reFraming & reMapping

a collaborative student conference on
folklore and ethnomusicology

February 17-18, 2012
The OSU Ohio Union

Presented by the OSU Folklore Student Association
and by the IU Ethnomusicology and the IU Folklore Student Associations
for graduate and undergraduate students to share the study of academic
and vernacular interpretations of everyday life.

PROGRAM SUMMARY

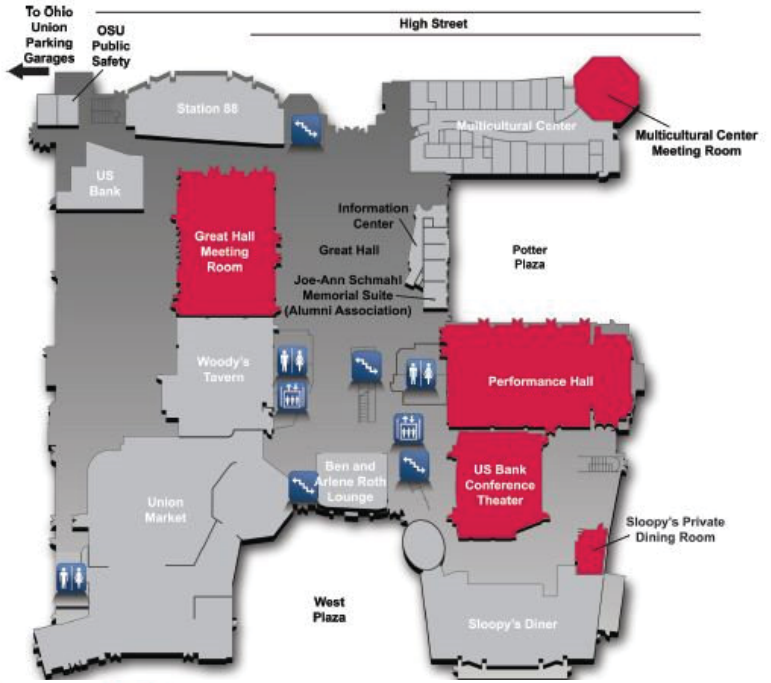
Friday February 17, 2012

8:00 Registration
8:30 Breakfast and Welcoming Remarks
9:00 Concurrent Sessions
Session 1: Minorities Marking Differences
Session 2: Contexts of Communication and Performance
10:30 Break
10:45 Concurrent Sessions
Session 3: Politics and Aesthetics
Session 4: Traditions and Identities in Music and Dance
12:15 Lunch
1:15 Concurrent Sessions
Session 5: Poster Session
Session 6: Narrating Lives and Presences
2:45 Break
3:00 Concurrent Sessions
Session 7: Negotiations of Cultural Heritage: Explorations of Performance and Agency
Session 8: Decontextualizing and Recontextualizing Musical Texts
6:00 Social Activity: Potluck Dinner, Home of Amy Shuman

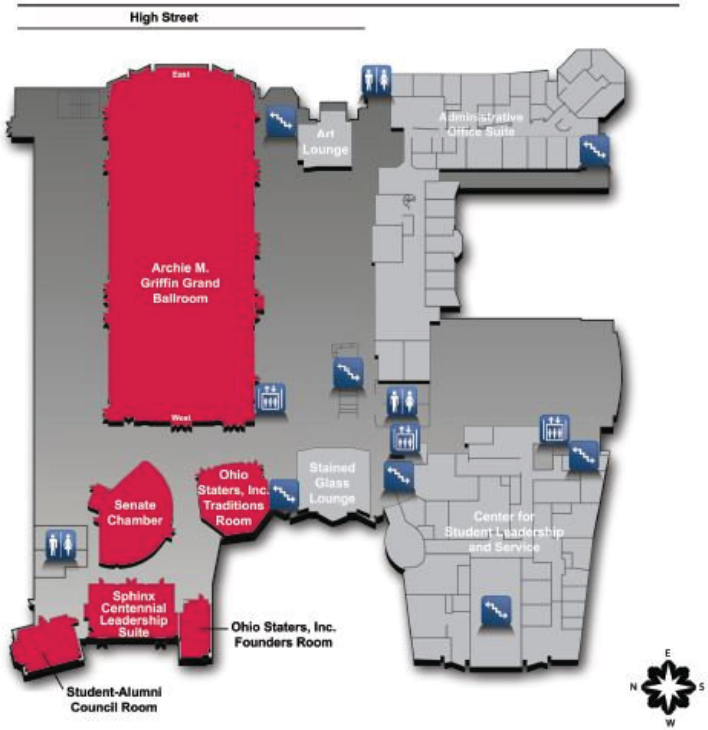
Saturday February 18, 2012

9:00 Registration, Breakfast
9:30 Concurrent Sessions
Session 9: The U.S. Folk Experience
Session 10: True Fictions: Ethnographic Research, Writerly Choices, and Creative Writing
10:30 Keynote Address
11:30 Concurrent Sessions
Session 11: Spatialized Flows of Information and Knowledge
Session 12: Traditional Forms, International Settings
1:00 Lunch (on your own)
2:00 Concurrent Sessions
Session 13: Imaginative Mappings: Understanding the Past and Present Through Fantasy
Session 14: Creative Reinterpretations of Tradition and Authenticity
3:30 Break
3:45 Discussion Forum
5:00 Closing Remarks
7:00 Dance Party and Concert at Kafe Kerouac

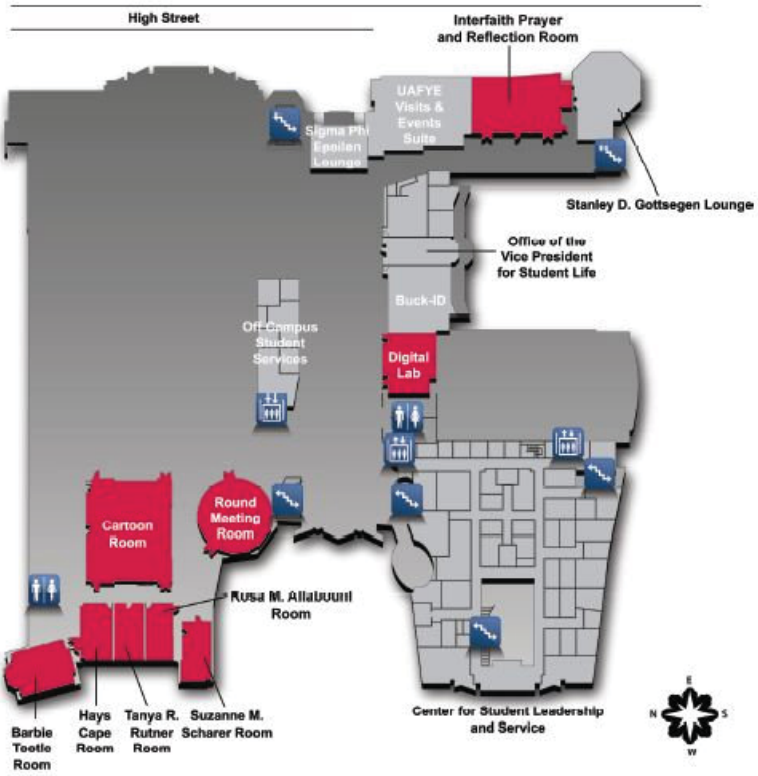
Ground Floor



Second Floor



Third Floor


High Street
Interfaith Prayer and Reflection Room
UAFYE Visits & Events Suite
Sigma Phi Epsilon Lounge
Stanley D. Gottsegen Lounge
Office of the Vice President for Student Life
Buck-ID
Off-Campus Student Services
Digital Lab
Cartoon Room
Round Meeting Room
Rosa M. Allatuuni Room
Barbie Tootle Room
Hays Cape Room
Tanya R. Rutner Room
Suzanne M. Scharer Room
Center for Student Leadership and Service
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PROGRAM SCHEDULE

Friday, February 17, 2012

8:00 **Registration**
The Cartoon Room

8:30 **Breakfast and Welcoming Remarks**
The Cartoon Room
Ray Cashman (The Ohio State University)

