

THE DEPARTMENT *of* FOLKLORE

DECEMBER 2023 | ISSUE 1



The Department of Folklore has had a socially rich and intellectually stimulating year.

2023 FACULTY RETREAT

Photo: The 2023 Faculty Retreat. Standing (L to R): Drs. Kelley Totten, Holly Everett, Sarah Gordon, and Cory Thorne. Seated (L to R): Drs. Jillian Gould (Graduate Officer), Mariya Lesiv (Head of Department), and Daniel Peretti (Undergraduate Liaison). Missing: Dr. Harris Berger, Canada Research Chair in Ethnomusicology, Professor of Music and Folklore, Director of the Research Centre for the Study of Music, Media, and Place.

In the summer of 2023, the folklore professors met for a day-long Faculty Retreat, facilitated by Bojan Fürst, Manager of Knowledge Mobilization at the Leslie Harris Centre of Regional Policy and Development. We reflected on the history of the Department and developed plans in response to the reviewers' suggestions outlined in our recent Academic Unit Planning process. We revived important departmental committees whose work had been put on pause by the Covid-19 pandemic. The Undergraduate and Graduate Curriculum Committees are to revise our academic programs while the goal of the Archive Advisory Committee is to help shape the future of the Memorial University of Newfoundland and Labrador Folklore and Language Archive (MUNFLA). It is our great pleasure to welcome two external members to the Archive Committee – Dale Jarvis, the Executive Director of Heritage NL and Michaela Doucette, Indigenous Archivist at Queen Elizabeth II Library – whose areas of expertise are crucial for our vision for the Archive. All the three Committees have been actively meeting and working throughout the fall semester.

Making it Home: Folklore Field School 2023

The Department of Folklore Field School, led by Dr. Kelley Totten, took place in Port Union, Newfoundland, over three weeks in September 2023. Port Union has a rich history within the province, and our goal in conducting research there was to look beyond what's on the surface, and to connect with the residents that call it home.

We were welcomed by the community with a lot of grace, some trepidation, and a contagious enthusiasm. Port Union's gallery and artists' space, Union House Arts - recent recipient of the National Gallery of Canada's Lacey Prize - acted as our home base. There, guest lectures were delivered by Dr. Pravina Shukla, Dr. Pam Hall, Michelle MacKinnon, Andrew Testa, and Kym Greeley. Outside of class, we learned hands-on observation, field note taking, interviewing, photography, and information presentation methods.

We learned ethnography and so much more. We were taught how to make toutons while interviewing Deanne and Eddie Hiscock and went berry picking with Joyce Poole and Edith Sampson.



Folklore students Enzina Marrari, Avianna Del Piero (from left), and Jessica Quaw (not pictured) visit the home of Eddie and Deanne Hiscock during their field interview. Avianna conducted the interview, Enzina captured sound, and Jessica took photographs. Following the interview, Deanne made touton for the group and they both offered a tour of their home and separate craft workshops. **Photo by:** Jessica Quaw

Bill Donovan taught us how to salt cod during our interview about the foodways of the Trinity Bay Area, and Valerie Blackmore taught us how to make partridgeberry wine. We sat beside the local knitters at Heritage NL's Yarns and Yarns event at Union House Arts and learned about their history and relationship to knitting as a practice. We attended a Maker's Night, took a guided tour around the Peninsula, and attended a zucchini bottling workshop at Union House Arts. Although we were there for a few weeks, the community embraced us as family.

In her interview, Bethany MacKenzie, field work collaborator, artist and director of Union House Arts, reflected on Port Union, "It's really lovely the way people talk about the land up here," she continued, "you know like it's a very beautiful, rugged, terrifying, amazing place..." Our final Field School task was to present a community presentation reflecting the culmination of our work. At the end of our stay, we decided the best way to honor a place so beloved by many, was to create a pop-up art exhibit we called Making it Home, featuring four installations that explored food and preservation, identity and place, crafted and handmade objects, and storytelling traditions of local lore. The following text panels illustrate the visual interpretations of our field work.

Memorial University Graduate Folklore students pose in front of Union House Arts where they were based for their 2023 field school in Port Union, Newfoundland **Bottom row from left:** Aisha Elgayar, visiting professor Dr. Pravina Shukla, Mercy Williams, Emmy McGreeghan **Middle row from left:** Field school professor Dr. Kelley Totten (holding her dog Phyliss), Jessica Quaw, Avianna Del Piero, Lo Lundrigan, and Teaching Assistant Ainjel Stephens **Back row from left:** Felicia Omodunke Somolu, John Priegnitz II, Charlotte Peters, Laszlo Mark, Enzina Marrari, Georgia Morris Catanho
Photo by: Bethany MacKenzie



Welcome

Folklorists: *Mercy Williams, Georgia Morris Catanho, Felicia Omodunke Somolu*

The 2023 Folklore Field School presents an untangling of those who make Port Union more than Canada's only union-built town, more than a Geosite, more than the home of Sir William F. Coaker. With the flick of a mic, the flash of a camera, the warmth of a fresh cup of tea, and a reassuring smile, we immersed ourselves in the town, and you welcomed us into your community. Tonight, we have unpacked four facets of the world you shared with us: food, people, story and craft.

Emmy, Laszlo, and Lo began to unravel how you engage with the landscape, how you use it to grow food, to forage berries for the jams and wines that feed your community and bring money in to sustain your economy. Your community uses food as a means of preserving your traditions and keeping your place-based knowledges vibrant.



