

Folk326.06
Fall 2006

ANTHROPOLOGY 326 INTRODUCTION TO FOLKLORE

Instructor: Dr. Magliocco

Email: sabina.magliocco@csun.edu

Office: 240G Sierra Hall

Phone: 677-3331; 677-4930

Office hours: TTh 11:00 – 12:15 and 3:00 – 4:00

I. Objectives

This course introduces students to the basic principles in the study of folklore, or traditional expressive culture. We will examine some of the major forms, or *genres*, of folklore, including folktales, legends, jokes, ballads, proverbs, festivals and material culture, in the cultural contexts in which they occur. We will also study the theories and approaches folklorists and anthropologists have used to study folklore. This course takes a cross-cultural perspective, exploring and comparing folklore from a number of different cultures and folk groups. Students will learn to identify folklore in their own lives, and will gain a greater understanding and appreciation for its roles and meanings in different cultural contexts.

This course fulfills the General Education Program requirement under section C.1 - Humanities: Literature. All Upper Division General Education courses are required to be 'writing intensive.' This is a writing intensive course. This means there are writing requirements for the course totaling a minimum of 2500 words, including essays on the tests and a minimum 10 page final paper.

II. Format

Due to its size, this course will be taught mostly in a lecture format, although there will be a few exercises designed to allow you to interact with your fellow students and contribute to the class. Lectures are designed to complement, not duplicate, the readings. You are expected to attend class regularly, read each day's assignment and take notes on it, and participate in class activities when appropriate. You are required to arrive on time and stay for the duration of the class. You are expected to attend regularly, and to make up any work you have missed during absences. If you miss class, it is your responsibility to find out what you have missed and to make up missed work. In cases of prolonged absence, please notify me so we can make arrangements for you to keep up with the work. Because of its nature, this class makes extensive use of visuals, films and sound recordings; these materials may not always be available outside of lecture for make-up work. However, you are still responsible for them, and questions on them may appear on the midterm and final exam.

The university has now made it possible for professors to communicate with their students using email. While I will always announce any changes in the syllabus, upcoming lectures and other reminders in class, I will also post them to you on email. It is your responsibility to check your CSUN account for any announcements or messages, especially if you have been absent. If you prefer to receive email at a different account, please visit the campus web portal and follow the procedures to have your email forwarded. If you do not, you may miss important messages regarding the class.

In order to reduce photocopying costs, many longer handouts will be posted on the class Web CT instead of being distributed in class. These handouts contain important information about the final paper (worth 50% of your grade) and may contain study aids for the tests. I will

always remind you to download these, but it is your responsibility to do so. Please regularly check the course Web CT for handouts and other pertinent posts, especially if you have been absent.

The use of cell phones, blackberries, MP3s, iPods and similar devices is not permitted during class. If you have these items, please turn them off before coming to class. If you are caught using them during class, I will take them away from you and keep them for the remainder of the lesson.

III. Requirements

The following book is **REQUIRED READING** for the course:

***Living Folklore*, by Martha C. Sims and Martine Stephens**

It is available in the Matador Bookstore as well as several other area and online book sources, and in the Oviatt Library. You are strongly urged to purchase this book, as it may be difficult to get in the library during midterm and exam time. Also **REQUIRED** are a number of weekly readings posted on Web CT. To download these, go to webct.csun.edu and log in. Select ANTH 326 from your menu of classes. From the class homepage, click on the link with the name of the week's topics (check your week-by-week course calendar at the end of this syllabus). You will find a number of articles under each heading; you are responsible for *all* the readings under each heading.

Exams: There will be two exams, both a combination of objective and short essay questions. Each will be worth approximately 25% of the final grade. If you must miss the midterm due to illness, you must notify me by emailing me or calling 677-4930 before the beginning of class on the day of the exam. When you return to class, I will schedule an all-essay make-up at my convenience. **No notification, no make-up – no exceptions! As per university regulations, there will be no make-ups for the final exam.**

Project: Students will complete a collection project in which they will gather, annotate and analyze folklore from their own lives and those of their friends and neighbors. Projects will become part of the Bess Lomax Hawes Student Folklore Archive, and will be available to other students and scholars in the future. While the project is challenging, most students find they get a great deal of satisfaction from completing it. More information will be available in a separate handout, downloadable from the course Web CT. The project is worth approximately 50% of the final grade.