9:00 **Concurrent Sessions**

Session 1: **Minorities Marking Differences**
Great Hall Meeting Room 1&2

Yuanhao (Graham) Zhao (The Ohio State University) Settled in Violence: Violence and Its Shaping the Boundary of a People
Mark D. Jenkins (The Ohio State University) Yaghnobi Heroes: Resistance Figures and Ethnic Identity
Angsumala Tamang (University of California, Los Angeles) The Darjeeling Music Festival: Mapping and (Re)Mapping Gorkha Identity at India's Borderlands

Discussant: **Jason Jackson** (Indiana University)

Session 2: Contexts of Communication and Performance
Great Hall Meeting Room 3

Maggie Bissler (The Ohio State University) Improv Comedy and Performative Social Identity
Joshua Smith (University of Missouri) "No Shit, There I Was": Humorous Personal Anecdotes from Returned War Veterans of the Iraq and Afghanistan Wars
Cassie Patterson (The Ohio State University) "You Don't Have to Go Home, But You Can't Stay Here": Space and Communication Among Former Borders Employees

Discussant: **John McDowell** (Indiana University)

10:30 **Break**

10:45 **Concurrent Sessions**

Session 3: Politics and Aesthetics
Great Hall Meeting Room 1&2

Michael Furman (The Ohio State University) The Dialogic Emergence of the Ideal Soviet Citizen: Soviet Political Posters from 1917-1930
Jason Nguyen (Indiana University) "Pepper Spraying the Face of Communism": The Cultural-Geographic Construction of a Vietnamese American Identity
Justin Acome (The Ohio State University) Washing Off the Cork Doesn't Make it all Better…? Minstrelsy and Political Possibility in Ohioan Bluegrass

Discussant: **Patrick B. Mullen** (*emeritus*, The Ohio State University)

Session 4: Traditions and Identities in Music and Dance
Great Hall Meeting Room 3

Kurt Baer (Indiana University) Sounding Isan
Sarah McCartt-Jackson (Western Kentucky University) "Clogging's Just Clogging": Approaches to Vernacular Percussive Dance Study
Kaitlin Justin (Indiana University) Old-time Music: Exploring the Relationship Between Communal Space and Informal Music-making at Festival Encampments

Discussant: **Willow Mullins** (The Ohio State University)

12:15 Complimentary Lunch
The Cartoon Room

1:15 Concurrent Sessions

Session 5: Poster Session
The Cartoon Room

Session 6: Narrating Lives and Presences
Great Hall Meeting Room 3

Katrina Wynn (Western Kentucky University) I Could Tell Lots of Stories
Matthew A. Campbell (The Ohio State University) The Presence of the Voice: Reel-to-Reel Tape Exchange During the Vietnam Conflict
Molly Bolick (Western Kentucky University) "I Chose to Stay:" A Narrative of Resistance, Transformation, and Empowerment

Discussant: **Amy Shuman** (The Ohio State University)

2:45 Break

3:00 **Concurrent Sessions**

Session 7: Negotiations of Cultural Heritage: Explorations of Performance and Agency
Great Hall Meeting Room 1&2

Eric César Morales (Indiana University) Tahitian Dance, Festival, and Spectacle: Tradition and Innovation in an International Context
Elizabeth R. Bell (The Ohio State University) "Pirates of Our Spirituality": The 2012 Phenomenon in Guatemala and the Value of Heritage
Ziying You (The Ohio State University) Tradition and Power: Re-imagining Folklore Studies in Contemporary China
Tony (Gongbo) Liang (Western Kentucky University) Seeking the Vanishing Mother River: Brief Introduction of Chinese Paper-cutting and its Current Study

Discussant: **Tim Lloyd** (American Folklore Society)

Session 8: Decontextualizing and Recontextualizing Musical Texts
Great Hall Meeting Room 3

J. Meryl Krieger (Indiana University Purdue University-Indianapolis) Mediated Performing in Popular Music: An Equation of Tropes and Frames
Allison Buck (Ball State University) *Le Canzone Popolare Italiana*: Recovering the Folk Musical Traditions of Italy
Kevin O'Brien (University of Tennessee) Location and Motion as Musical Agents: An Evaluation of Geographical Determinism's Use in Ethnomusicology
Alison Furlong (The Ohio State University) The Documentary Frame and the Filmmaker's Voice

Discussant: **Sue Tuohy** (Indiana University)

6:00 Social Activity: Potluck Dinner, Home of Amy Shuman

Saturday, February 18, 2012

9:00 **Registration & Breakfast**
The Cartoon Room

9:30 **Concurrent Sessions**

Session 9: The U.S. Folk Experience
Great Hall Meeting Room 1&2

Leslie Minney (The Ohio State University) Creating Identifications at the OSU Students In Service Retreat

Annie Hershiser (The Ohio State University) Christmas: Then and Now
Alexandru Mezin (The Ohio State University) The Ohio State University Running Club and Social Dynamics
Caitlin Hurdley (The Ohio State University) Hanging Out With OSU48: Learning Culture through Language

Discussant: **Katey Borland** (The Ohio State University)

Session 10: True Fictions: Ethnographic Research, Writerly Choices, and Creative Writing
Great Hall Meeting Room 3

Micah Holmes (West Virginia University) A Coal Miner's Son: Family Folklore As a Catalyst For Creative Writing and for the Formation and Modification of Personal Identity
Shane Stricker (West Virginia University) A Cautionary Tale
Connie Pan (West Virginia University) Talkin' Story: Just When I Thought I Was Nothing Like My Family
Rebecca Thomas (West Virginia University) The Option to 'Be Like a Guy or Something': Familial Oral History about Gender, Education, and Employment

Discussant: **Rosemary Hathaway** (West Virginia University)

10:30 Keynote Address
The Cartoon Room

Welcome: **Ray Cashman** (The Ohio State University)
Introduction: **Ann Ferrell** (Western Kentucky University)

Michael Ann Williams (Western Kentucky University)
Mapping the Contours of Our Discipline

11:30 Concurrent Sessions

Session 11: Spatialized Flows of Information and Knowledge
Great Hall Meeting Room 1&2

Meagan Winkelman (The Ohio State University) Connectedness, Conspiracy and Control: the Denver Airport Conspiracy and Suspicion in the Digital Age
Wes Merkes (The Ohio State University) Faith, Archaeology, and Ways of Knowing
Rosalynn Rothstein (University of Oregon) Media Cyborgs and Waste

Discussant: **Clara Henderson** (Indiana University)

Session 12: Traditional Forms, International Settings
Great Hall Meeting Room 3

Kelly Klein (The Ohio State University) Easeful Ecology: Yoga's Hidden Transcript of Resistance
Joe Kinzer (Northern Illinois University) From Personal Angst to Social Crisis: Examining Identity and Music Meaning in Trance Ritual
Amber Slaven (Western Kentucky University) Anime: Alteration and Invention to the Tale Tradition

Discussant: **Pravina Shukla** (Indiana University)

1:00 Lunch (on your own)

2:00 Concurrent Sessions

Session 13: Imaginative Mappings: Understanding the Past and Present Through Fantasy
Great Hall Meeting Room 1&2

Laura Pearce (The Ohio State University Alumna): Street Names for the Cop Stories: The Interaction Between Narrative and Map in Tamora Pierce's Tortall books
Matthew Hale & Suzanne Barber (Indiana University): Cyborg Abraham Lincoln, Sensitive Vikings, and the Quest for Equality for Female Automata: Remapping History in Steampunk Atemporal Play
Amanda Dutton (Florida Atlantic University): Tolkien's Frameless Picture: How J.R.R. Tolkien's Mythological Structure Reflects Sacred Narratives and Ideologies of the Ancient Near East

Discussant: **Diane Goldstein** (Indiana University)

Session 14: Creative Reinterpretations of Tradition and Authenticity
Great Hall Meeting Room 3

Chad Buterbaugh (Indiana University) What Folklorists Should Know about Folklorization
Kristina Downs (Indiana University) Mapping the "New World" on Women's Bodies: The Folklorization of the Other in the Colonization of the Americas
Alexandra Harlig (The Ohio State University) A Drunk Belgian Dances: Claims of Innovation and Authorship in Tony Amado's *Kuduro* Origin Narrative

Discussant: **Ann Ferrell** (Western Kentucky University)