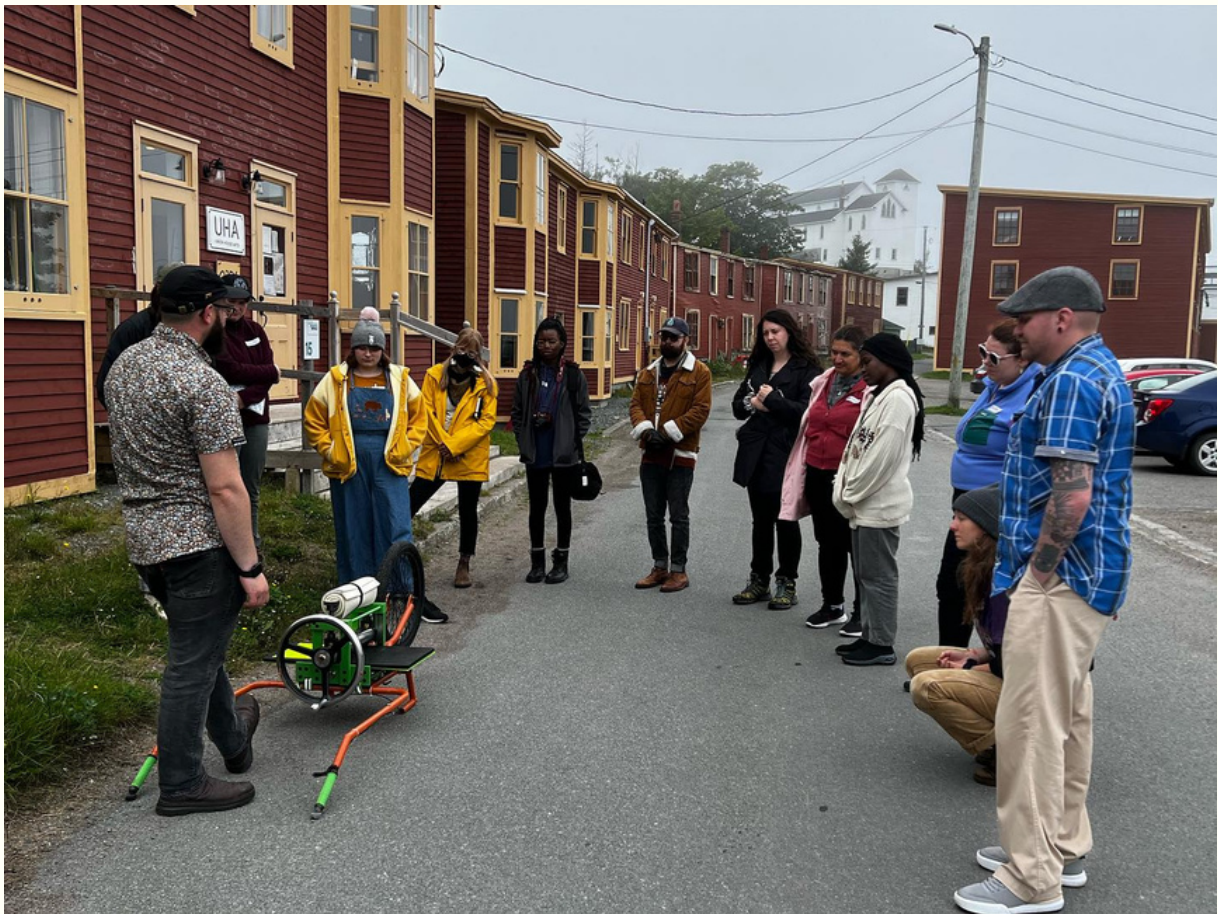
Folklore Graduate Students Emmy McGreeghan and Enzina Marrari provide opening remarks to guests attending the Making it Home exhibit at Union House Arts as part of the ethnographic pop-up art exhibition reception. **Photo by:** Kelley Totten

Charlotte, John, and Aisha were bewitched by the persistence and perseverance of the people here. They wanted to follow the paths you have traveled, going out into the world when conditions forced you to leave, then coming back to find home, to figure out how to exist and thrive in the place that raised you.

Avianna, Jessica, and Enzina listened to the whispers in the wind, waiting for the stories that thrum underfoot, the calls of ghosts and lives gone by, seeking out the lore of this land. They took an orange into your forest and asked you to lead them through the dark because maybe fairies are real.

Georgia, Felicia, and Mercy were drawn to the hands that weave people into people, and people into place. How do the fingers of makers here wrap around yarn, run through clay, polish silver, and tighten threads to bring their creations, the practices and traditions of past generations, and the community as a whole, to life?

You invited us into your lives and now we invite you to enjoy what you have shared reflected back to you.



Professor Andrew Testa describes his mobile printing press, PinT (Printshop in tow), to Folklore Graduate students outside of Union House Arts. **From left:** Andrew Testa, Avianna Del Piero, Mercy Williams, Enzina Marrari, Felicia Omodunke Somolu, Laszlo Mark, Charlotte Peters, Aisha Elgayar, Jessica Quaw, Emmy McGreeghan, Georgia Morris Catanho, John Preignitz II **Photo by:** Kelley Totten

Local Harvest & The Cultivation of Home

***Folklorists:** Emmy McGreeghan, Lo Lundrigan, and Laszlo Mark*

... is a display of food grown and foraged in Trinity Bay North by members of these communities. This collection is a physical representation of a three week long glimpse into storied histories of food, care, home, preparation, preservation, and their interactions in the area.