IV. Grading

Folklore Assessment Quiz.....	10 points
Midterm.....	50 points
Final Exam.....	50 points
Collection Project.....	100 points
Possible Total = 210 points	

V. Grading Scale

195-210 = A	147-152 = C-
189-194 = A-	143-145 = D+
185-188 = B+	132-142 = D
174-184 = B	126-131 = D-
168-173 = B-	125 and below = F
164-165 = C+	
153-163 = C	

Week-by-Week Calendar

Week of	Topic	Readings
9/5-7	What is folklore? What is a folk group?	<i>Living Folklore</i> , Chapters 1 and 2: "Folklore" & "Groups"
9/12-14	The Study of Folklore: Collecting and Documenting Folklore (focus on the final project)	<i>Living Folklore</i> , Chapter 7: "Fieldwork and Ethnography" Wilson, "Documenting Folklore," on Web CT Download Collection Project Handout from Web CT!
9/19-21	Legends and Beliefs	<i>Living Folklore</i> , Chapter 3: "Tradition" Legend Readings, on Web CT
9/26-28	Jokes	<i>Living Folklore</i> , Chapter 6: "Interpreting Folklore" Joke Readings, on Web CT
10/3-6	Proverbs and Folk Speech	<i>Living Folklore</i> , Chapter 5: "Performance" Proverb Readings, Web CT
10/10-12	Folk Music, Ballads & Folksongs Film: "Alan Lomax, the Songhunter"	Folksong Readings, on Web CT
10/17-19	Review and Catch-up 10/19 Midterm Exam!	Review readings and notes; study for test!
10/24-26	Folk Crafts and Art Film: "Chattel House"	Material Folklore readings, Web CT
10/31-11/2	Ritual, Festival and Celebration Film: "The Haunted History of Halloween"	<i>Living Folklore</i> , Chapter 4: "Ritual"
11/7-9	Folklore and Your Family	Family Readings, Web CT
11/14-16	Folklore and Ethnic Identity	Ethnicity Readings, Web CT
11/21-23	Folklore and Power: Work Lore and Children's Lore 11/23 Thanksgiving; no class!	Folklore and Power Readings, Web CT
11/28-30	Folklore and Religious Identity 11/28 Collection Project Due!	Folklore and Religious Identity Readings, Web CT
12/5-7	Folklore and Cultural Heritage Film: "Oss Oss, Wee Oss Redux"	Folklore and Cultural Heritage Readings, Web CT
12/12-14	Folklore and Literature: Magic, Witchcraft and the Parents of Harry Potter	TBA.
12/21	12:45-2:45 Final Exam!	None; study for final.

**A326: Introduction to Folklore
The Collection Project**

All students must hand in a collection project. For this project, you will collect 10 separate items of folklore from real, live informants. The best papers from the class will be filed in the Bess Lomax Hawes Student Folklore Archives for the use of future scholars. You can collect your ten items from many individuals in different folk groups, or from a single individual representing one folk group. You may choose to focus your collection on a single genre (legends, jokes, riddles, foodways, etc.), or many different genres (5 jokes, 1 legend, 1 recipe for tamales, 3 folk beliefs).

Because your projects will be archived for future generations, they need to be printed or typed on acid-free, archival quality paper. You can buy this kind of paper in any office supply store. Use black ink in your printer (except when printing photos); colored ink fades over time.

Put each item collected on a separate sheet of paper. If an item is longer than one page, use two or more sheets and paper-clip them together. **Do not use staples.** Discuss each item separately. Do not cross-reference items, as each item must be filed separately in the Folklore Archive. Enclose your collection in a large manila envelope; don't waste money on fancy folders that will only be discarded. Be sure to write your name on the outside of the manila envelope.

I. For each item of folklore, provide the following information:

In the upper right-hand corner:

1. The informant's name, gender and age. Write "myself" in place of the informant's name if you are using material collected from yourself. If the informant won't give his/her age and you cannot easily discover it, give an approximate age. What's important is whether the person is in his/her 20's or 70's. If the informant asks that his/her name not be used, indicate the individual's gender and age (e.g. 27-year-old male or 18-year-old female).

