

**ISS 330B – Asia: Social Sciences Perspectives**  
*Social Science Analyses of Regional Folklore*  
(4 credit hours)

**Japanese Language & Culture Study Abroad Program – Spring Semester 2025**  
**The Japan Center for Michigan Universities (JCMU)**  
**Hikone City, Shiga Prefecture, JAPAN**  
**Instructor: Dr. Jacqueline Jackson, PhD**

MSU Course Designation: ISS 330B, Section 755  
Instructional Days: TBD  
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Course Description: Welcome! Comparative study of geography, cultures, politics, and economies of Asia over time through analysis of regional folktales. Diversity and change.

Course Overview: *Asia: Social Sciences Perspectives* is a course which introduces several intellectual traditions and theoretical and methodological strategies necessary for recovering historical truths and social facts from a class of literature known as folktales, with emphasis given to Chinese and Japanese folklore settings. In some sense, folktales represent a literary medium replete with common unifiers of the human condition with implications both temporal and universal, and spanning the national, regional, sociological, ideological, philosophical, pedagogical, religious, psychological, cognitive, emotional, compensatory, intra- and inter-personal. At the same time, folktales illuminate standing issues regarding social orders and relationships between peoples and social institutions. From this perspective, folktales may be regarded as a form of policy documentation able to “transmit,” “inform,” “project,” “reveal,” and otherwise “convey” social information and ascriptive data of both exceptional and mundane varieties.

The opening lectures and class discussion begin by introduction to a series of letters and essays which set the stage for engagement with the broad intellectual heritage of the discipline of folkloristics. We take as our start an illuminating letter on the *Circular Concerning the Collection of Folk Poetry* by Jacob Grimm whose sagacity for the “epic content” locked within the annals of folklore is documented by recognition that “neither...poetry nor...history...nor language can be fully understood with respect to their ancient and true origins,” absent its study. Next, William Thoms’ consideration of *Folklore and the Origins of the Word* suggests folklore to be a shared marvel, both an offshoot to nationalistic discourse while also “the Lore of the People.” Subsequently, in a composition titled *Request*, attention is given to the development of questionnaire instrumentation with particular sensitivity to myth and folk traditions and credited to the insights of Wilhelm Manhardt.

All in all, folklorists belong to a mode of thought that is characteristically comparative, which is well illustrated by the work of Reinhold Kohler in an essay titled *An Angel Flew Through the Room* and depicted through use of “dites” and “parallels.” A piece titled *The Study of Folklore* presents Max Muller’s concern for accuracy of reporting, authenticity of data collection, and for weight given to multiple versions of texts. However, the “folkloristic method” is itself attributed to Julius Krohn whose adaptation of the age-area hypothesis, though fraught with difficulties, provides a dating system for detecting literary versions from a theoretical point of origin, “parent archetype,” to that of the operative present, “cognate.” W. B. Yeats attends to the issue of data presentation and to the imperative of preservation of voice in the *The Message of the Folk-Lorist*. Bela Bartok’s discussion on Folk Music and Ethnomusicology evinces the range of materials which comprise the folklore tradition in an account titled *A Dialogue in Gyergyó-Kilényfalva*. In a different vein, Boris and Yuri Sokolov describe power relations within the collector-informant dynamic. Alex Olrik clearly