After expressing interest in berries and jam, we were invited to go berry picking with Edith Samson and Joyce Poole. We made relish and applesauce at Union House Arts. And we were treated to learning about Valerie Blackmore's partridgeberry wine process. As we continued following our conversations, we visited Melissa Trask and her son Micah's home garden and talked to Bill Donovan about the technique and history of traditional salt cod.

To bridge the gap between galleries and kitchens, we invite you to sample the food across the hall. While there, we hope you will trade recipes with us, and reflect on your own definitions of home and how food plays a role in your life and relationships.



Valeria Blackmore pours sugar into a bucket of prepared partridgeberry liquid in her kitchen. She shared the process of making partridgeberry wine with Folklore Graduate students during their interview about the foodways of Port Union. **Photo by:** Emmy McGreeghan

We'll Be the Last Light On: Home, Identity and Place

***Folklorists:** Aisha Elgayar, Charlotte Peters, and John Priegnitz II*

Much like defining what community is, these are terms that are subject to interpretation. During field research, we noted several patterns in the narratives being shared with us. One of those patterns was the difficult choice to either remain in Port Union or migrate elsewhere for economic security, especially following the cod moratorium of 1992. Scores of people left the island to seek employment on the mainland. Thirty-one years following the moratorium, people are finding their way back home.

When interpreting Port Union through the lens of home, identity, and place we noticed that each concept informed the other. Port Union's sense of home is anchored in fierce independence and mutual aid, both of which are informed by its conception and legacy as a union-built town. It was through hearing these stories from members of the community that we were able to get a better idea of how Port Union defines itself, and what home means.



Bill Donovan (left) holds a fishing net he made with Folklore Graduate students, Lo Lundrigan (far right) and Emmy McGreeghan (bottom right) in Melrose. Donovan discussed fishing in Trinity Bay and demonstrated cod salting. **Photo by:** Laszlo Mark

Your Makers' Hands

Folklorists: *Mercy Williams, Georgia Morris Catanho, Felicia Omodunke Somolu*

... is a photo and interactive exhibit that captures the crafting experiences of makers in your community. Our exhibit asks you to put aside the finished object and instead to sit within and contemplate the process of making. These materials would be nothing but piles of yarn, bolts of fabric or lumps of clay, without the immense capability of the makers who manipulate them.

To emphasize these ideas, we invite you to contribute to the unfinished works suspended from the ceiling, which exists only as the evolution of practice, never intended to reach an end. Craftwork is so much more than just a finished product: it is your dedication of countless hours, it is your skill and understanding, it is your years of practice, it is your hands.



Helen G. Feehan, a member of the local community, is participating in an interactive yarn installation created by Georgia Morris Catanho, Mercy Williams, and Felicia Omodunke Somolu (not pictured) during the cohort's ethnographic exhibit, *Making it Home*, at Union House Arts in Port Union.

Photo by: Aisha Elgayar

When the Fog Rolls in

Folklorists: *Avianna Del Piero, Enzina Marrari, Jessica Quaw*

... is a multi-media installation reflecting otherworldly stories collected across the Bonavista Peninsula. Stories that tell us about Faeries in the woods, devils in the darkness, Fetches that fool, spirits that haunt, tokens foretelling death or misfortune, and cursed clearings.

Whether or not these things are real or imagined is up to the individual. What is consistent is how these experiences make us feel, how they stay with us over decades and generations, and how they delight us in the retelling.

When experiencing something unexplainable someone might say their hairs stand on end or that a chill runs down their spine. In the retelling, we share these stories with wonder, curiosity, and a little self-consciousness. They shock us, make us laugh, and make us question together.

Do you believe it? What was that? Was that real?

We hope the exhibit demonstrated what we learned from our time in Port Union - what it means to be in community and how our sense of home is deeply bound to the people we talk and celebrate with every day. In the spirit of reciprocal ethnography, we concluded our time in Port Union in celebration with the community we grew to love.

We are incredibly grateful to the community members of Bonavista, Catalina, Lethbridge, Melrose, and Port Union for welcoming us into their homes and treating us with warmth and kindness. To Bethany MacKenzie and Union House Arts for hosting us, and Edith Sampson and the Coaker Foundation for making endless connections. To the Women's Institute for sharing with us knowledge and a warm potluck. To UHA resident artist Kim Greeley for sharing her space. To Ainjel Stephens for her mentorship and guidance. To our many guest lecturers and artists. And finally, to Dr. Kelley Totten, for laying the foundation of our graduate studies.

Visit by Pravina Shukla

In September of 2023, the Folklore Department had the pleasure of hosting Dr. Pravina Shukla, Provost Professor in the Department of Folklore and Ethnomusicology at Indiana University, and a Fellow of the American Folklore Society. While the main purpose of Dr. Shukla's visit was to deliver a series of guest lectures to the 2023 Folklore Field School, she also presented a public talk entitled "Folk Art – Continuity, Creativity, and the Brazilian Quotidian." The talk was based on her recent book, co-written with Henry Glassie, that features the diversity of Brazilian secular and sacred techniques and interpretations provided by the artists themselves.



Visit by Kay Turner

Memorial University's Scholarship in the Arts fund allowed us to host another important visitor in Fall 2023. Dr. Kay Turner, a scholar and an artist whose professional biography is nothing short of a superstar, spent a week on our campus. She delivered the public lecture "Vital Objects: The Art and Meaning of Vernacular Altars" based on her research lasting for over 40 years.

Dr. Turner also conducted a narrative theatre workshop offering a queer reading of Frau Trude, a brief and obscure fairy tale in the full collection of Grimms' Fairy Tales. She also had individual meetings with many of our graduate students. The students had a chance to share their research ideas and receive advice on their potential professional trajectories.