2. The informant's occupation and ethnic/national background or tribe/clan. Be specific. Indicate whether the individual is first-, second- or third-generation Vietnamese-American (or Armenian-American, Mexican-American, etc.). Do not simply say the informant is from Africa; ask from where in Africa. What does the individual call her/himself? What tribe, clan or ethnic group? E.G. "Lagos, Nigeria, Africa; member of the Ibo people."

3. The informant's native language and dialect. If the person speaks more than one language, list them in order of usage, as given by your informant. If possible, note later, in your discussion, in which language the item was originally learned and used.

4. Place your item was collected. E.G. "Student Union, CSUN;" "My apartment in West Hollywood."

For each item, provide in the *upper left-hand corner*:

1.Genre

2.Country/Ethnic Group

Determine whether the item is a legend, joke, proverb, riddle, etc. Be as specific as you can. Indicate the country or ethnic group where the informant believes the item to have originated. If the item was learned from the informant's mother who learned it as a child in Genoa, then indicate the item as Italian. (Mention Genoa in your context notes later.) If the item is from immigrants, indicate the ethnic group specifically -- E.G. Russian-Jewish-American, Korean-American, African-American, Guatemalan-American.

For each item, provide on the *bottom right hand corner*:

1. Collector's name and age

2. Collector's address and home city.

If your item needs more than one sheet of paper, on the 2nd and 3rd pages, include only the informant's name in the upper right-hand corner and your name in the lower right-hand corner. The rest of the information above is for the first page only.

II. The Item

It is important that you give the item of folklore *exactly as your informant performed it, using her/his exact words*. Do not edit your material under any circumstances! Include repetitions, pauses, and noises that are part of the performance. Do not "correct" what you feel is "bad" grammar or delete obscene words or expressions.

Do not try to transcribe dialects phonetically -- i.e. *do not* write "I geeve you a taste-a: eet's a spicy meat-a ball-a." Instead, include an explanation of your informant's dialect or speech patterns under "Contextual Information," below: E.G. "Mr. Rossi speaks with a strong Italian accent."

Provide standard English translations for slang, specialized or dialectal terms. Don't use one slang expression to explain another: E.G. "'Stat' means the same thing as 'pronto'" will not be helpful to future scholars.

Provide an example of the item's use, preferably an actual instance in which the legend or joke (for example) was told; but in the absence of this, ask the informant to make up a situation in which the item might be appropriately used.

For NON-ENGLISH LANGUAGE folklore, especially *fixed-phrase* (wording never changes), provide:

1. the item in the script of the original language. This may be written out by your informant and submitted as part of your collection.

2. the item in transliteration (re-written in our alphabet). This may also be written

out by the informant as above.

3. a literal, word-by-word translation of the item into English, directly below the non-English word

4. a free translation of the item into standard English (no slang), since the literal translation may not be clear.

5. Give an example of the item's use, as explained above.

To collect FOLKSONGS:

-- provide both TEXT and MUSIC. Write the words of at least one verse directly below the music. It must be clear which syllable is sung with which note or group of notes. It must also be clear if several syllables are sung with one note. Indicate stress or accents.

To collect VISUAL/ KINETIC folklore (games, dances, gestures, etc.):

-- record directions in detail. A diagram is often helpful, especially for dances and gestures. You can include photographs, too. All diagrams, drawings and photos must be accompanied by a textual description.

To collect MATERIAL FOLKLORE (foodways, crafts, folk architecture, altars, etc.):

-- give a thorough description of how the informant made the item. Provide photographs or drawings of each item you collect. All photos or drawings must be accompanied by a textual description.

To collect WRITTEN FOLKLORE (graffiti, xeroxlore, Email-lore):

-- provide the original text accompanied by a textual description.

III. Contextual Information

This includes WHEN, WHERE and FROM WHOM the informant learned the item. Be specific. Include the full name of the person from whom your tradition-bearer learned the item, their religion, caste, ethnic group, the language the item was in, the location down to the smallest region, town, neighborhood or high school. E.G. "Learned from German grandmother, Arlene Beckman, nee Weiss, in Anderson, Indiana, 1944." Or "Learned from female classmates at Thoreau Elementary School, Berkeley, CA, 1997." This is particularly important if the item is not from the United States. *Don't say* "He learned it from his father in China." PRC or Taiwan? What region? What city or town? What dialect?