delineates the dichotomy of written composition and oral literature in an essay titled *Epic Laws of Folk Narrative*, distinguishing the common rules applicable to myths, songs, heroic sagas, and local legends. In an item titled *Rites of Passage*, Arnold van Gennep explains how the elements of separation, transition, and incorporation represent a tripartite sequential formula prescribed to ceremonial acts known as rituals. Next, In *The Principles of Sympathetic Magic*, James George Frazer imparts a theory of thought which shows how action moves either by method of imitation or by enactment of contagious magic. Alan Propp presents a theoretical position known as myth-ritual, in *The Structure of Russian Fairy Tales*, which explains a mechanism by which a single tale type transmits by diffusion, thereafter transmuting into an assortment of variants. Propp views the anatomy of folktales as constituted by parts and delineated further by the folk-tale body (constant) and its lineup of characters and their related attributes (non-constant). Antonio Gramsci formulates folklore according to Marxist prescription in a writing titled *Observations on Folklore*. Carl Wilhelm von Sydow adds to the idea that folk literature conforms to local, national and regional characteristics in a paper titled *Geography and Folk Tale Oicotypes*. Séamus Ó Duilearga describes the universe of parallel discourse embodied by tales consisting of “self, the reciter, and the audience” in *Irish Tales and Story-Tellers*. Sigmund Freud explains in *Symbolism in Dreams*, the “invariable” “relation between a symbol and the idea symbolized,” showing how the “silent element” produced during the translational process represents the “unconscious dream-thought” of the dreamer and bears analogy for any medium for which symbolic content passes. Claude Levi-Strauss brings to narrative studies the structural sensibilities of linguistics including concerns for “sequential and latent structures and binary oppositions.” On the other hand, Alan Dundes promotes analysis of the sociocultural milieu of the folktale while bifurcating its attributes into emic (structural) and etic (content) units.

Cumulatively, all these resources will prepare students to explore the conceptual premises, existing typologies and surrounding factors conferred upon interpretation of strange phenomena and allegorical content within Chinese and Japanese contexts. Finally, the term turns to the question of what folklorists actually do, along with the range of genres possibly encountered as preparation for dedicated analyses of select folktales for the Final Term Project.

### **Instructional Objectives**

1. To facilitate a fluid and informed relationship to the touchstone thinkers and intellectual traditions allied to the field of folkloristics.
2. To facilitate familiarity with a corpus of folktales associated with Chinese and Japanese literary tradition.
3. To introduce foundational story and structural elements required by formal literary analysis of folktales.
4. To cultivate recognition and retrieval of sociocultural, philosophical or canonical content from folktales, other cultural mediums or realms of discourse.
5. To introduce students to the folkloric traditions specific to JCMU’s locale in Shiga Prefecture (the former medieval Omi Province in the Lake Biwa region) through engagement with a local storyteller.

### **Course Requirements, Assignments and Evaluations:**

Abbreviation for Homework = HMW

#### **Required Readings:**

*Course texts:*

- Dundes A. (1999). *International folkloristics: classic contributions by the founders of folklore*. Rowman & Littlefield.
- Minford J. & He Y. (1983). *Favourite folktales of China* (1st ed.). New World Press : Distributed by China Centre (Guoji Shudian).

- Edited and translated with commentary by Richard E. Strassberg (2002). *A Chinese bestiary: strange creatures from the guideways through mountains and seas* = 山海經. University of California Press.
- *Yanagita Kunio Guide to the Japanese Folk Tale*. Bloomington: Indiana University Press, 1986.
- *Pandemonium and Parade: Japanese monsters and the culture of yōkai*. (2009). University of California Press.

The required textbooks above will be provided by JCMU to all students in the course. In addition to assigned readings from the texts, I have also included relevant weekly readings, expected to be read in full.

Punctuality and Attendance: Students are required to attend all lectures and other scheduled events programmed for this course. Excessive tardiness to class and class activities may result in the dismissal of a student from the program.

Absence Policy: Your attendance is very important not only to you but also to other classmates. Due to the nature of Study Abroad, no unannounced absences will be permitted. Your tardiness may be counted as 1/2 unexcused absence. Excessive unexcused absences may result in dismissal.

Preparation and Participation: The student is expected to prepare for class by completing the reading assignments and preparing for selected discussion topics prior to attending class. Participation is a key element to your success in this course. Class discussion and interactivity with the class as a whole is critical to developing an awareness of the content described in lectures and readings. Participation constitutes 10% of your grade.