3:30 **Break**

3:45 **Discussion Forum: Social and Academic Responsibilities**
The Cartoon Room

Speakers: **Elo-Hanna Seljamaa** (The Ohio State University), **Jeremy Stoll** (Indiana University), **Margaret Mills** (The Ohio State University)

5:00 **Closing Remarks**
The Cartoon Room

Margaret Mills (The Ohio State University)

7:00 Two-band Dance Party: The Subterraneans and Smart Girls @ Kafe Kerouac (2250 North High Street, Columbus, OH 43201)

INDIVIDUAL ABSTRACTS

Justin Acome (The Ohio State University) **Washing Off the Cork Doesn't Make it All Better…? Minstrelsy and Political Possibility in Ohioan Bluegrass**. This paper is an argument about how intentions, narration, joking and "seriousness" might sketch out a site of political possibility in bluegrass music. It is part of a larger argument about how music itself (as distinguished from human agents or objectified structures) plays an integral role in the ways "sense" gets made of the world, alternately and perhaps indeterminately both buttressing and challenging notions of, for example, sexuality, class, region, and race. This particular paper focuses on the interplay of blackface minstrelsy, memory, and musical form. It uses ethnographically sourced material from Ohio bluegrass festivals to critique both methodological commitments to historical truth narrativization as well as the politics of simplistic, fact-based and consensus-oriented political "inclusion." This paper is an attempt to begin substantiating a claim that bluegrass music and its formal embodiment of a long history of minstrelsy is as racially dangerous as it is a potential source of more productively open-ended political questions about identity, experience, and belonging.

Kurt Baer (Indiana University) **Sounding Isan**. The *pong lang* ensemble and its associated repertoire of music was first developed in the early 1960s as a response to perceived changes in other genres of Isan (Northeast Thai) music due to their growing popularity throughout Thailand at the time. Combining traditional instruments from different provinces throughout Isan, *pong lang* serves as a metonym for the Isan region. These metonymic ties have been further strengthened in recent years as *pong lang* has soared in popularity and has become a tourist attraction in the Northeast, prompting, among other things, several monuments dedicated to instruments of the *pong lang* ensemble within in their associated provinces. Furthermore, as the music associated with the ensemble is meant to represent Isan and its past but still be exciting and accessible enough to compete with varieties of Western and pan-Thai music for popularity, *pong lang* music and the *pong lang* ensemble serve as signifiers of an Isan identity that embodies both the present and the past. Relying upon official and unofficial discourse on *pong lang* music disseminated through tourism websites, tourist publications, CD liner notes, and elsewhere as well as upon information gathered through secondary sources and several structured and unstructured interviews, I examine the *pong lang* ensemble as a signifier of both place and time. By examining its ties to tradition and modernity and "mapping" its connections to different provinces in the region, I outline the importance of this little-studied genre as a powerful expression of Isan identity.

Elizabeth R. Bell (The Ohio State University) **"Pirates of Our Spirituality": The 2012 Phenomenon in Guatemala and the Value of Heritage**. As the ominous doomsday date December 21, 2012, in the Mayan calendar approaches, the Kaqchikel-Maya of Guatemala have responded to increased touristic interest in Mayan spirituality. The resulting conflict between the tourism industry and the Kaqchikel-Maya means that we encounter two competing constructions of cultural value. On the one hand, tourism appropriates the spiritual traditions of the Kaqchikel-Maya and assigns a commodified exchange value to them. This is made possible via a Western conceptualization of cultural practices that brands them as intangible cultural heritage. On the other hand, the Kaqchikel-Maya value these practices as inherited knowledge on which they are the authorities. By means of this claim to authoritative knowledge, tourism thereby becomes a stage by which the Kaqchikel-Maya can claim valorization of their culture. They seize the opportunity to possess the public stage afforded to them as objects of tourism in order to fight the foreign influence of tourism itself. While the valorization of ancestral knowledge is a heritage possessed by the Kaqchikel-Maya long before the invention of Western conceptions of value such as the

ones communicated through UNESCO, the contemporary milieu of foreign influence has provided them with a tableau which they can appropriate for their own cause. As they re-appropriate the symbolism of Mayan history and substantiate the accuracy of its prophecies, the Kaqchikel attempt to valorize a culture that has been threatened in the recent past.

Margaret Bissler (The Ohio State Unversity) **Improv Comedy and Performative Social Identity**. Comedy is slippery, creating frames in order to break them and expectations to invert or reaffirm in surprising ways. Improvisational comedy, especially, presents a rich area of inquiry given that not only are frames created and modified, they are constructed collaboratively in the moment, based in practiced and rehearsed skills. That is, through the incorporation of and reaction to elements shared by actors, based upon their improv training and experience, the emergent comedic performance takes shape. Given the fluidity of the environment, improv comedy performance presents a valuable point of access to understand performative and embodied knowledges through actors' snap judgments. The rules for improv comedy are learned through classes and rehearsal, but are naturalized to a degree through their repetition. The more conscious rules of improv comedy collide here with the performative, less conscious rules of racial and gendered identity. To put it simply, improv comedy presents a break of frame from the everyday. This paper examines how that emergent but rule-informed break from the everyday provides insights into embodied social identities. In this paper, I will bring potential avenues for the study of race and gender into the discourse of improv comedy with examples from YouTube. The goal of this paper is not to analyze how these frames are constructed interactively, but how within this emergent environment topics of race and gender can be explicated.

Molly Bolick (Western Kentucky University) **"I Chose to Stay": A Narrative of Resistance, Transformation, and Empowerment**. This paper focuses on a narrative told by Julia Watkins about her civil disobedience, in which one act of social justice activism becomes the means to her own empowerment. In this paper, I follow the flow of Julia's narrative as she told it to me, as she maps her path to transformation by action. I utilize what Debora Kodish (2011:37) calls "existential and experiential authenticity" in discussing what Julia describes as her life before and after her social action. "I chose to stay," she told me, where "staying" has levels of personal, political, and social meaning. As such, I also explore these layers of meaning in the performance that have shaped the telling and are vital to understanding and interpreting it—Julia's narrative is a conversation between two activists, two women, two close friends.

Allison M. Buck (Ball State University) ***Le Canzone Popolare Italiana*: Recovering the Folk Musical Traditions of Italy**. What devices do folklorists and ethnomusicologists use to (re)frame and (un)map? How are these concepts used to decontextualize, entextualize, and recontextualize? Fieldwork is a device used by folklorists and ethnomusicologists who (re) frame and (un)map traditional songs and melodies of indigenous peoples. During fieldwork ethnomusicologists decontextualize songs by taking them out of their original context by using recording equipment. Songs are then entextualized during the transcription process as they are taken out of their original framework and are written down as an unchanging occurrence. This new data is then placed into a different context and compared or contrasted with existing data with the result that some of the original meaning of the songs becomes lost. During my field research in the Abruzzi and Lazio regions of Italy, I found that varying musical knowledge of my informants greatly affected the interpretations of the various folk songs that I collected. This observation led me to conclude that cultural context can vary within a native population depending upon the insider's knowledge of each song. With this idea in mind, this paper will examine the process of doing fieldwork and the importance of retaining the original cultural meaning of Italian folk music.

Chad Buterbaugh (Indiana University) **What Folklorists Should Know about Folklorization**. In ethnomusicology and anthropology, the use of the term "folklorization" has produced fruitful discussion regarding the dynamics of power as mediated through expressive culture. Unfortunately, those invocations often produce a terminal discourse. Analysis cannot be carried past the point at which folklorization, and by extension folklore, is deemed to be an interruption of substantive discussion. The comparatively limited use of folklorization within folklore studies takes on a more positive valence. It is invoked to describe what happens when history turns into creative expression, or, more broadly, how creative expression can be successfully transported across the borders of media and culture. While these ideas invite a more constructive discourse, they also represent a tiny minority among definitions of folklorization from the wider field of social scientific scholarship. In this paper, I will compare existing definitions of folklore and folklorization in support of the following thesis: If folklore is based on creativity, then folklorization is the people's process of creative reinterpretation. It seems unfairly pessimistic to assume that mediation via mass or institutional channels necessarily corrupts the vitality of folkloric objects. Moreover, it is incumbent upon the modern folklorist to recognize the highly-mediated forms in which so many objects of folklore now come to us, as John McDowell reminds us. I am framing this paper as a moderating note in the use of academic vocabulary to convey significant ideological subtexts in the time it takes to utter a single word.