If the date is approximate, use "circa" -- E.G. circa 1980.

Indicate whether the item is used at a particular occasion or time of year. For example, is it associated with a special holiday or celebration?

Indicate if the item is associated with any particular age, gender, sexual orientation, religious or ethnic group, and if it is used only in the presence of members of a particular group. E.G. "Stories of *chinchioneras* are never told if men are present," or "Mrs. Sanchez would not divulge this *mal de ojo* (evil eye) cure in front of anyone in her family."

If you have collected a folk belief or custom, indicate to what extent the tradition-bearer believes it or practices it. This is often easier to determine through observation than by means of direct questioning.

Indicate the context -- social, economic, political, etc. -- that may have influenced the performance of the item. For example, jokes about "hanging" and "pregnant" chads began to surface shortly after the 2000 presidential election, when the outcome in Florida was contested. The immediate context in which the item is performed is also important. For example, if you have collected a curse from a real-life situation (as opposed to an informant who sat down in your livingroom for an interview), what was the situation that precipitated it? Who uttered the curse, and to whom? What did this person do? What did the onlookers do?

IV. Folk Interpretation

Collect your tradition-bearer's interpretation of the item -- what it means to him/her -- as well as that of audience members who are present. The interpretation may be more valuable than the item itself. It is OK if different people offer several different interpretations -- in fact, this is very valuable information. Do not try to decide which one is right and which is wrong.

V. Collector's Interpretation and Comments

Indicate what you think the item means. You should distinguish your interpretation from that of your informants. For example, did your informant decide the nose in the joke you collected is a phallic symbol, or is that your interpretation? When you explain something in your own words, make it clear whether the ideas expressed are yours or your informant's.

Collection Project FAQs

Where am I going to find live informants?

Anywhere! Start by looking at all the folk groups to which you belong. Your family, neighborhood group, occupation, ethnic and religious affiliations all provide you with sources for tradition-bearers. You do not have to travel to exotic places to collect folklore; it is happening all around you, every day. **Caution: collect only from members of the ethnic, religious, etc. group concerned.** E.G. Collect Pomo legends from a Pomo Indian, not from someone who visited a Pomo reservation as a tourist.

Can I collect material from movies, TV, books or websites?

No. You need to collect from actual living, breathing human beings. It is OK if your informant first learned the material from a written or media source, as long as s/he has also repeated the item to other people besides you. In other words, if the item is in circulation as folklore, you may collect it, regardless of its origins. You may collect material from email or chat rooms on the net, but not from websites.

Do I have to use a tape-recorder to collect material?

Because it is important to collect material exactly as your informants perform it, it is easiest to use a tape-recorder, especially if you are collecting verbal folklore, unless you know shorthand or can write very fast. Make sure you are familiar with operating the tape-recorder before you set out to collect. Practice first! Be sure to bring along extra batteries and tape. Never conceal a tape-recorder or record without your informant's permission. Allow yourself plenty of time to transcribe your tapes -- 6-8 hours of transcription for each hour of tape.

What if the material I collect is "dirty" or politically incorrect?

A lot of folklore is oppositional in nature and contains scurrilous material. Do not edit this out! Crude language and vulgar content are often important indicators of power relationships, anger and resentment in culture; you can analyze this in the interpretive section of your collection sheet. Do not worry about scandalizing your instructor, who has seen about all there is to see in this regard. However, *do not* use obscene language or slang in your descriptive and interpretive sections.

What if my informants don't want their names used?

You may simply identify them by their gender and age, E.G. "male, age 22." Do not make up pseudonyms or aliases for them. Do not change other data in your collection to make them less recognizable. If a person you are interviewing has serious reservations about participating in this project, it is better to find another informant. *Do not under any circumstances* endanger your informants or yourself by collecting or revealing risky information. If you have questions about this, please consult with your instructor.

How do I figure out what the folklore I've collected means?

You can start by asking your informants what it means to them; people can be very insightful about the meaning of their own folklore. Sometimes, though, an informant will say, "It's just for fun," or "It doesn't mean anything; it's just entertainment." If this happens to you, **don't stop there!** You need to look more closely at the text of the item and the context in which it is performed to develop your own ideas about what it might mean. Sometimes the genre of the item can give you a clue about its meaning; for example, legends often carry a warning; jokes tend to point out areas of anxiety in a culture; material folklore usually satisfies very practical needs, as well as more symbolic ones. A great deal of folklore is about expressing identity vis-à-vis other groups. Your readings will also be helpful in getting you to think about meaning beyond the obvious. If you are in doubt, consult with your instructor.