**Short Analytical Exercise**: This individualized exercise is intended as preparation for the Final Term Project. Students will be introduced to five examples of allegorical writing from the Japanese tradition and asked to respond to a list of probes adopted from Musaeu, T., & Mood, J. (2022) and original to Vladimir Propp's methodological framework (1968). Additional indicators might target solicitation of multifarious content including temporal and universal; national, regional, sociological, ideological, philosophical, pedagogical, religious, psychological, cognitive, emotional, compensatory, intra- and inter-personal, as well as to extract information in relation to social orders and between peoples and social institutions. The concerted training in the analysis of the included allegorical content coupled to a more comprehensive consultation of intellectual traditions and theoretical and methodological strategies, will be helpful in building acumen and enlarging capability in data recognition and extraction from folk content specifically, while also lending to increasingly interrogative and interpretive inclinations and orientations.

**Analytical Folk Database**: The objective of this group exercise is to 1) list the characters, human or otherwise, and significant objects; 2) briefly describe the narrative structure; 3) describe the personalities and properties of humans and significant objects as listed; 4) select one or more of the theories or thought traditions that seem to explain the underlying messaging of this folktale.

**Frazer's Sympathetic Magic Analysis**: This individualized compositional exercise elaborates on Lesson #3 from the Analytical Folk Database and goes further to apply James Frazer's theory of Sympathetic Magic to an in-depth examination of four folktales which exemplify the concepts of contagion, correspondence and imitation.

**Dundes' Socio-Cultural Analysis**: The objective of this individualized mini-research exercise is to facilitate recognition of the canonical values, symbolic objects, visual culture and iconography which characterize and distinguish the predominant historical religions and systems of belief of China and Japan and referenced in a selection of folktales.

**Final Term Project:** Divide into two groups and conduct an analytical assessment of assigned sets of folktales based upon an adaptation of Vladimir Propp’s original methodological framework (1968) to Musaev, T., & Mood, J. (2022). This assignment aims to forward training for participation in a comparative literature which tests the applicability of Propp’s former Indo-European treatments to other cultural settings.

Class Writing Assignments: Students are required to demonstrate their baseline or acquired knowledge. Acquired knowledge develops from combined information gained from the course texts, assigned readings and from insightful points raised during the class discussions of key concepts. The following assignments are required for the successful completion of this course:

- ⇒ Four writing assignments: (1) Analytical Exercise (2) Analytical Folk Database (3) Frazer’s Sympathetic Magic Essay (4) Dundes’ Socio-cultural Analysis.

### **Academic Honesty and Classroom Etiquette**

Students must value academic honesty in their own work. In addition to other malpractices, plagiarism is considered among the most blatant forms of academic dishonesty. This means that a student will not submit any written work that has been copied from the internet or any other form of published media. Additionally, a student will not submit any work that has been written by another person without citing that source and will never submit another’s work as his/her own. This would also include unacknowledged paraphrasing. As specified by university policy, such academic dishonesty may result in a penalty grade for the course. For more information on academic dishonesty policy, please refer to the MSU Ombudsperson’s webpage:

<https://www.msu.edu/unit/ombud/academic-integrity/plagiarism-policy.html>

### **Grading Criteria and Grading Scale**

Students will be graded on four distinct course elements:

- a) Writing assignments (40%)
- b) Final Project (30%)
- c) Attendance (20%)
- d) Participation (10%)

\*\*\* Attendance makes up 20% of the whole course grade. If a student excessively misses classes without advising the instructor, the student may be terminated from the course.

\*\* Participation means “active” participation. Simply being in the classroom is not the same as participating. Points for participation will be awarded only when students are actively engaging in activities, discussion, and other learning activities for this course.

The conversion table between the 4.0 grading scale and point system is as follows:

|        |       |       |       |       |       |       |      |
|--------|-------|-------|-------|-------|-------|-------|------|
| 4.0    | 3.5   | 3.0   | 2.5   | 2.0   | 1.5   | 1.0   | 0.0  |
| 90-100 | 85-89 | 80-84 | 75-79 | 70-74 | 65-69 | 60-64 | 59 ↓ |

### **Class Schedule and Assignments**

Please note that the student is expected to have read and studied the assigned reading and prepared for discussions *prior* to each class. Be sure to bring to class the texts under discussion.