Matthew A. Campbell (The Ohio State University) **The Presence of the Voice: Reel-to-Reel Tape Exchange During the Vietnam Conflict**. "It was just more … *real* … as if they were *there*. *Personal* … in a way a letter couldn't be. The tapes were really what got me through it." These words from my grandfather, Major James T. Gunby, allude to the palliative and intersubjective salience of the voice, communicated between Spokane and Khorat, home and "the hooch," via a technology newly available to military families during the Vietnam Conflict: the portable reel-to-reel tape recorder. Based on dialogic interpretations of five reels recorded in 1967, this paper details the verbal framings and occlusions, multimedia juxtapositions (from taped TV to impromptu song), and paralinguistic performances through which my grandparents—along with their five, amply-coached young children—shared the minutiae of their daily lives while negotiating their overlapping roles as husband/father/pilot, wife/mother/provider, and together, partner, confidant, and citizen. Though "only" auditory, these tapes were experienced as anything but ephemeral, providing a sense of grounded materiality and malleability beyond that of a written letter. Open to endless rewinding/replaying, they created active listening "spaces" more immersive than the inner-languaging of reading and imbued with the spontaneity of unrehearsed speech and unexpected "cuts." More importantly, they carried the "grain" of the voice with its multimodal connections to expression and comportment, and captured the affective soundscapes of the officer's club, the rambunctious living room, and the intimacy of the twilight bedroom. While enduring the fear and separation of war-time military life, reel-to-reel supplied my family with a novel means of constituting temporary "presences" to bridge the geographic, temporal and affective distances that divided them.

Kristina Downs (Indiana University) **Mapping the "New World" on Women's Bodies: The Folklorization of the Other in the Colonization of the Americas**. Representations of land as female are nearly ubiquitous in mythology, legend, literary texts, and visual art. This paper will examine the use of female bodies to symbolize the North American continent in the eras of colonization and settlement. More specifically I will connect such representations with the archetypal figure of the exotic female helper as she exists in the United States and Mexico. Although this archetype can be seen in numerous earlier iterations, for example, the Saracen heroines in medieval European Romances, in North America she is often firmly grounded in historical personages such as La Malinche, Pocahontas, and Sacagawea. I will argue that in their folklorized, legendary forms these women come to symbolize the unsettled North American continent at the time of European contact. Furthermore, I will

show how the manner in which their legends were folklorized reflects later national attitudes towards those moments of colonization. Malinche's legend reflects the brutal ravaging of Mexico by the Spanish while Pocahontas's perpetually maidenly image represents the untouched Virginia soil welcoming English settlement and Sacagawea, with her baby strapped to her back, signifies the nourishing Western frontier. I will demonstrate how national identity in the United States and Mexico impacted the shaping of these legends and argue that funneling attitudes towards colonization into the forms of these women allows both nations to obscure, negotiate, and critique the historical legacy of colonialism.

Amanda Dutton (Florida Atlantic University) **Tolkien's Frameless Picture: How J.R.R. Tolkien's Mythological Structure Reflects Sacred Narratives and Ideologies of the Ancient Near East.** In the effort to discover the ideologies that influence a society, a scholar does well to turn to the mythologies and folklore of that society for enlightenment. Analysis of narrative constructions to reveal ideological social structures is a matter of interest in itself, but it is of more particular interest when those constructions come not from a society over a long history of development, but from one man in the course of his single lifetime. The writings of J.R.R. Tolkien are as broad and deep as any mythological system known today. I propose that by comparing Tolkien's narrative voice to that of existing Near Eastern mythologies, it can be shown that he succeeded in creating authentic mythology and folklore because of the structure, organization, and presentation of his work. It is the narrative form of *The Silmarillion, The Lord of the Rings*, and his other tales of Middle-Earth that elevate Tolkien's mythology to be as authentic as any other. My analysis begins with isolated focus upon and examination of specific passages from Tolkien's creation myth, *The Silmarillion*, compared with Near Eastern creation mythology in order to establish narrative parallels. Analysis then broadens to consider plot construction, characters, and conflict elements in the narratives with discussion of common elements and what they may reveal of the ideologies and social structures of the culture(s) that created them. Direct comparison of Tolkien's narrative structure to extant Near Eastern mythologies does not receive as much attention as analysis with Western mythological structures. My analysis, therefore, offers a novel approach to analysis of Tolkien's work that offers further understanding of the underlying reasons for its success. It also opens possibilities for further comparative study involving other extant mythological structures, narratives, and folklore that are more traditional in Tolkien studies (such as Anglo-Saxon, Finnish, and Icelandic).

Alison Furlong (The Ohio State University) **The Documentary Frame and the Filmmaker's Voice**. An ethnographic work, especially an autoethnographic one in which the author's voice is explicit, must navigate between subject positions. Ethnographic work serves as a dialogue between no fewer than three voices: one or more subjects, one or more ethnographers, and a voice that stands at the juncture of their dialogue. This sort of Bakhtinian dialogue (more accurately a conversation between multiple voices) is all the more evident when the content of the discussion is historical narrative. Past comes into dialogue with present, forcing each individual participant to tack between past-self and present-self. Michael Boehlke and Carsten Fiebeler's 2006 film *Ostpunk: Too Much Future* engages in such a conversation between past and present, and between individual subjects. The film consists of interviews with several participants in the punk scene in the former German Democratic Republic, of which Boehlke himself was a member, as the vocalist for the band Planlos. On the other hand, the voice of a documentary filmmaker is typically kept muted, particularly in ethnographic work. Although we never see present-day Boehlke or Fiebeler during *Ostpunk*, their voices are nonetheless important in the film, not in a literal sense, but rather through editing and careful manipulation of the film's frame. By calling attention to the frame—that aspect of the film over which the filmmaker has the most control—Boehlke and Fiebeler are able to add their own voices to the mix of those heard through interviews.

Michael Furman (The Ohio State University) **The Dialogic Emergence of the Ideal Soviet Citizen: Soviet Political Posters from 1917-1930**. This paper draws on ideas from research on possible worlds, positioning theory, and narratological concepts of focalization to examine the structure and effects of political posters in the early days of the Soviet Union. Previous scholarship on these posters has explored how the posters were used to establish and sustain the Soviet regime's symbolic power. This earlier research, however, leaves many questions unasked. Do the posters fall into groups or categories, and if so what are their distinguishing characteristics? What is the relationship between the text and the visual imagery? To engage with these and other issues, I draw on possible-worlds theory to suggest how the posters facilitated the construction of two separate but dialogically intertwined worlds: the textual world of the idealized soviet state and the actual world. Further, I use the idea of positioning and research on focalization to identify the specific mechanisms used by the posters to bring these two worlds into relation with one another. Work in positioning theory, with its focus on how subjects use discourse strategies to align themselves with or else counter to master narratives circulating in a culture, highlights how characters portrayed in the posters consistently choose between two competing master narratives: one which supports the regime and another which undermines it. Their choices both constitute the textual world and aid in the creation of the actual world, since the posters invite viewers inhabiting the actual world to take up the pro-Soviet positions chosen by the characters. My overall argument is that attending to structural elements of the posters can illuminate how the posters helped articulate and reproduce early Soviet ideologies, by using local narrative scenarios to transmit the larger master narratives of the emergent Soviet state.

Matthew Hale and **Suzanne Barber** (Indiana University) **Cyborg Abraham Lincoln, Sensitive Vikings, and the Quest for Equality for Female Automata: Remapping History in Steampunk Atemporal Play**. Steampunk—a sub-genre of science fiction, fantasy, and cosplay cultures—refers to, revises, and critically recreates aspects of the past within the present. Crafting complex webs of referentiality through body art and adornment, steampunks employ the 19th century as a cognitive anchor around which to construct alternative realities and frames of play. These objects and the performances which animate them refer to simultaneous and multiple realities: the 19th century, the conditions of mass consumer capitalism, worlds that never were nor ever will be filled with anachronistic and retro-futuristic technologies that blend Victorian aesthetics, steam powered mechanics, and 21st century technological advancements. Bridging these temporal gaps, individuals within this community blend contemporary popular culture imagery and social norms alongside conceptions of the late 19th and early 20th centuries, remapping the past onto the present. Based on fieldwork conducted at DragonCon at Atlanta, Georgia, this work will examine how steampunks employ the past as source material to construct alternative histories, a narrated and embodied discursive site within which to contest and reimagine historical social conventions and contemporary issues. We will argue that steampunks engage with the past and history, rearranging facts, imagining new worlds, and adorning their bodies in the regalia of atemporality and historical counterfactuality as a means to (1) critique the past itself, (2) to critique a troubled and unsustainable present in relation to an equally difficult and unsustainable past, and (3) to imagine and carve into existence a more aesthetic, thoughtful, sustainable, and human future.

