modules 4 & 5 do the same for Korea and modules 6 & 7 do the same for the UK.</p>
<p>1. Studies must be composed of subject matter that addresses or leads to an understanding of the contemporary world outside of the U.S.</p>	<p>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 intent is to provide students with a global perspective on storytelling as a human endeavor.</p>	<p>This course asks students to take a deep dive into traditional storytelling around the world 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. See page 3 in the syllabus for descriptions of these assignments highlighted in yellow.</p>
<p>2.c. The course is a comparative cultural study in which most, i.e., more than half, of the material is devoted to non-U.S. areas.</p>	<p>Students are asked to consider two key questions as they study traditional storytelling around the world: --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?</p>	<p>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</p>

		<p>website. See page 3 in the syllabus to see this assignment description. (highlighted in green) See page 6 in the syllabus (highlighted in green) 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: **STO295**

First Term: **2018 Spring**

Final Term: **Current**

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

Course Type: **Academic**

Load Formula: **S**

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

Requisites: Prerequisites: None

Competencies:

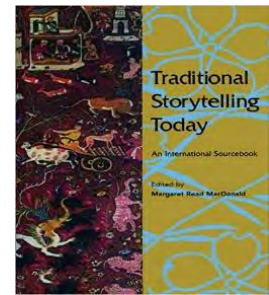
1. Define traditional storytelling (I).
2. Explain the roles of traditional storytellers (II).
3. Describe the techniques of traditional storytelling (III).
4. Identify the types of traditional stories and their occurrence in cultural contexts (IV).
5. Identify and describe exemplary storytelling traditions 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 (VII).

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
 - 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 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. 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

Instructor: Liz Warren
Office: PAC 730
Phone: O: 602-243-8026, C: 602-550-5155
Email: liz.warren@southmountaincc.edu
Blog Website: Tell Me Something Good -
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

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. 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).
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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:

- | | |
|---|--|
| <p>I. What is Traditional Storytelling?</p> <ol style="list-style-type: none">a. Sacred space, place, and narrativeb. Orature and living librariesc. Storytelling for cultural knowledge and survivald. Traditional storytelling in the modern world <p>II. Roles of Traditional Storytellers</p> <ol style="list-style-type: none">a. Spiritual intermediariesb. Keepers of history, culture, ancestry and relatednessc. Political status and rolesd. Artists, teachers, and entertainers <p>III. Traditional Storytelling Techniques</p> <ol style="list-style-type: none">a. Divination techniques for storyb. Epic singersc. Prosimetric compositiond. Bardic competitions <p>IV. Types of Stories and their cultural contexts</p> <ol style="list-style-type: none">a. Myths and legendsa. Sagas and epicsb. Folktales and fairytalesc. Jokes, riddles, proverbsd. Poems and songse. Family and community history <p>V. Exemplary Storytelling Traditions Around the World</p> | <p>a. Focus on five specific traditions from the following broad geographic areas: Europe, Asia/India/Pacific Islands, Africa, North/South America, Australia.</p> <p>b. Examine their contexts, practitioners, and roles</p> <p>c. Changes to the tradition over time</p> <p>VI. Identify the Contexts for Traditional Storytelling Within a Culture</p> <ol style="list-style-type: none">a. Primary contexts for story in the cultureb. Rules for stories and storytellers within this culturec. Distinct applications or roles of storytelling in the culture <p>VII. Ethics of Telling Traditional Stories</p> <ol style="list-style-type: none">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. <p>VIII. Telling Traditional Stories Authentically</p> <ol style="list-style-type: none">a. Select three traditional storiesb. Craft stories with modern audiences in mindc. 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 30th.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 (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"> • Introductions and Overview • Goals • What is traditional storytelling? 	
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 ritual contexts |
| • In elite contexts | • In home contexts |
| • In spiritual and divinatory 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.

Traditional Storytelling Today

An International Sourcebook

Edited by

Margaret Read MacDonald

Contributing Editors

John H. McDowell

Linda Dégh

Barre Toelken

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

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