### **Extra Assistance and Tutoring**

The first-class session (C1) of Week One is devoted to describing and exhibiting how to fulfill the five term assignment requirements. **Week One through Week Five** initiates a series of five in-class encounters with **Short Analytical Exercises** occurring during the second-class sessions (C2). Week One also opens with a demonstration for how to build the Analytical Folk Database, while the second-class session (C2) of Week Six provides an additional DEMO on how to add entries and commentary into the database. Later, Week Six commences the construction of the Analytical Folk Database with the issuing of class Group designations and assigned selections of Chinese folktale readings. **The Analytical Folk Database is DUE during the second-class session (C2) of Week Seven.**

The **Analytical Folk Database** for Japanese folktale readings is assigned on Week Seven and is **DUE during the second-class session (C2) of Week Eight**. The assigned reading for James George Frazer's Sympathetic Magic is initially mentioned on Week Two and reassigned for closer examination on Week Eight, while the **DUE date for the Essay on Frazer's Sympathetic Magic is scheduled for Week Nine**. The assigned reading for Alan Dundes' **Socio-Cultural Analysis** is first introduced on Week Three with six Supplementary readings tagged to the first-class session (C1) of Week Five and reintroduced for more studied consideration on Week Nine and **Due for submission on Week Ten**. Preparations for the level of diagnostic and interpretive skills required by The Final Term Project are at first fashioned from engagement in the in-class Short Analytical Exercises. Pointed reading for the assigned **Final Term Project** is introduced on Week Six and reintroduced for closer inspection on Week Ten and three consecutive Planning Weeks, and a scheduled **DUE date occurring on the first-class session of Week Fourteen**.

Finally, during **class session one (C1) Week Fourteen**, the term concludes with a recitation to the group of Japanese folktales presented by a folklorist and in the tradition of *Hyaku-monogatari*, a traditional form of Edo period popular entertainment.

If you would like extra assistance related to course materials or assignments or have any questions related to your performance in the course, please feel welcome to contact me as soon as possible. This should always be your first step in getting assistance, as most questions and concerns can be best addressed this way.

## Tentative Class Schedule and Assignments

*Syllabi are instructional guides, and this document approximates the flow of the semester. Necessarily, changes may follow from unforeseen factors and circumstances.*

Week 1 (C1) Overview of Term Assignments and Projects; (C2) Part I: Intellectual Tradition

(C1) Overview and Rationale of Assignments

- ⇒ Short Analytical Exercise
- ⇒ Analytical Folk Database
- ⇒ In-class Demonstration of how to build the spreadsheet for the Analytical Folk Database.
- ⇒ Frazer's Sympathetic Magic Essay
- ⇒ Dundes' Socio-cultural Analysis
- ⇒ Final Term Project

- HMW: Dundes A. (1999). *International folkloristics: classic contributions by the founders of folklore*. Rowman & Littlefield. Jacob Grimm "Circular Concerning the Collecting of Folk Poetry." (pp. 1-7); William Thoms "Folk-Lore and the Origin of the Word." (pp. 9-14); Wilhelm Mannhardt "Request." (pp. 15- 24); Reinhold Kohler "An Angel Flew Through the Room." (pp. 25-29); Max Müller "The Study of Folk-Lore" (pp. 31-35).

(C2) In-Class Discussion: Part I: Intellectual Tradition

- **In-Class Short Analytical Exercise:** *Yanagita Kunio Guide to the Japanese Folk Tale*. Bloomington: Indiana University Press, 1986. Propitious Births: "Issun Boshi" (pp. 11).

- HMW: Dundes A. (1999). *International folkloristics: classic contributions by the founders of folklore*. Rowman & Littlefield. Kaarle Krohn "The Method of Julius Krohn." (pp. 37-45); W.B. Yeats "The Message of the Folk-Lorist." (pp. 47-53).