Folk Belief
Armenian

Zarik Sargis, Female
School Psychologist, Armenian
Armenian
In our home in Glendale
California

The Item:

The item is a coffee cup read for fortune. This is not just an ordinary coffee cup or just ordinary coffee. The coffee cup is like the Turkish coffee cups and the coffee is also like the Turkish coffee. The person drinks the coffee and then flips the cup upside down on the saucer. The thick coffee runs down the sides and makes designs. The coffee cup reader looks inside the cup and sees objects and people and other things. At the end of the reading the person thinks of something and pokes the bottom of the cup where the coffee is most concentrated. The reader looks at the design and shape of the poked part and makes another reading hopefully answering the question of the recipient.

Contextual Information:

My mother told me about how she grew up and listened to her grandmother and mother reading cups and making predictions about it. My mother grew up in Iran but this form of fortune telling is consistent with all Armenians may it be somewhere in the Diaspora or back in Armenia.

Informant's Interpretations:

My mother says that it is all just for fun and it doesn't mean anything. She says that this is all about women getting together and having a little fun. She says that it is especially fun to read single women's cups because she can make things up and play games with them. She says that they will fall for anything.

Collector's Interpretations:

In my opinion and from all I have seen throughout my life I know that the cup reading is real and can predict the future. In many instances the persons my mother had read for call her and tell her that she was right in her predictions but she blows them off and says that it was all coincidence. I know that all psychics need a channeling agent to channel the predictions from another place to this world we know of. My mother said to me that the psychic powers come from the third eye located on the forehead of psychic people but is invisible to everybody. I truly believe in the unbelievable and know that there is some truth to everything.

Riddle-Mexico

Celia Gutierrez, (Female, 61)
Housekeeper, Guadalajara, Mexico
Spanish
My house in North Hollywood

The Item

"Largo y peludo para tu culo, que es?"

"Un Caballo!"

Its long and hairy and its for your butt, what is it?

A Horse!

Contextual Form

Learned from female neighbor was was Catholic and Mexican, in Guadalajara, Mexico, "circa 1953." She learned it when she was fifteen. It was told to her accompanied by other girls her age. This was never mentioned when grown ups or boys were around.

When I heard this riddle it was told also among a group of woman. No men were present. She just started saying want to hear a joke with a big grin on her face.

Folk Interpretation

She said that this joke is told out of fun and entertainment. It didn't mean anything. Its just a joke you wouldn't let your mother or father hear, when you were young. If they heard you say it, they would smack you in the mouth. It wasn't polite for a girl to say such things.

Collector's Interpretation and Comments Interpretation

I think this riddle in the context it was told was a form of resistance towards grown ups ✓ and men. In Mexican culture, woman are not expected to talk about sex and especially if your a young lady. I think telling these riddles in the context, which the woman heard it from and told it was a form of oppositionality. Oppositionality to the roles woman are supposed to follow, when it comes to being innocent and pure. It can also be a way to learn about sex because in Mexico sex was not talked about among the family. ✓

Personally when I heard it I was shocked. I couldn't believe she was telling this riddle. I thought it was too dirty, especially because it was coming from my own mother.

Maria Euceda
13119 N. Strathern St.
North Hollywood, CA 91605

Legend/Japan

Informant's name: Kiyomi Sugihara

Sex: female

Age: 36

Occupation: tour conductor

Ethnic background: Japan

Native language: Japanese

Place of interview: Intercontinental Hotel in downtown Los Angeles

私がいやなツアーの客はどこにいても女買える所はどこだって、いうようなお客なんだけど、そういうときにわざとそれとなく話す話していうのがあるんだけど。

watashigaiyana tsuaa nokyakuha dokoniitemo onna kaeru tokoroha dokodatte iuyounaokyakunandakedo, souiu tokini wazato soreto naku hanasu hanashitte iunoga arundakedo.