Alexandra Harlig (The Ohio State University) **A Drunk Belgian Dances: Claims of Innovation and Authorship in Tony Amado's *Kuduro* Origin Narrative**. When I began studying the Angolan popular dance form *Kuduro*, I was intrigued to find a peculiar origin story for the form in which Tony Amado, a producer, singer, and dancer, tells of his encounter with Jean Claude Van Damme's drunk dance scene from *Kickboxer* (1989), which inspired him to invent new rhythms in his music and new moves for the accompanying dancing. Utilizing Foucault's discussion of the author function and folkloristic investigation of claims

and the discourse of authenticity, I will analyze the social work this origin story does—both for Amado as a historical and commercial figure and for the form. It is difficult to know how to gauge the truthfulness of the origin story, and while that might make the historical study of the beginning of the form difficult, it may be entirely irrelevant to the study of Tony Amado or the work his narrative does for him. In my analysis, I will look at what elements of his story are doing the work of claiming authorship or origin and what rhetoric they are appealing to in order to make those claims. Another important aspect of this narrative is the role of social and new media in the accretion of meaning and value to Amado's origin story and Amado himself through the re-telling and re-posting of different versions of the story. The site of investigation for this paper is the Internet, including how it functions in the representation of Amado, adding new dimension to the study of talk and performance.

John Harris (The Ohio State University) **History as Folk Belief: Tarot Origins in the 21st Century.** Since the tarot, a pack of divinatory cards, made its first historical appearances in the 13-15th century, different theories of its origin and a variety of decks have emerged. Tarot historians Robert M. Place, Stuart Kaplan, Paul Huson, and Michael Dummett have cited some of these theories as historically inaccurate. In one 16th-century Italian deck called the Minchiate, many principle cards are completely re-envisioned, for instance the courtly knights are not equestrian but become half-horse centaurs or half-monstrous creatures. The variations and artistic re-imaginings of the tarot and its historical inaccuracies may place its history in the context of folk belief. (Poster presentation.)

Annie Hershiser (The Ohio State University) **Christmas: Then and Now**. This paper will analyze the way in which my mom decorates her home for Christmas. I argue that her decoration traditions reflect both structure and location changes within my family. Specifically, the fact of my parents' 2009 divorce, and our subsequent move to a new home, is directly related in the way my mother chooses ornaments and locates Christmas trees in her home. For example, my mom likes to display three different Christmas trees in rooms where people tend to gather—the tree in the living room is decorated with sentimental ornaments; the one in our reading room has ornaments that we like hanging from it; and the tree in the kitchen is decorated with ornaments that we have made throughout the years. Ornaments have been removed and added to each tree as changes have taken place in our lives, creating a sense of unity within my family. My analysis attends to the ways that my mother's decorating practices reflect both a sense of continuity and change that we usually associate with this tradition. One of the questions my research attempts to answer is, What happens to traditions when the initial structures that held them together get disrupted?

Micah Holmes (West Virginia University) **A Coal Miner's Son: Family Folklore as a Catalyst for Creative Writing and for the Formation and Modification of Personal Identity**. In many small towns in West Virginia, the coal industry has played a significant role in the formation of local identity. Dependence on coal combined with an isolated, self-reliant heritage has fostered an esoteric sensibility which is often viewed negatively by outsiders and sometimes even by insiders. This project aims to explore the tensions that come about from being raised in a small West Virginian town in late 20th and early 21st centuries, including the dual desires of parents to have their children attain a college education while still staying true to the core values, both moral and political. To facilitate this exploration, I interviewed my father in order to collect stories pertaining to his life working in the coal mines of northern West Virginia. The presentation will consist of an introduction to my father's background, a short reading from the personal essay which resulted from the collection, and thoughts on the specific effects the project had on the my relationship to my hometown, understanding of the Appalachian region as a whole, and how the work mediates the soft line between ethnography and creative writing.

Caitlin Hurdley (The Ohio State University) **Hanging Out with OSU48: Learning Culture through Language**. This paper examines the relationship between culture and language in a multilingual-multicultural group. In recent years Ohio State University has been pushing an increasingly international outlook among its students. This is manifested through extracurricular culture clubs; one such club is the Japanese Student Organization (JSO). In the course of this paper, I focus on a sub-group within this club named OSU48, which is comprised of both American and Japanese students, and the interactions among its members, specifically the bilingual nature of the group. Through the analysis of the group's tradition of meeting every Friday evening to eat and talk, it can be argued that the group is a multidimensional one, serving not only a social purpose but an educational one as well. Interviews with current members show the multiple ways in which the group serves its students, particularly with a focus on improving foreign language skills. Through the learning of another language—English or Japanese—the group encourages members to also explore a culture beyond the one with which they are most familiar. An analysis of the definition of "languaculture," supported with examples of interactions between American and Japanese students, with an emphasis on language-switching between members, exemplifies the manner in which language and culture are explicitly tied. I explore the ways in which the friendly social setting of OSU48 allows its members to practice foreign language skills without fear which in turn encourages cultural exchange among its members.

Mark D. Jenkins (The Ohio State University) **Yaghnobi Heroes: Resistance Figures and Ethnic Identity**. This research analyzes themes of resistance in the oral history of the Yaghnobi people, an ethnic group of northern Tajikistan that speaks an endangered Iranian language. It examines how a peripheral community articulates ethnicity and piety within national discourse in Central Asia. Historical narratives from folklorist Taghoymurod Yorzoda's collection of Yaghnobi oral literature are paralleled with field observations of religious practices associated with the memorial sites of resistance figures. The narratives and songs on folk heroes and the memorial sites associated with them center the Yaghnobis' ethnic identity and connection to the land. Yaghnobi oral history contains narratives of heroes who resist the forces of invasion and displacement. The heroes' resistance begins with ancient struggles against invaders, and continues to oppression by the Soviet government and the displacement of the Yaghnobi in their entirety. Their memorials are sites of pilgrimage which connect religious practice to the land, and inspire members of the community to return to their homeland. These expressions of ethnicity and piety are particularly salient to the ethnicity's present context. The collection of folklore, including oral history, continues its importance in the Yaghnobis' attempts at attaining first-language education and a greater role for the ethnicity in Tajikistan's development. The narratives of Yaghnobi oral history's resistance figures create spaces for articulations of ethnic identity and religious piety within Tajikistan's national discourse on *xudshinosi-i milli*, or "national self-consciousness."

Kaitlin Justin (Indiana University) **Old-time Music: Exploring the Relationship Between Communal Space and Informal Music-making at Festival Encampments**. This presentation will introduce the preliminary research for my master's thesis, entitled *Trading Tunes: Informal Musicking at Old-time Fiddlers' Gatherings and Community Spaces*. Drawing from John Blacking's concept of musicking as a socially transformative activity, this paper explores group informal music-making as a medium for building and defining community within festival spaces. In spontaneous "jam sessions," which are the focus of gatherings for many attendees, musicians not only share knowledge of musical repertoire, but also affirm and contest notions of a shared past, differentiated social roles, and commonly held values. The ephemerality and social organization of jam sessions mirrors in miniature that of the spaces in which they occur: festival encampments. Fiddlers' gatherings are dynamic examples of a non-geographically bound, diffuse community manifest within a temporary

space. Throughout the course of several days, viable tent campgrounds are erected which provide participants with an arena in which to cohabit and to practice values of egalitarianism and reciprocity. Examining the evidence on related types of festivals in ethnographic fieldwork by folklorist John Bealle (1991; 2005) and sociologist Robert O. Gardner (2004a; 2004b), it is apparent that community as experienced by participants may emerge as both local and dispersed, with festival simultaneously representing a utopian future and a nostalgic past. Combining these two in-depth ethnographies with my own fieldwork in Indiana, I hope to demonstrate how the social and musical organization of encampments at festivals allows ample room for attendees to practice multiple and differing relationships to the past, to mainstream society, and to old-time music.