Week 2 (C1) Part II: Intellectual Tradition; (C2) Part III: Intellectual Tradition

(C1) In-Class Discussion: Dundes A. (1999). *International folkloristics: classic contributions by the founders of folklore*. Rowman & Littlefield. Karl Krohn "The Method of Julius Krohn." (pp. 37-45); W.B. Yeats "The Message of the Folk-lorist." (pp. 47-53).

- HMW: Giuseppe Pitre "On the Need for a Bibliography of Folklore." (pp. 55-62); Bela Bartok "A Dialogue in Gyergyó-Kilényfalva." (pp. 63-72); Boris and Yuri Sokolov "In Search of Folktales and Songs." (pp. 73-82); Axel Olrik "Epic Laws of Folk Narrative." (pp. 83- 97); Arnold van Gennep "The Rites of Passage." (pp. 99-108).

(C2) In-Class Discussion: Giuseppe Pitre "On the Need for a Bibliography of Folklore." (pp. 55-62); Bela Bartok "A Dialogue in Gyergyó-Kilényfalva." (pp. 63-72); Boris and Yuri Sokolov "In Search of Folktales and Songs." (pp. 73-82); Axel Olrik "Epic Laws of Folk Narrative." (pp. 83- 97); Arnold van Gennep "The Rites of Passage." (pp. 99-108).

- **In-Class Short Analytical Exercise:** *Yanagita Kunio Guide to the Japanese Folk Tale*. Bloomington: Indiana University Press, 1986. Cleverness at Work: "The Famous Judge" (pp. 181).

- HMW: Dundes A. (1999). *International folkloristics: classic contributions by the founders of folklore*. Rowman & Littlefield.
- HMW: James George Frazer "The Principles of Sympathetic Magic." (pp. 109-118).
- HMW: Vladimir Propp "The Structure of Russian Fairy Tales." (pp. 119-130).

Week 3 (C1) Part IV: Intellectual Tradition; (C2) Part V: Intellectual Tradition

(C1) In-Class Discussion:

Dundes A. (1999). *International folkloristics: classic contributions by the founders of folklore*. Rowman & Littlefield. (C2) James George Frazer “*The Principles of Sympathetic Magic.*” (pp. 109-118); Vladimir Propp “*The Structure of Russian Fairy Tales.*” (pp. 119-130).

- HMW:Dundes A. (1999). *International folkloristics: classic contributions by the founders of folklore*. Rowman & Littlefield. Antonio Gramsci “*Observations on Folklore.*” (pp. 131-136); Carl Wilhelm von Sydow “*Geography and Folk-Tale Oicotypes.*” (pp. 137-151).

(C2) In-Class Discussion:

Dundes A. (1999). *International folkloristics: classic contributions by the founders of folklore*. Roman & Littlefield. Antonio Gramsci “*Observations on Folklore.*” (pp. 131-136); Carl Wilhelm von Sydow “*Geography and Folk-Tale Oicotypes.*” (pp. 137-151).

- **In-Class Short Analytical Exercise:** *Yanagita Kunio Guide to the Japanese Folk Tale*. Bloomington: Indiana University Press, 1986. Stepchildren Stories: “When the Child Gathered Acorns.” (pp. 51).

- HMW:Dundes A. (1999). *International folkloristics: classic contributions by the founders of folklore*.
- HMW: Séamus Ó Duilearga “*Irish Tales and Story-Tellers.*” (pp. 153-176); Sigmund Freud “*Symbolism in Dreams.*” (pp. 177-195).
- HMW: Raj, P. E. (2020). Myth and Structural Method in Claude Levi Strauss and Roland Barthes. *PILC Journal of Dravidic Studies*, 4, 33-51.
- HMW: Dundes, A. (1971). Folk ideas as units of worldview. *The journal of American folklore*, 84(331), 93-103.