ある男の人が売春婦を買うためにタイにいったんだって、そこであるバーで飲んでるとすごいきれいな女の人が近づいてきて、私と遊ばない？みたいなことを言ってきたんだって。

aru otokono hitoga baishunfu wo kautameni tai ni ittandatte, sokode aru baa de nonderuto suggoikireina onnano hitoga tikazuitekite, watashito asobanai? Mitaina kotowo ittekitandatte.

それで値段を聞いて見ると、相場よりも全然安い値段を言ってきたからそれじゃあって言うことでホテルにいったんだって。

sorede nedan wo kiite miruto souba yorimo zen zen yasuedanwo itte kitakara sorejaa tteukotode hoteru ni ittandatte.

そこで、まあやることをやって朝男が起きて見ると、部屋はからっぽで荷物が全部とられてたのよ。

sokode maa yaru kotowo yatte asa otokoga okite miruto heyaha karappode nimotsuga zenbu toraretetanoyo.

それでやられたと思って起きて見ると部屋の鏡に口紅で「エイズの国へようこそ」って英語で書いてあったんだって。

sorede yarareta to omotte okite miruto heyano kagamini kutibenide "aizu nokunihe youkoso"tte eigo de kaite attandatte.

The kind of the tour member I hate the most is a kind of person who asks where he can find a prostitute. So I tell this story to them all the time. A guy went to Thailand to buy prostitutes. When he was at a bar, a very beautiful woman approached him and asked if he want to buy her. So he asked for a price and the price she offered was much cheaper than the standard so they went to his hotel. After they did what they supposed to

Hidekazu Tokiwa

do, he woke up in the morning and noticed that the woman was gone. Not only that everything he brought was gone also. So he got out from the bed and noticed that there is something written on the mirror of the room with lipstick. In the mirror, it was said "Welcome to the world of AIDS."

Hidekazu Tokiwa/24
Parthenia St. #130
Canoga Park Ca, 91304

Proverb
Morocco

Latifa L. Batan, female, 49
Secretary, Moroccan, Berber
Arabic
Parents' house, Casablanca
Morocco

The Item:

بِالدَّيْبَةِ	أَلْعَبْدِ	و	بِالْغَمْزَةِ	أَلْحُرِّ
B'ddabzah	Elaabd	Weh	Belghamzah	Elhurr
With the fist	the slave	and	with the wink	the free

All it takes the free is a wink, but it takes the fist for the slave to get the job done.

Contextual Interpretation:

I heard this proverb over and over for as long as I can remember. It was my mother's magic formula to warn you and let you know that she disapproves. It functioned the same way "young lady" or "the calling by the full name" does in the American society. This proverb was often used by my mother, when I should have done something and didn't. A good example would be, when she asked me to clean up my room, and I failed to do so.

Informant's Interpretation:

To my mother, it was not so much the meaning of the proverb, but rather its effect on me executing the orders without any further argument. As I dared be the slave few times, I was not pleased with the outcome. I often opted for the "free", to avoid any negative consequences.

Collector's Interpretation:

Slavery was not unknown at some point in the Moroccan history. The Harratines, a black Muslim population, believed to have come from the Sahara, may possibly be the descendants of the slaves brought by the nomads, to do farmwork and house chores.

Unlike other proverbs, my mother's is highly metaphorical. It is a concise statement with a strong message; while it gives the illusionary option of slavery or freedom, it does not allow room for choosing. Slavery was never a glamorous occupation, and slaves were never thought of as intelligent people, but more like a property. When the slaves tried to protest their strenuous conditions, they were brutally punished. "The fist" in the proverb, refers to the punitive aspect of being the hard working captive. The proverb has a dipodic structure as it breaks in the middle:

Elhurr belghamzah

Weh

Elaabd b'ddabzah

A rhyming device shows at the end of each balanced part. The ending "zah" (underlined in the proverb) depicts the poetic feel of the statement.

Morocco is clearly a tradition-oriented society. The extensive use of proverbs is fairly common. Their conciseness and straight to the point nature, make them very attractive to the user. My mother's proverb has a cultural moral value to it. If you get the work done, you are a free human, if not you deserve punishment and subhuman treatment. Needless to say that the proverb no longer belongs to its original time frame, but its meaning is commonly understood. I personally grasped its concept at an early age (just kidding).