Joe Kinzer (Northern Illinois University) **From Personal Angst to Social Crisis: Examining Identity and Musical Meaning in Trance Ritual**. This paper explores the ways that trance ritual is united cross-culturally on a human level, but also examines how the ritual constructs of music inform the esoteric experience. Tracing three examples of trance, the meaning given to the experience by the trancers themselves and the surrounding culture moves from areas of personal crisis and angst, to a wider social crisis. I show how the musical meaning of the experience shifts from deep personal associations to culturally constructed meanings placed on the music and back again. Like the active, evolving process of trance and altered consciousness, the music involved in the rituals evolves and changes, making apparent the flexibility of human meaning-making through organized sound. After addressing issues in cross-cultural comparison and definitional problems of the amorphous phenomenon, I outline the Vimbuza healing dance, the Rangda and Barong ceremony of Bali, Indonesia, and the more recent phenomenon of Butoh dance, created in Japan by Tatsumi Hijikata in the late 1950s and early 60s. The purpose is to trace trance through history and cultures, examining personal and "self" identity and its relation to the wider culture. The paper reveals the circuit of meaning that lies in the trance experience and how trance is given meaning through ritual constructs, the most apparent of which being music—something virtually always present in one way or another during the ritual.

Kelly Klein (The Ohio State University) **Easeful Ecology: Yoga's Hidden Transcript of Resistance**. During the 20th century, spiritual leaders in India made a concerted effort to bring yoga to the West. This transnational exchange not only provided economic capital, but also was seen as a project to create a universal community through spiritual awakening that was proposed to help solve the environmental and social problems created by colonialism, globalization, and industrialization. Today in the United States, yoga studios are found in many cities and the practice is flourishing as a path to physical fitness and mental well-being. However, yoga, as many in the U.S. practice it, largely excludes its spiritual foundation in Hinduism. Is it, then, still equipped to shift the consciousness of its practitioners to be more universally aware and act according to global ethics? Or is the modern form watered-down to the point that it is simply a physical exercise to increase strength and flexibility of the individual while providing the appeal of cosmopolitanism? This presentation discusses how yoga is connected to environmentalism, universality, and cosmopolitanism in its current U.S. form despite its separation from Hinduism. Yoga, as it is practiced by many today, has been revealed as created through its transnational distribution, and thus muddles the religious frame from which it originally developed. Exploring yoga as a ritual performance, I draw from Hindu philosophy as well as phenomenological description of yoga in the modern U.S. context to discuss the environmental and bodily alignments present in the practice and the implications for the individual and collective body.

Krystle Klein (The Ohio State University) **Piltdown Man: A Hoax or a Mistake?** On my poster I will present the Piltdown Man as a scientific discovery, in its role as both the missing

link and as the scientific correction. The Piltdown Man was introduced as the link between homo sapiens and the apes, which was 40 years later announced as a hoax by science; the cranium of a sapiens was connected with the mandible of a much younger orangutan. Even though an author is hard to point out, the Piltdown Man is considered as a hoax. Using newspapers from the time period and comparing them with three other topics of hoaxes and frauds, I will determine that the Piltdown Man was possibly a mistake created by a rushed scientific society mindset.

J. Meryl Krieger (Indiana University Perdue University-Indianapolis) **Mediated Performing in Popular Music: An Equation of Tropes and Frames**. Performance in digital space and musical improvisation = epistemology (concept mapping + frames) + play. The notion of frames and play as developed by Bateson and later by Goffman and Bauman form the basic vocabulary that allows us to understand creativity and performance. This paper will examine the implications of Bateson's notion of frames as a way to understand how we both concextualize and decontextualize musical texts in the process of their creation. My paper takes as its basis the following logical contradiction: Cultural conceptual maps of the concept of "performance" in music, particularly in popular music, require us to frame recording music as imitations of some mythic "real" performance. Yet the reality is that a recording of most popular music inevitably precedes the live performance itself. How are we to reconcile these contradictions? In this paper I argue that Bateson himself gave us the germ of the key in the notion of play, which we in the music world interact with in two frames – one of the creative process itself and the other in the frame of improvisation. My paper will demonstrate the intersection and overlay of both these frames within the live setting of a Midwestern American professional recording studio and also in the metaphorical construct of the virtual recording studio, where performers and recording engineers may never meet face to face.

Tony (Gongbo) Liang (Western Kentucky University) **Seeking the Vanishing Mother River: A Brief Introduction of Chinese Paper-cutting and its Current Study**. Chinese paper-cutting not only is an art form, but also represents the cultural values of many people throughout China. Chinese paper-cutting and paper-cutting-like art have an over-2600-year history, which started in the Central Plains of China where the Yellow River goes across the plains. The Yellow River is called "the mother river," and its basin, which is the area of the Central Plain, is called "the cradle of Chinese civilization." Traditional Chinese paper-cutting, which used to be performed by women, played an essential role in Chinese women's life. It was passed from one generation to the next orally and through demonstration. Girls usually learned Chinese paper-cutting when they were four years old from female family members. Paper-cutting did not have any specific patterns, even though it had some traditional uses. Artists created paper-cuttings without any restrictions. However, audiences were always able to identify the purpose for each piece. Paper-cutting was a simple way for women to pursue aesthetic needs, while at the same time expressing their attitudes about the society and about their lives as well. Women had no social status in ancient Chinese society, even no salutation. People used to address women as one's daughter, one's wife, one's mother, or one's mother-in-law. They could never make decisions for themselves and, therefore, had to suffer the psychosocial repercussions. However, in spite of its long history and important social value, paper-cutting started to vanish in China, due to urbanization and industrialization. After the Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity, China started to pay more attention to intangible culture heritage. I was involved in a project to study and to preserve Chinese paper-cutting. After seven years, this important tradition was listed in the UNESCO Intangible Culture Heritage Lists in 2009. My hope is that this action will help to preserve this human cultural asset.

Sarah McCartt-Jackson (Western Kentucky University) **"Clogging's Just Clogging": Approaches to Vernacular Percussive Dance Study**. Because the term clogging often

evokes invented tradition framing such as team precision clog-dancing at festivals and in competitions, vernacular percussive dance presents challenges to folklore study. Many question if contemporary clogging is a traditional form, asking if there is a place for dance no longer connected to a traditional past. Ultimately, vernacular percussive dance scholarship should attempt to go to the primary source of tradition change—those practicing vernacular percussive dance. Richard McHargue and his Richard McHargue Cloggers represent an example of a community folk group of cloggers who have a unique style of dance that blends elements of tradition with contemporary standards. This combination within one clogging group in Richmond, Kentucky, raises important questions about how folklorists define, analyze, and frame traditions that are affected by increasing impacts of unconventional or non-traditional forms. This paper compares interviews, literature, and video documentation on vernacular percussive dance (specifically, buckdancing, flatfooting, and clogging) to investigate how vernacular dancers understand their art in their own terms. The fact that many dancers differentiate between buck dancing, buck-and-wing, and clogging indicates their own system of genre classification, which has diagnostic value. I argue that understanding how dancers classify their genres leads to a better understanding of the dancers' frames and worldviews—especially in relation to tradition. Most significantly, Richard McHargue and his cloggers view their style of clogging as an evolved, but traditional, form of vernacular percussive dance.