Week 4 (C1) Part VI: Intellectual Tradition; (C2) Part I: Conversations About The Strange

(C1) In-Class Discussion:

Dundes A. (1999). *International folkloristics: classic contributions by the founders of folklore*. Séamus Ó Duilearga “*Irish Tales and Story-Tellers.*” (pp. 153-176); Sigmund Freud “*Symbolism in Dreams.*” (pp. 177-195);

(C1) Raj, P. E. (2020). Myth and Structural Method in Claude Levi Strauss and Roland Barthes. *PILC Journal of Dravidic Studies*, 4, 33-51.

(C1) Dundes, A. (1971). Folk ideas as units of worldview. *The journal of American folklore*, 84(331), 93-103.

- HMW:Edited and translated with commentary by Richard E. Strassberg (2002). *A Chinese bestiary: strange creatures from the guideways through mountains and seas = 山海*. University of California Press. Introduction (pp. 1-30).
- HMW: Chinese Mythology by John C. Ferguson: “Spirits of Nature” (pp. 61); “Domestic Rites” (pp. 74); “The Animal and Vegetable Worlds” (pp. 98); “Supernatural Beings” (pp. 108).

(C2) In-Class Discussion:

Edited and translated with commentary by Richard E. Strassberg (2002). *A Chinese bestiary: strange creatures from the guideways through mountains and seas = 山海經*. University of California Press.

Introduction (pp.1-30).

- **In-Class Short Analytical Exercise:** *Yanagita Kunio Guide to the Japanese Folk Tale*. Bloomington: Indiana University Press, 1986. Help From Animals: “The Dog, The Cat, and the Ring” (pp. 128).
  - HMW:Edited and translated with commentary by Richard E. Strasbourg (2002). *A Chinese*

bestiary: strange creatures from the guideways through mountains and seas = 山海經.

University of California Press. Introduction (pp. 30-57).

- HMW: Pandemonium and parade : Japanese monsters and the culture of yōkai. (2009). University of California Press. “Introduction to the Weird” (pp. 1-29).

Week 5 (C1) Part II: Conversations About The Strange; (C2) Part III: Conversations About The Strange  
(C1) In-Class Discussion:

Edited and translated with commentary by Richard E. Strassberg (2002). A Chinese bestiary: strange creatures from the guideways through mountains and seas = 山海經 . University of California Press. Introduction (pp. 30-57);

(C1) Pandemonium and parade: Japanese monsters and the culture of yōkai. (2009). University of California Press. “Introduction to the Weird” (pp. 1-29).

- HMW: McNeill L. S. (2013). Folklore rules. Utah State University Press. “What is Folklore?” (pp. 1-19); “What do Folklorists do?” (pp. 20-36).
  - HMW: Pandemonium and parade : Japanese monsters and the culture of yōkai. (2009). University of California Press. “Natural History of the Weird” (pp. 30-76).
- > Supplementary Reading: Murray, J. (2000). The Evolution of pictorial hagiography in Chinese art: common themes and forms. *Arts asiatiques*, 55(1), 81-97.
  - > Supplementary Reading: Irwin, L. (1990). Divinity and salvation: The great goddesses of China. *Asian folklore studies*, 53-68.
  - > Supplementary Reading: Lindgren, L. A. (2010). *Shamanism and Chinese goddesses: Xi wangmu and Nugua* (Master's thesis).
  - > Supplementary Reading: Coomaraswamy, A. K. (1935). Elements of Buddhist iconography (pp. 19-20). Cambridge, MA, USA: Harvard University Press.
  - > Supplementary Reading: Huang, S. S. S. (2014). Daoist Visual Culture. *Modern Chinese Religion, Part One: Song-Liao-Jin-Yuan (960-1368)*, 929-1050.
  - > Supplementary Reading: Cobbold, G. A. (1905). *Religion in Japan: Shintoism, Buddhism, Christianity*. Society for Promoting Christian Knowledge.

(C2) In-Class Discussion: McNeill L. S. (2013). Folklore rules. Utah State University Press. “What is Folklore?” (pp. 1-19); “What do Folklorists do?” (pp. 20-36).