Dr. Turner leads collective altar building following her public lecture. The first step is laying the foundation.



A collective altar comprising of objects contributed by students and faculty.



Folklore students and faculty attending Dr. Turner's lecture

American Folklore Society (AFS) Annual Meeting

The Department of Folklore was well represented at both the online and in-person portions of the 2023 AFS Annual Meeting.



Memorial University's current folklorists and alumni at the 2023 AFS Meeting. Front row (L to R): Dr. Lynne S. McNeill (Utah State U, Memorial U alumna); Dr. Cory Thorne; Roshni Caputo-Nimbark (PhD candidate); Ruzhica Samokovlija Baruh (PhD candidate); Frances Avery (PhD student); Ceallaigh S. MacCath-Moran (PhD candidate); Rebecca Horeth; Second row (L to R): Ainjel Stephens (PhD candidate); Dr. Sarah Gordon; Dr. Kelley Totten; Dr. Mariya Lesiv; Dr. Andrea Kitta (East Carolina U, Memorial U alumna); Dr. Ian Brodie (Cape Breton U, Memorial U alumnus), and Dr. Daniel Peretti. Memorial U presenters missing from the photo: Maygan Barker (PhD student); Cameron Barlow (MA graduate); Naomi Barnes (PhD candidate); Avery Carr (MA student); Meaghan Collins (PhD student); Dr. Holly Everett; Dr. Ema Kirbirkstis, Israt Lipa (PhD candidate); Denise McKeown (PhD student); Nadia Sarwar (PhD candidate); Dr. Sarah Shultz; and Akseli Virrratvuori (PhD candidate)

Memorial University of Newfoundland and Labrador Folklore and Language Archive

Following a two-month closure, MUNFLA's Reading Room re-opened on November 1st to, once again, host both researchers and archival tours.

The Archive was closed in order to facilitate a couple of small-scale, yet very disruptive, renovation and reorganization projects in two of our storage areas. ED4040 was newly carpeted and reorganized to house MUNFLA's complete collection of analogue access copies; proper work areas for student assistants were also created. In ED4035, heavy duty shelving was installed to contain MUNFLA's extensive collection of commercial recordings.

While it was a huge undertaking, we are extremely pleased with the final results and would like to take this opportunity to thank all for your understanding and patience.



During the renovations, Reading Room served as a storage place.



Reading Room is back to its usual shape after the renovations.



ED4040, MUNFLA's Back Processing Room, before the renovations.



ED4040 after the renovations.

Student-led Initiatives

Culture and Tradition: Call for Submissions

Culture & Tradition, founded in 1976 by graduate students from Memorial University of Newfoundland and Labrador and Université Laval, annually publishes articles on diverse folklore topics in English or French. We are pleased to announce the revival of *Culture & Tradition* and invite submissions for consideration! We seek academic essays, reviews, research, and creative submissions related to culture and tradition from undergraduate, graduate students, and emerging professionals.



Visit our website for submission criteria:
culturetraditionjournal.wordpress.com

Submissions due: **January 15, 2024**
Submissions can be sent to:
culturetraditionjournal@gmail.com

MUNFOLK

MUNFOLK is the student led undergraduate society for the Folklore Department. Since our first ratification in the summer of 2023, we've had a booth at the local ren faire, held a mixer, participated in fairs around MUN campus and put off a movie night. We've also held weekly meetings since the return to classes. Most recently we've been involved in the Holidays at the UC Market (Fair Fundraiser to the Campus Food Bank) and we look forward to planning more events in the winter semester!



L to R: Shelby (Dani) Dredge, Victoria Ryan-Whiffen, and Maddy Lamer at the Renaissance Fair in Paradise, NL, August 2023.



Project participant Lauralee Ledrew of Cormack: a hiking leader, skilled forager, and Indigenous chef who enjoys making preserves and bannock.
Photo courtesy Lauralee Ledrew.

Heritage NL is a recipient of the 2023 Governor General's History Award in the category "Excellence in Community Programming." The award recognizes Craft at Risk, a project aiming to document and respond to the loss of traditional skills and knowledge in the province of Newfoundland and Labrador. *Congratulations!*

Heritage NL

Heritage Foundation of Newfoundland and Labrador (Heritage NL) is a long-standing partner of our Department. Humber Valley Skills Inventory is our most recent collaborative project.

Dale Jarvis, Adjunct Faculty and Executive Director with Heritage NL, is coordinating work on the Humber Valley Skills Inventory with graduate students Denise McKeown and Felicia Omodunke Somolu. The goal of the inventory is to showcase the region's hidden gems - its tradition bearers and knowledge holders - and link them with existing businesses and tourism operators to extend the depth and breadth of visitor opportunities.

Based on fieldwork conducted by Dale and his staff at Heritage NL, the report has been compiled and edited by Denise, with graphic layout by Felicia. Stay tuned for the final draft of the report and a Brown Bag Lecture on their work in February 2024.

The Humber Valley Skills Inventory received funding as part of Memorial University's Thriving Regions Partnership Process of the Leslie Harris Centre of Regional Policy and Development. The Harris Centre supports research partnerships that help promote thriving social and economic regions, and is Memorial University's lead unit on regional development, public policy, and knowledge mobilization.