Wes Merkes (The Ohio State University) **Faith, Archaeology, and Ways of Knowing**. When archaeology, or more broadly, the popular construction of "science," is framed as a way to validate religion (or, on the other side, repudiate it), clear and objective knowledge can be lost. I examine the use of archaeology and archaeological methods by Christian subgroups who interpret biblical text literally. Specifically, I look at the pseudoarchaeological Answers in Genesis Creation Museum and the various movements that gave birth to it and draw legitimacy from it. A literal reading of biblical text is exclusive theologically and intellectually, but I am not trying to attack a system of belief. Rather, I look at how such readings can create essentialization and dichotomous thinking. As Edward Saïd notes, this sort of ideological delineation can allow for devaluation of the Other. These particular kinds of religious readings do not allow even a passing glance at topics outside of a strict realm of interpretation, and they rank anything outside of literal reading as both inferior and in need of correction. I examine how an Orientalizing perspective might be created through literalist understandings of biblical text combined with pseudoscientific reasoning, and how such an outlook creates an aggressively exclusive definition of group and not-group. Archaeology and science by themselves are not necessarily the answers to this dilemma. Rather, what is needed is education about other people and ways of thinking. We need ways to build bridges, to find common relational ground, and perhaps even ways to essentialize in a positive manner.

Alexandru Mezin (The Ohio State University) **The Ohio State University Running Club and Social Dynamics**. The OSU Running Club is an organization which was founded in 2002 so that OSU students would "never have to run alone." Since being founded it has strayed from its roots, but in recent years it has refocused on its social and racing traditions. Runners are typically stereotyped as introverted and content to simply train or race and go their own way. This was displayed in the club before there was an emphasis on connecting members within the past two years with the vision of two driven presidents. The club has started attending intercollegiate meets again over the past year with the goal of providing greater opportunities to members and creating a focus for the club. The reincorporation of racing has had the effect of stimulating and linking members more tightly to the club. A consequence associated with attending meets and stronger social connections has been the establishment of new traditions centered around food. On Wednesdays now the club meets up after runs to get frozen yogurt. Fridays before meets or races pasta dinners are hosted at one of the attending members' houses. I believe the increased race participation of the

club coupled with the more numerous social events has served to create a dynamic social group of runners. This is evinced by the fact that the group is host to a wide variety of running abilities, personalities, and majors.

Leslie Minney (The Ohio State University) **Creating Identifications at the OSU In-Service Retreat**. Students in Service (SIS) is a work study position at The Ohio State University that incorporates aspects of volunteering in the Columbus community and Columbus city schools. Group members are first generation, low-income, or minority representatives, and are selected upon a competitive interviewing process. Each fall, the members attend an off-campus fall retreat to discuss the upcoming year's expectations and to strengthen the bond of members and facilitators. Although retreats are generally known for building stronger teams, the SIS retreat, because it serves a disadvantaged population, also serves to identify characteristics of leaders and role models through interaction and dialogue with facilitators and mentors. Through this presentation, I will analyze how the 2011 annual SIS retreat used individual strength/weakness analyses and reflection to connect values and skills of individual members with those of the group. I focus on a speech given by a guest at the retreat whom is also a mentor/boss of the SIS members, Tally Hart, Senior Advisor of Economic Access Initiative, and show how this speech not only encourages memberd to succeed in their future endeavors, but also established support through encouragement. Hart's talk encouraged member empowerment through identification and individual visualization of achievement. I will analyze how these elements are first introduced strongly through oral speech and how they are materialized through concrete activities throughout the course of the retreat. The SIS annual fall retreat is an important part of the development of member's leadership skills, which affect other areas of their academic careers and their awareness of college support systems available to them.

Eric César Morales (Indiana University) **Tahitian Dance, Festival, and Spectacle: Tradition and Innovation in an International Context**. Since the first European explorers landed on Tahiti in 1767, the island has been a source of romanticized interest, an escape from the quotidian of Europeanized life, and has been continually marketed as such in tourism discourse with the Tahitian landscape becoming part of a shared imaginary. In 1956 the Tahitian dance revival prompted the expressive dance traditions of Tahiti to proliferate along with the postcard imagery, and as the dances migrated, they took on modifications, became performed in festivals, and in recent years the altered versions have re-entered Tahiti. Using this phenomenon as a platform to expand upon the issues inherent in the circulation of culture, my research explores two central questions: First, how have Tahitians used interest in their dance form to gain agency over their own cultural patrimony? Second, how can adaptations to cultural traditions occur outside of the original geographic context of performance in such a way that they can be re-introduced into the source culture as authentic manifestations of cultural practices? Through ethnographic methods, I will explore the alterations to the dance prompted by tourism and normalized through competitive festival performances as they present themselves through three significant nodes of development: Tahiti, Hawaii, and California. The crux of this research will look at the globalization and indigenization of the *'ahuroa*, a dance form based on the Tahitian *'aparima* and originally created in 1967 for a luau in Oahu, Hawaii, by Roiti Tahauri Sylva, an immigrant from Tahiti.

Jason Nguyen (Indiana University) **"Pepper-Spraying the Face of Communism": The Cultural-Geographic Construction of a Vietnamese American Identity**. In this paper, I explore the ways in which Vietnamese Americans encode a sense of "being Vietnamese" through the construction and identification of signs that are or come to be recognized as important to them as members of the Vietnamese diaspora. Theoretically, I arrange my discussion through the idea of a "semiotic cultural geography," the system of signs that Vietnamese Americans use to distinguish between here (Vietnamese communities in the

United States) and there (Vietnam itself). I argue that popular culture is one of the primary means by which a number of indexical relationships—between memory, sound, imagery, history, etc.—are "platially" mapped. An important axis upon which many of these indices are related is the historical tension between north and south in the Vietnam War, glossed as the difference between the political ideologies of socialism and democracy respectively. This led to a refugee community with the strongest ties to the indices of pre-war and wartime South Vietnam, including the prevailing aesthetics and styles of popular music of the time. An opposing cluster of markers for a transnational Vietnamese identity is signified in part by pop music from Vietnam with popularity abroad. I use as a case study a summer 2010 incident in which the self-proclaimed freedom-fighter Ly Tong pepper-sprayed Vietnamese pop star Dam Vinh Hung, describing the act as a symbolic defense of (Vietnamese) America from the encroachment of Vietnamese communist forces. In analyzing this event, I make a case for mapping Vietnamese American identity politics via pop culture discourses.

Kevin O'Brien (University of Tennessee) **Location and Motion as Musical Agents: An Evaluation of Geographical Determinism's Use in Ethnomusicology**. Geographical determinism, the theory that physical landscapes shape human history and culture, influences many scholarly works about music, and invites conclusions about broader musical trends. Based on objective physical data, such as the size of mountain ranges and soil types, it is often presupposed that geographical studies will lend cogency to the more subjective studies of culture and music. Geographical determinism, however, unlike the geographical phenomena around us, is a human construction, and is susceptible to subjective and biased interpretations. I argue that geographical determinism can be an unreliable framework for study, as its focus on physical phenomena deemphasizes the human element. Through the analysis of key ethnomusicological texts across the last century, I explore the problematic and more discerning uses of this theoretical frame. In the works of Alan Lomax, and Cecil Sharp, the imposition of geography as a determining factor confuses and limits the music they study and the validity of their conclusions. On the other hand, Steven Feld's work with the Kaluli people of Papua New Guinea, whose musical aesthetics are deeply tied to geographical terms and metaphors, demonstrates a concrete connection between the physical map and music, and a viable case with which to argue for geographical determinism. Ultimately I posit that the theory of geographical determinism should not be superimposed as an explanation or predictor of culture, but when the basic methodology is applied discreetly in individual cases it can illuminate how the physical world interacts with a given culture's music.

Connie Pan (West Virginia University) **Talkin' Story: Just When I Thought I Was Nothing Like My Family**. While collecting familial ghost stories from Hawaii, I became intrigued with folk belief. My corresponding short story honors oral storytelling and folk belief within a multigenerational family. The story has two parts, family story retellings and the narrator's experience of being removed from the Islands, returning to the Islands, reconnecting with family and the land, and her supernatural encounter after returning from her visit. Also, these halves draw attention to the randomness of the experiences while working as a mirror to reflect the beliefs among the family. The narrator presents a series of anecdotes with a straight-forward voice. The tension arises from outsider audience awareness (using collected experience to legitimize her personal encounter) and the weakening strand (as family moves and practice dwindles). The different settings display how folk belief is connected to place but also perpetuated by believers. Typically maps are associated with logical fields, so folk belief has intangibility. My project addresses the conference's themes by attempting to map the unmappable such as vertical and horizontal folk belief systems. Next, it connects with falling off the map by exploring folk belief across multiple generations and settings. Finally, it addresses the boundaries of frames and maps, not only physical boundaries such as borders, continents, and coastlines but also the aforementioned abstract maps. My presentation will explain the origin of my interest in folk belief and oral storytelling and a brief explanation of

the fieldwork and creative project. After addressing the processes, I'll read a selection from the story.