(C2) In-Class-Discussion: Pandemonium and parade: Japanese monsters and the culture of yōkai. (2009). University of California Press. “Natural History of the Weird” (pp. 30-76);

- **In-Class Short Analytical Exercise:** Yanagita Kunio *Guide to the Japanese Folk Tale*. Bloomington: Indiana University Press, 1986. Overcoming Evils: “The Wife Without A Mouth” (pp. 114).
- HMW: McNeill L. S. (2013). Folklore rules. Utah State University Press. “Types of Folklore.” (pp. 37-64); “Types of Folk Groups” (pp. 65-88).

Week 6 (C1) Review of Folktale Rules; (C2) Introduction to Structural Analysis

(C1) In-Class Discussion: McNeill L. S. (2013). Folklore rules. Utah State University Press. “Types of Folklore.” (pp. 37-64); “Types of Folk Groups” (pp. 65-88).

- HMW: Lévi-Strauss, C. (1955). The structural study of myth. *The journal of American folklore*, 68(270), 428-444.
- HMW: Propp, V. (1968). *Morphology of the Folktale*. University of Texas press.



- HMW: Barthes, R. (1966). Introduction to the structural analysis of the narrative.
- HMW: Musaev, T., & Mohd, J. (2022). The Analysis of Japanese Fairy Tales Using Propp's Structural-typological Narratives by Japanese Language Learners. *GEMA Online Journal of Language Studies*, 22(4).

(C2) Review of Structural Analysis

- Establish Group Assignments for Analysis of Select Folktales
- Additional DEMO on how to add entries and commentary into the Analytical Folk Database.
- HMW: Chinese Mythology by John C. Ferguson: “Spirits of Nature” (pp. 61); “Domestic Rites” (pp. 74); “The Animal and Vegetable Worlds” (pp. 98); “Supernatural Beings” (pp. 108).
- HMW: Minford J. & He Y. (1983). Favourite folktales of china (1st ed.). New World Press: Distributed by China Centre (Guoji Shudian).
- HMW: Read assigned folktales from Minford J. & He Y. (1983). Favourite folktales of china (1st ed.). New World Press: Distributed by China Centre (Guoji Shudian) and satisfy criteria for (**Analytical Folk Database**): (see instructions, pg. 3).

| Group A   | Group B                                      |
|---|--|
| “Golden Chisel and The Stone Ram” (pp. 17-26)         | “The Bird of Happiness” (pp. 81-86)          |
| “The Pearl That Shone By Night” (pp. 17-38)           | “The Story of The Three Genjias” (pp. 87-94) |
| “The Gold Colt and the Fire Dragon Shirt” (pp. 39-48) | “The Wooden Horse” (pp. 101-121)             |
| “The Story of a Pint of Flax Seeds” (pp. 49-60)       | “The Sage Bar Luotuo” (pp. 133-142)          |
| “The Magic Bird” (pp. 67-73)                          | “The Golden Reed Pipe” (pp. 161-167)         |
| “Halibut the Hunter” (pp. 74-80)                      | “The Three Heroes” (pp. 180-194)             |

Week 7 (C1) Chinese Folktales; (C2) Chinese Folktales: WEEK 6 FOLKTALES

(C1) ANALYTICAL FOLK DATABASE: WEEK 6 FOLKTALES

- Group A (In-Class Work): **Analytical Folk Database** (see instructions, pg. 3)
- Group B (In-Class Work): **Analytical Folk Database** (see instructions, pg. 3)

(C2) ANALYTICAL FOLK DATABASE (Chinese Content): WEEK 6 FOLKTALES

- (Group A & Group B) Analytical Folk Database **DUE**
- HMW: Japanese Mythology by Masaharu Anesaki: “Spontaneous Generation: Life and Death” (pp. 221); “The Rulers of the World: The Contest between the Sun-Goddess and Storm-God (pp. 225); “Episodes and Myths of Origins” (pp. 231); “Demons, Vampires and Other Ghostly Beings” (pp. 281); “Stories of Animals” (pp. 316); “Stories of Plants and Flowers” (pp. 338).
- HMW: Read assigned folktales below from *Yanagita Kunio Guide to the Japanese Folk Tale*. Bloomington: Indiana University Press, 1986. and satisfy criteria for (**Analytical Folk Database**): (see instructions, pg. 3).