Research Centre for the Study of Music, Media, and Place (MMaP)

In September of 2023, the Research Centre for the Study of Music, Media, and Place (MMaP), which is closely affiliated with our Department, hosted the residency of Friedlind Riedel. An accomplished music scholar affiliated with Bauhaus-University Weimar, Riedel taught two classes, held one-on-one meetings with a variety of students and faculty, and gave an address titled “By Musical Means: Cultural Techniques of Disentangling in Littoral Myanmar” in the Centre’s Music and Culture Lecture series. A video of the event has been posted on the Centre’s YouTube channel and can be found [here](#).

Professor Emerita Dr. Diane Tye

Dr. Diane Tye, who shaped our department in numerous significant ways, retired in 2022. We are very pleased that she was accorded the well-deserved title of Professor Emerita in Fall 2023. Congratulations!



Dr. Neil Rosenberg, Professor Emeritus of Folklore and Dr. Diane Tye prior to a Fall Convocation Ceremony during which Dr. Tye was recognized as a Professor Emerita

Administration

Thank you to Former Head

Dr. Holly Everett's 6-year term as Head of the Folklore Department ended in the summer of 2023. We are grateful for her overall dedication and especially appreciate her support and leadership through the years of the Covid-19 pandemic.



Dr. Everett contributing an object to Dr. Turner's altar.

Margie Chafe's Retirement



Margie cutting a cake at her retirement party. December 2023.

After her 23-year service to Memorial University, Margie Chafe will retire in January 2024. She has worked as Intermediate Clerk Stenographer at the Department of Folklore for the last 6 years. We are grateful to Margie for all her work, and wish her a very happy retirement!

Welcoming New Administrative Secretary

Last summer, we were pleased to welcome Renée Clowe, our new Administrative Secretary, who is the driving force behind the Department's operational structure.



L to R: Renée Clowe (Administrative Secretary), Margie Chafe (Intermediate Clerk Stenographer), and Dr. Mariya Lesiv (Head of Department).

News from Graduate Students

The year of 2023 was productive for our graduate students. The following are just a few highlights.

Anna Reepschlager and **Emma Kwok** have successfully completed their MA (Co-operative Route) degrees under Dr. Gould's supervision. Anna's work is featured in *The Gazette*.

Utilizing MUNFLA's collections and previous research on the topic, **Cameron Barlow** successfully passed the examination of his MA thesis "Queer and posthumanism interpretations of Newfoundland Fairylore" under the supervision of Dr. Thorne.

Anna, Emma, and **Cameron** have been recognized as Fellows of the School of Graduate Studies.

Era Mahmuda has received an MA degree, having successfully completed her thesis "The 'Swadeshi Jinish' from the 'Didima Company': an analysis of the connection between Thakurmar Jhuli by Dakshinaranjan Mitra Majumder and nationalism in Bengal in the late nineteenth and early twentieth century" under the supervision of Dr. Gordon. Era is presently continuing her educational journey in folklore as a PhD student.

At the 2023 Annual Meeting of the American Folklore Society, PhD candidate **Ruzhica Samokovlija Baruh** was awarded an AFS Graduate Fieldwork Grant for her doctoral research project "Macedonian Ajvar: Tradition, Identity, Continuity."

PhD candidate **Israt Lipa's** won Memorial University's Three Minute Thesis Competition, and her story is featured in *The Gazette*. Israt is also a recipient an AFS Graduate Fieldwork Grant.

The American Folklore Society recognized PhD Candidate **Ceallaigh Maccath-Moran** as a featured folklorist for her longstanding project *Folklore and Fiction*.

Meaghan Collins, a third-year PhD student, presented her paper "Fishy Memories in Glass Bottles: How Cod Liver Oil Helped Shape Newfoundland and Labrador Identity" at the 2023 SIEF Congress this past summer. Her paper, "'One Neighbour Calls Me the Muffin Man'—Finding Joy Through Baking After Retirement and in Times of Critical Change" was also presented at this year's AFS meeting. She is also looking forward to sitting on the Editorial and Creative committees of *Culture and Tradition*.

Katie Crane, who successfully completed her candidacy exams recently, has the following tips to share with her fellow PhD students who are to embark on the journey of candidacy exams:

So You're Getting Ready for Comps

Written by Katie Crane, h32klt@mun.ca

This spring and summer I started the part of my PhD that I was dreading: the comprehensive exam process. Time has never been my friend and the process of writing a paper for a course has always taken me the entire semester to research, read, think, overthink, and then finally write the paper in a caffeine-fuelled panic as the deadline loomed over me. Despite being told that no one has outright failed their comps in years, I was convinced that I would be the first, somehow having both imposter syndrome and an inflated ego that I would excel at failing. But, I passed! I know several people going through the process now who are asking me how I managed to get through it (relatively) intact. I decided the best thing I could do was offer some advice for those of you who are, or will be, writing your comps soon.

1 - **Make a reading schedule.**

While I was searching for sources and waiting to get my proposed lists approved, I started sorting sources by theme. I broke books into chapters or parts, and grouped them together interspersed with shorter articles so I could better understand how these sources spoke to each other. Smaller parts meant I didn't get overwhelmed with the amount of reading I had to do. I didn't always stick to my reading schedule, but I tried. I also tried to schedule in time each day to type up my handwritten notes knowing I wouldn't have time at the end to get it done and I wanted my notes to be searchable for easy quoting in my papers. I am happy to share my reading schedule if anyone would like to see it!

2 - **Schedule in free time.**

As weird as it sounds, I scheduled in free time and breaks to maintain a work-life balance. I am not a cog in the academic machine, and neither are you. Our life doesn't stop during the comps process and things come up. Knowing I had time each week to run errands, see my friends, or just sleep in kept me going. Comps can burn you out, but it shouldn't have to.

3 - Ask for sample questions.