Ibtissam Batan, 27 years old
1242 26th street apt A
Santa Monica Ca 90404

Joke-American

Francis Sinsheimer, Male, 51
Health Professor, White
English
My Apartment in Northridge
November 1998

Newt Gingrich, Al Gore, and Bill Clinton all get swept away in a tornado and are left in the Land of Oz. They see a munchkin who tells them to go and see the Great Oz for help. When they get to the Great Oz he says, "I am the great and powerful Oz, how may I help you?" Newt says, "I want a heart." Al says, "I want courage." Bill Clinton smiles and looks around then says, "Dorothy around??"

Frank was told this joke by a fellow professor who he exchanges jokes with on a regular basis in October 1998. The two have breakfast together once a week and exchange their new jokes, usually containing political figures or current news events. This joke he found particularly funny because it pokes fun at these three individuals on several different levels and contains sexual humor.

This joke represents current political scandals as well as reiterating the stereotypes of key political figures. Gingrich is notorious for his lack of empathy and his radical right-winged views. The majority of the public believes Gore to be a boring person as well as Clinton's political puppet or side-kick. In the past year, in particular, but for the whole duration of Clinton's presidency the public has been bombarded with his sexual scandals. We have endured Paula Jones, Monica Lewinsky, and Jennifer Flowers to name the three most infamous.

This joke is seen as funny on many different levels. It is incongruent in that it places the political figures of this day and age in the land of Oz. These two themes are completely unrelated and the juxtaposition of the two creates humor. The

Shannon Sinsheimer
4030 Tempe Ct
Simi Valley, CA 93063

mental image alone of the three stiff political figures in dark suits in the magical land of Oz talking to Oz for help is funny enough alone without words. This type of joke can be labeled as conceptual because it deals with the concept of these political figures and the behaviors that led to their reputations. It can also be related to Sigmund Freud's humor theories. One theory is that humor release our hostility and sexual aggression. By making jokes about Clinton's infidelity, we are releasing the tension one feels about this topic of discussion. The other theory is that two unrelated items that are juxtaposed are humorous because they are unrelated. This would be true for this joke because the Land of Oz and the leaders of the United States are completely unrelated, as mentioned before. This joke can be thought of as a type of anecdote. Although it has magical aspects it is still a humorous story that characterizes the person through his actions.

Anthropology 326
Collection Project Grading Rubric
Fall 2006

A	B	C	D	F
Well-presented, neat, follows format, no staples, archival paper.	Neat, follows format, no staples, archival paper.	Mostly follows format; paper non-archival or slightly damaged by staples.	Trouble with format. Poor quality paper, ink, or printing; paper damaged and/or non-archival.	Poor formatting, poor quality paper, ink or printing; damaged or non-archival paper; not depositable.
All items correctly identified by genre.	Most items correctly identified by genre.	Some items correctly identified by genre.	Trouble with genre identifications; many items misidentified, unclear on concept of genre.	Most or all items misidentified or missing genre identification.
Each item complete, well-documented, interesting. 10 items present.	Most items complete, well-documented, interesting; 10 items.	Most items complete, fairly well-documented; 9-10 items.	Some items complete; thin documentation; missing 2 items.	Items incomplete, poorly documented or missing documentation; missing 3 or more items.
Contextual information complete, useful, relevant.	Contextual information complete, fairly useful & relevant.	Contextual information present, but incomplete or not relevant to item.	Contextual information incomplete, irrelevant.	No contextual information.
Informant's interpretation distinct from collector's; explains item's meaning.	Informant's interpretation distinct from collector's; somewhat helpful.	Informant's interpretation indistinct from collector's; may be incomplete or thin.	Informant's interpretation indistinguishable from collector's, or incomplete.	No informant's interpretation.
Excellent analysis; uses concepts & principles from folkloristics; meaning and function of items clearly explained.	Good analysis; shows understanding of interpretive principles from folkloristics; meaning and function of most items clearly explained.	An attempt at analysis is present, but may not refer to principles and theories of folkloristics; missing key concepts.	Few attempts at analysis or interpretation beyond informant's ideas. No indication of understanding of folkloristic theories and principles.	Missing analysis/interpretation.
Most items annotated and/or compared with items from existing publications.	6 or more items annotated and/or compared with items from existing publications.	5 or fewer items annotated and/or compared with items from existing publications.	No annotations, or annotations incorrect or unlikely.	No annotations.