| Group A  | Group B  |
|--|--|
| <b>Propitious Births:</b> “Momotaro,” (pg. 3); “Rikitaro” (pg. 5).                         | <b>Brothers Not Alike:</b> “The Three Brothers” (pg. 63).                                  |
| <b>The Life of Unusual Children:</b> “The Snake Son” (pg. 14); “Mudsnail Choja” (pg. 14).  | <b>Finding Treasures:</b> “Charcoal-Maker Choja” (pg. 79); “Sedge Hats for Jizo” (pg. 84). |
| <b>Unpromising Marriages That Became Happy:</b> “Netaro, the Lazy Man Next Door” (pg. 18). | <b>Overcoming Evils:</b> “Picking Nara Pears” (pg. 92).                                    |
| <b>Stepchildren Stories:</b> “Nukabuku” (pg. 44).  | <b>Help From Animals:</b> “The Magic Ladle” (pg. 126); “Jizo Jodo” (pg. 136).              |
| <b>Stories About Destiny:</b> “Singing Bones” (pg. 191).                                   | <b>The Power of Words:</b> “The Carpenter and Oniroku” (pg. 147).                          |

Week 8 (C1) Japanese Folktales; (C2) Japanese Folktales

(C1) ANALYTICAL FOLK DATABASE: WEEK 7 FOLKTALES

- Group A (In-Class Work): **Analytical Folk Database** (see instructions, pg. 3)
- Group B (In-Class Work): **Analytical Folk Database** (see instructions, pg. 3)

(C2) ANALYTICAL FOLK DATABASE (Japanese Content): WEEK 7 FOLKTALES

In-Class Discussion:

Dundes A. (1999). International folkloristics: classic contributions by the founders of folklore. Roman & Littlefield. James George Frazer “*The Principles of Sympathetic Magic.*” (pp. 109-118)

- (Group A & Group B) Analytical Folk Database **DUE**

HMW: **Begin Work on Frazer’s Sympathetic Magic Analysis** (see instructions, pg. 3)

Week 9 (C1) Overview of Socio-Cultural Context; (C2) Overview of Socio-Cultural Context

(C1) China: Material Culture of Confucianism, Taoism and Buddhism

(C1) (Group A & Group B) Frazer’s Sympathetic Magic Analysis **DUE**

(C2) Japan: Material Culture of Shintoism and Buddhism

- HMW: Dundes, A. (1971). Folk ideas as units of worldview. *The journal of American folklore*, 84(331), 93-103.
- HMW: **Begin Work on Dundes’ Socio-Cultural Analysis** (see instructions, pg. 3)

Week 10 (C1) **FINAL PROJECT PLANNING WEEK**; (C2) **FINAL PROJECT PLANNING WEEK**

(C1) Dundes’ Socio-Cultural Analysis **DUE**

(C1) In-Class Discussion: Musaev, T., & Mohd, J. (2022). The Analysis of Japanese Fairy Tales Using Propp’s Structural-typological Narratives by Japanese Language Learners. *GEMA Online Journal of Language Studies*, 22(4).

(C2) In-Class Work

Week 11 (C1) Final Project Planning Week; (C2) Final Project Planning Week

(C1) In-Class Work

(C2) In-Class Work

Week 12 (C1) Final Project Planning Week; (C2) Final Project Planning Week

(C1) In-Class Work

(C2) In-Class Work

Week 13 (C1) Final Project Planning Week; (C2) Final Project Planning Week

(C1) In-Class Work

(C2) In-Class Work

Week 14 (C1) Submission of Final Term Project; (C2) Congratulations! Well done!

(C1) *Hyaku-monogatari* with local storyteller in the JCMU *shahakunage* (tatami-mat) tea room

(C2) Final In-class Meeting