For me, the hardest part was not knowing what the questions could look like and how I was expected to answer them. Even if I wasn't writing an actual paper for the sample questions, it helped me understand the structure of the questions and was a guide I could use to think through when reading sources. Knowing what to read for when you don't have a question is hard, but a sample question can help you guess what might be the most pertinent information in a source.

4 - Meet regularly with your supervisor.

Having biweekly meetings helped me a lot because I knew I had space to ask my questions and get the answers I needed. I could write them down as they came to me and know that in a week or two I would be meeting with Holly and would get my answers. That way I didn't gaslight myself into not asking because I didn't want to be a bother with a dozen emails and I didn't forget my questions because it was too long before I could ask them.

5 - Prep for exams.

The week before the exams I meal-prepped breakfasts and lunches for the days I would be writing. The less I had to think about, the more space I could keep in my goldfish brain for all that I had read over the last three months. I also reviewed my notes and sorted my papers and books (printed and downloaded) into piles according to theme so that I could quickly access what I needed when I needed.

Ultimately, comps is a long, strenuous process, but I truly believe that the hardest part of it is getting in our own head about it all. You aren't alone in this process and if you need support, reach out to your friends in the department, the professors, your supervisor, or me (even if we haven't met yet) and we will help each other through it.

News from Faculty

Holly Everett

This fall I've been focusing on research in two areas: memorial assemblages, and vernacular religion and politics in Texas. Back in April, I was interviewed by Grind Mind for a docu-series on the hag in Newfoundland folklore. Dale Jarvis also appears in the series, parts of which were filmed on the Memorial campus. I presented a paper on memorial complexes during the virtual American Folklore Society meeting in October. At the beginning of November, I was a panelist for the "Popular Culture and Academia Panel" roundtable at the Nexus Centre. Later that month, I attended the premiere of Grind Mind's "A Newfoundland Nightmare: The Hag", during Fogfest, Newfoundland and Labrador's Independent Horror Film Festival. (The four-part series is now streaming on Bell Fibe TV1.) I also curated a playlist for the MacEdward Leach collection database hosted by MMAP. As I write, I'm in Texas documenting roadside memorials in the Austin area, many of which I've been following since the late 1990s.

Sarah Gordon

Fall term is always rough for getting research done, but I have two projects in various stages. My work on intergenerational collaborative analysis of the D  l  ne Creation Story in partnership with the D  l  ne Got'ine Government is ongoing; while the work has had a hard time finding its feet again following pandemic-related delays, I am optimistic that a new partnership with the Education Department is going to see the research workshop move forward with this spring. I have also gotten ethics clearance for a new project on queer joy and intend to start participant recruitment and interviews for that in January. My chapter titled "Minting Money: Queer Temporality and Performance in Ethnography" has finished peer review for inclusion in the forthcoming *Emerging Perspectives in the Study of Folklore and Performance*, edited by Solimar Otero and Anthony Buccitelli; I'm awaiting news on the next steps for that publication process. Finally: I was chair of the Nominating Committee for the American Folklore Society this year, for the final year of my three-year term; as of January 1st, I'll be rotating off the committee.

Jillian Gould

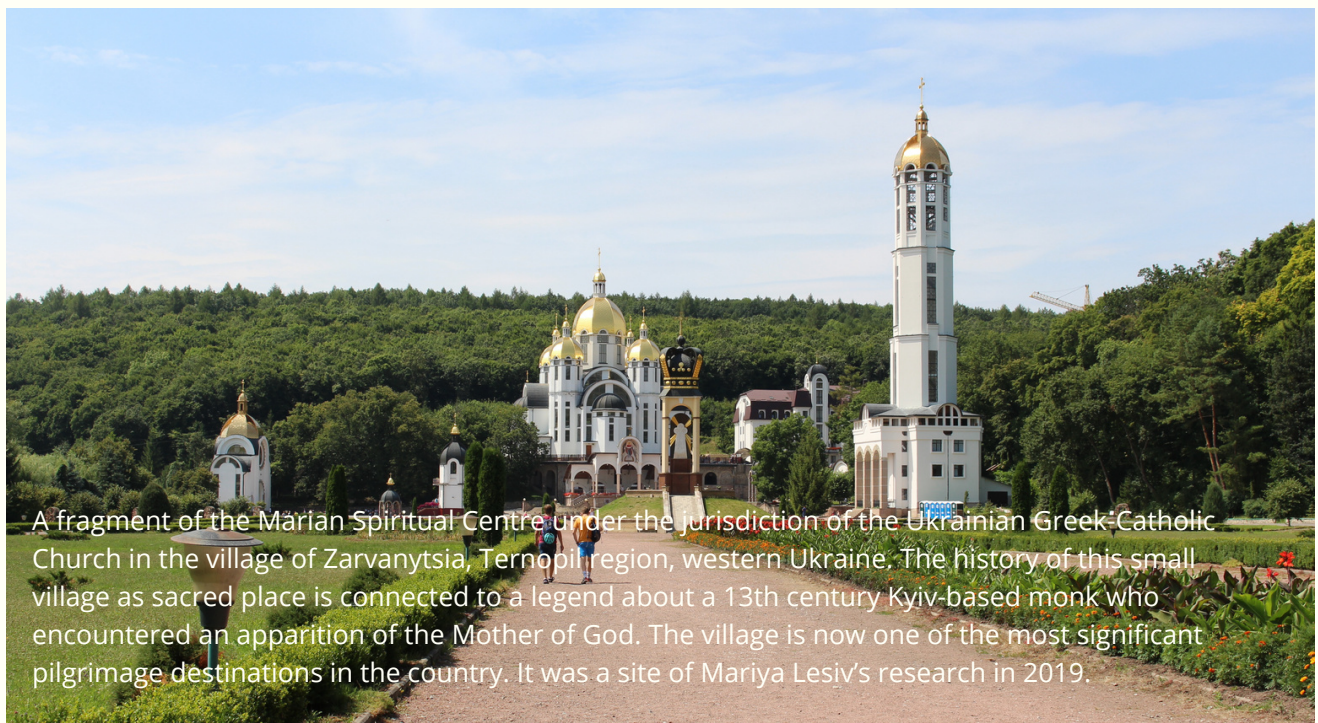
In July I stepped into my role as Graduate Officer—always rewarding to connect with graduate students at various stages – from earliest questions regarding admissions, to offering support over the course of individual programs, to being on stage for convocation—all a joy! In Fall 2023, I taught two courses, including FOLK 6740 – Public Folklore. For this course we often connect with a community or community group. This year we partnered with Heritage Foundation NL, along with town heritage groups and interested individuals from Eastport and Salvage. The town residents were curious to know more about MUNFLA materials that related specifically to Eastport and Salvage, so for the class project, the Public Folklore students scoured MUNFLA and created two finding aids -- over a hundred pages -- one for audio visual materials, one for manuscripts and survey cards. Such a rewarding semester—the students developed valuable archival research skills, and the finding aids were appreciated both by MUNFLA, as well as the residents of Salvage and Eastport. Furthermore, we traveled to Salvage with the Heritage NL crew to present the finding aids, and the students premiered their original 12-minute video, which included audio and visual treasures from MUNFLA. We all enjoyed the beautiful geography of the Eastport Peninsula, and the generous hospitality of the Salvage/Eastport residents. A highlight of the semester! In addition, I've been enjoying my new writing project about my father and family traits, as well as sitting on the journal editorial boards for *Newfoundland and Labrador Studies*, and *Jewish Folklore and Ethnology*.



Iconic moose outside the Big Stop restaurant near Goobies – we learned that it's *the* place to stop for a meal on a road trip. L to R: Dr. Jillian Gould, Alexa Nicolle (MA student), Dale Jarvis, and Era Mahmuda (PhD student).

Mariya Lesiv

In the summer of 2023, I became the new Head of the Department, and am very grateful to all my colleagues, our students, and support staff for their understanding and patience as I embrace this new learning curve. Two pieces rooted in my interests in vernacular religion and diasporic folklife have recently appeared in print. The chapter “Folk Belief and Religion in Ukraine: Creating the Charisma of Place” is published as part of *The Oxford Handbook of Slavic and East European Folklore*, edited by Margaret Beissinger (Oxford UP). “Domestic Ethnicity: The Lebanese and Ukrainian Diasporas in the Host-Region of Newfoundland,” co-written with my MA supervisee Wyatt Hirschfeld Shibley, appears as a chapter in *Migrations and Diasporas: Generating Spaces for Inclusion Through Interdisciplinary Practices*, edited by William Arrocha & Elena Xeni (Emerald Publishing). The full-scale invasion of my home country of Ukraine by Russia reshaped some of my recent research trajectories. Through the prism of folklore, I now try to understand political and military aggression and vernacular mechanisms of resistance. These themes are reflected in my earlier article “Not All Quiet on the Culinary Front: The Battle Over Borshch in Ukraine” that appeared in the special issue of *Folklorica* “Folklore and Protest,” co-edited by Jeanmarie Rouhier-Willoughby and I. Robert Glenn Howard and I are presently collaborating on an article proposing an understanding of the war-generated folklore of violence and anger from a Ukrainian and American perspectives in a dialogical way. In addition to delivering several conference presentations and invited talks, last spring I was invited to participate in the virtual roundtable “Reckoning and Reimagining: Decolonization and the Canadian Association of Slavists (CAS),” where, via a lens of creative expressive culture, I offered remarks on possible paths toward decolonization in Eastern Europe and related regional studies.



A fragment of the Marian Spiritual Centre under the jurisdiction of the Ukrainian Greek-Catholic Church in the village of Zarvanytsia, Ternopil region, western Ukraine. The history of this small village as sacred place is connected to a legend about a 13th century Kyiv-based monk who encountered an apparition of the Mother of God. The village is now one of the most significant pilgrimage destinations in the country. It was a site of Mariya Lesiv's research in 2019.

Cory Thorne

In 2023, I published a special issue of the *Journal of Folklore Research* titled *Queer Intersectionalities/ Queer Folkloristics*. This was co-edited with Guillermo De Los Reyes (University of Houston) and likewise includes my article “Making Mermen in Matanzas, Cuba: Anthropomorphomania, Queer Ethnography, and Cartoneras.” I also published two paintings and artist statements in *Janus Unbound: Journal of Critical Studies*: “Remittance” is a painted moose antler containing themes of Cuban and NL folklore and migration; “Merman/Sereno Cartonera” is a book-sculpture that I created in 2020 with Matanzas artist G3orge M3ichel M3il33n Maura on mermen and masculinities in Newfoundland and Cuban folklore and popular culture. These publications are expansions on my chapters in *Advancing Folkloristics and Theorizing Folklore From the Margins* (both in 2021 with IU Press). They draw on fieldwork in NL (on pride parades and policing) and in Cuba (on Afro-Cuban religion and music, underground economies, queer masculinities, tourism, and MSM sex work). Starting in 2021, I began focusing on visual art and research-creation as tools to better understand and present issues of affect and marginalization when discussing queer masculinities and undocumented communities.

My past year has also opened up new directions. After several months of interviews with Mickey Weems and his approach to dying (mickeyisdying.com), I organized events (at AFS) on queer folkloristics and queer death and dying. I am likewise planning fieldwork within the undocumented queer Cuban diaspora (primarily in Europe and the United States), and developing additional material on NL’s role in the Black Atlantic – including NL’s historical ties to Cuba and across the Caribbean and Latin America, as they are embedded in folklore.

I’ve likewise taken on more activist/policy-based work with Canadian Association of University Teachers (CAUT) Equity Committee and the Canadian Labour Congress (CLC) Solidarity and Pride Working Group. Much of the past two years has been focused on responding to rising anti-2SLGBTQI+ and anti-immigrant threats and violence across Canada. We have been working together on policy for university administrations (that focuses on safety through education not policing or outsourcing), and in developing educational materials for labour organizations across the country (unions whose members were pulled into the Ottawa Convoy and other hate-movements).

Daniel Peretti

At the moment I've been bouncing between several very different kinds of research and writing. Right before the pandemic, I began working on an edited volume concerning the custom usually called Bloody Mary, which involves coordinating with contributors as well as going through material from four different archives. This kind of work involves writing an introduction for the volume as a whole, introduction for each chapter, and a section on discussion questions. I'm also trying to make fieldwork happen for a project on Santa Claus, which was also stymied by the pandemic. I'm hoping to visit Santa Claus schools in the United States, but I've essentially had to start from scratch. And I'm also revising a book on Superman comics and folklore—which I hope to have done by the time the winter semester rolls around. In the “recently finished” bin are an article on home climbing wall use during the pandemic and another on the legend of the Bronze Lady in Sleepy Hollow, New York.

Kelley Totten

I am continuing fieldwork and archival research on North American folk schools, funded through a SSHRC Insight Development Grant. While looking at folk schools broadly and engaging with the Danish model of the folk high schools (*folkhøjskole*) as they have been enacted and applied in North America, my work currently centres on the John C. Campbell Folk School in Brasstown, North Carolina and its 100-year history of (sometimes) radical education. In July 2022, I travelled to Denmark to visit three folk high schools, conduct interviews, and participate in an arts-focused summer short course in jewelry at Hadstens Højskole. The 2022 travel to Denmark came 100 years after the Campbell school's founders, Olive Dame Campbell and Marguerite Butler, traveled to Denmark and Scandinavia in 1922 to study the folk schools. I was able to return to Brasstown in October 2022, as well as visit the special collections at the Wilson Library at the University of North Carolina. I also spoke at Campbell's second-annual staff retreat in January 2023, giving me an opportunity to, among other things, start each morning with community singing. In May 2023, I presented “Rooting and Uprooting – Making Home, Heritage, and Craft at the Campbell Folk School,” at the Home/Making Symposium at Concordia University. In June 2023, I co-chaired a panel and roundtable at the International Society for Ethnology and Folklore (SIEF) on folk schools and informal education communities, presenting a paper titled, “Knowledge Through Farming, Making, and Singing: 100 Years of the John C. Campbell Folk School.” And in September 2023, I was invited to participate in an online Global Dialogues series on Building Community hosted by the International People's College (Helsingør, Denmark). My ethnographic research continued in October 2023 when I was able to return to Arbutus Folk School (Olympia, Washington) for the first time since 2015, observing some of the school's significant changes and growth since its founding in 2013.



October 2022, photo by Kelley Totten



Kelley Totten took a selfie with Nikolaj Frederik Severin Grundtvig, the 19th Century pastor and philosopher whose ideas formed the foundation for the Danish Folkhøjskole in Copenhagen, Denmark, July 2022.

Joy Fraser (1977-2023)



Joy Fraser, November 2023. **Photo by** Cameron Barlow.

It is with great sadness and sorrow that we mark the sudden passing of Dr. Joy Fraser on December 17, 2023, at the age of 46. Joy was an active member of our folklore and music community, and a friend to many. Her scholarly interests included folk literature and drama, cultural tourism, and foodways, with a particular focus on cultural representations of Scottishness via the Scottish diet. To remember Joy, we encourage you to review her recent contributions to folklore scholarship.

With Christine Knight. "Signifying Poverty, Class, and Nation through Scottish Foods: From Haggis to Deep-Fried Mars Bars." In *The Emergence of National Food: The Dynamics of Food and Nationalism*, ed. Atsuko Ichijo, Venetia Johannes, and Ronald Ranta, 73–84. London: Bloomsbury, 2019.

"Mummers on Trial: Mumming, Violence and the Law in Conception Bay and St. John's Newfoundland, 1831–1863." *Shima: The International Journal of Research into Island Cultures* 3, no. 2 (2009): 70–88.

"Performing Tradition and Ethnicity at the Newfoundland St. Andrew's Society Burns Supper." *Ethnologies* 30, no. 2 (2008): 181–200.

"A Study of Scottish Gaelic Versions of 'Snow-White.'" *Scottish Studies* 34 (2006): 60–76.

"'Gie her a Haggis!': Haggis as Food, Legend and Popular Culture." *Contemporary Legend* 6(2003): 1–43.

Join Friends of the Folklore Department

We are establishing “Friends of the Folklore Department,” an organization that would become involved in the life and projects of the Department, including MUNFLA, as advisors or fundraisers. If you are a former student, faculty, staff or a folklore enthusiast and would like to join the organization, please send us a note to folklore@mun.ca

Contributors:

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