Cassie Patterson (The Ohio State University) *"***You Don't Have to Go Home, But You Can't Stay Here": Space and Communication among Former Borders Employees**. On February 16, 2011, Borders Inc. filed for Chapter 11 bankruptcy, closing some 200 stores. By summer of the same year, the company officially closed and began liquidation sales at its remaining stores. As a result, between 18,000 and 19,000 people lost their jobs during an economic recession. On the ground level, the dissolution of the company meant that employees faced uncertain futures, a continually changing workplace as stores emptied, and the loss of a central space where friends and colleagues spent time with one another. These anxieties surfaced in a number of verbal and textual forms both during and after store liquidations. Employees of the Dublin-Sawmill location in Columbus, OH, for example, created a new virtual communicative space on Facebook in order to stay connected to one another post-liquidation. Former employees use this Facebook group to share updates on their employment status, share Borders-related links, and plan social events, such as going to lunch or the movies. A central question driving this paper is, In what ways does this virtual space relate to the once physical space of the store, and how does it frame communication among former employees? This question is particularly important since many employees found it particularly difficult to deal with the continually changing interior of their workplace during the liquidation process. My paper investigates the ways that the Sawmill Borders Facebook group serves as a crucial space of interaction among these displaced workers and helps us to better understand the relationship between communication, space, and frames in distressed occupational contexts.

Laura Pearce (The Ohio State University) **Street Names for the Cop Stories: The Interaction Between Narrative and Map in Tamora Pierce's Tortall Books**. In "Cartography and Graphic Analysis of the Physical Universe in the Odyssey Story," Vivian Labre and Nicholas Finsey write that a narrative has "its own consistency as a second world." In the fantasy genre, narratives not only frequently push this concept to a logical extreme by setting the story in a world that has no overt connections to our own, but come with maps to ground the reader in the world and make it possible to chart the story visually. Yet the use of maps in the genre varies. In Tamora Pierce's collection of young-adult fantasy novels set in and around the fictional nation of Tortall, which largely resembles medieval Europe, expansions or contractions of the map have occurred increasingly, reflecting both attitudes about the world and type of the narrative. From an initial imitation of medieval tales of knights and an accompanying focus on medieval-style countries, Ms. Pierce has created new lands in which to deal with ideas of colonialism and detailed cities in which to set crime stories. The variation of maps in the Tortall series reflect a variety of cultural concerns and types of narrative, and demonstrate that the use of maps in high fantasy frequently illustrates not only the setting but the narrative itself.

Rosalynn Rothstein (University of Oregon) **Media Cyborgs and Waste**. When thinking about urban voids or unused space, these types of spaces are often categorized by the way they look in the context of institutional guidelines. By using narratives which arise around the use of spaces in an urban environment we can re-conceptualize the cycle of material goods in society. This is not only true of physical spaces, but also of individual objects, which are categorized by an individual's conception of the use-value of an object. Unused spaces and unwanted individual objects are part of the technocultural assemblage we inhabit, which are activated when we begin to engage in networks, whether they are a cell phone or an unused public space. Our subjectivity, manifested both semiotically and electronically through our praxis with technology, is becoming disposable, as we limit our intentional personhood to those manifestations we feel are positive, moral incarnations of our sense of self, and ignore networks we would chose to bury in our awareness. I suggest a programmatic categorization, with the defined goal of aiding our understanding of the flow

of wastes already in place, and combating the institutional rigidity of models and moralities that are perpetually outdated in its translation of super-structural motives into societal values. Ultimately it is not how an object looks or how an institutional structure defines an object or a space, but the narrative forms which arise around it that categorize an object. By looking at several different oral and visual narrative schemes, examined from a folkloristic perspective, we can re-imagine how the classification and valuing of a so-called waste objects occurs.

Amber Slaven (Western Kentucky University) **Anime: Alteration and Invention to the Tale Tradition**. The creative cultural output of a people is often used to determine, judge, and make assumptions about the ideas and conventions of the people who created it. This output can take many forms, including written works, verbal accounts, and artistic creations. Many of these forms have been altered by modern modes of expression, such as television, radio and the Internet. While modern advancements can alter the nature of traditional cultural material, they can also assist in the adaptation of that material to suit the differing tastes of new generations. It is obvious that the introduction of cinema and television created a means for the presentation of various cultural outputs in a manner that allowed them to maintain prevalence and take on new dimensions. Therefore, anime (Japanese Animation) acts as a conduit for traditional tales in a way that interacts with the oral tradition. This genre creates shows that act as an animated tale that has the same characteristics and functions as traditional tales. In this paper, I aim to explore the international characteristics of anime, which draws on many sources for the content and settings of tales and for their motifs and themes. These characteristics have led to an ever-growing international audience for the consumption of anime. While I acknowledge the Japanese origin and material used in anime, I will explore the relationship between anime and tales in an international vein.

Joshua Smith (University of Missouri) *"***No Shit, There I Was": Humorous Personal Anecdotes from Returned War Veterans of the Iraq and Afghanistan Wars**. Research on humor is conclusive that humor can act as a coping mechanism, which has been studied in the stressful situations such as racial and gender oppression. It is of no question that war veterans have been subjected to some of the most traumatizing events and yet little or no scholarship has been dedicated to the humor of war veterans. This research seeks to explore humor used by war veterans after they've returned from war, especially in conversation with civilians. I have interviewed several recently returned war veterans from the Iraq and Afghanistan regions and collected a variety of humorous personal anecdotes. Early research indicates that humor is an active attempt veterans use to protect civilians from the horrors of war. The soldiers prefer not to recount the traumatic stories but instead construct humorous anecdotes that are approachable for civilians. The goal is to analyze the rhetorical humorous anecdotes in order to better understand how these war veterans reframe their stories in order to mediate their traumatizing experiences to a civilian audience that is dissociated from the horrors of war but wants and, perhaps, needs to understand the events occurring in the wars of the Middle-East.

Eric Spreat (The Ohio State University) **Don't Let the Bow Tie Fool You**. This poster presentation examines the discourse on Gordon Gee's bow tie and the perverted sense of community it develops between the president of The Ohio State University and the average student. I work to establish a reasonable ground not only for asserting that the replication of bow tie imagery distracts students from engaging the university on more important issues, but that Gordon Gee himself intentionally uses the bow tie to avoid other subjects. Relying heavily on American pragmatism, I make connections between common appearances of the bow tie in the media and how they function to develop a sense of trust and community among the student population. The uniqueness of this phenomenon to The Ohio State University as opposed to other large schools with bow tie wearing leaders, the memorabilia containing bow tie imagery, and the actions of our president in relation to his neck wear all illuminate different

aspects of how the replication of the bow tie meme is lulling students into complacency with Gordon Gee's behavior. This paper challenges the overwhelmingly positive view of Gordon Gee amongst students, and demonstrates how the branding of The Ohio State University as exemplified by the bow tie has gotten so out of control that students now inherently trust their president because they have fetishized a part of his dress.

Shane Stricker (West Virginia University) **A Cautionary Tale**. Before I began my fieldwork project for the graduate folklore class I took last spring, I believed that I had very little to add to the study of folklore from my personal life. In order to gain material for a creative project, I interviewed my mother who related stories about her father. In these stories, my grandfather described dreams concerning sick and dying relatives, which generally came "true." As I interviewed my mother, it became clear that folk tales had been told to me throughout my life, that many of the same stories she was telling me had been first related by my grandmother. It was rather a large epiphany because it helped explain why I write, why my writing bends toward magic-realism, and why I am drawn to writers who explore the same interests in their stories. At the same time, it caused me to begin questioning why these people put their faith in places that they could not explain and what dangers could come from doing so. It was apparent that the immediate family believed fully in what I've begun to call my grandfather's visions. Because I am a fiction writer, I began to consider the dangers in placing such a strong belief in the supernatural and what type of story might come from my concern. This led me to write a cautionary tale based loosely on my mother's stories. In this presentation, I will discuss my fieldwork process and how it influenced my writerly choices, and will then read a portion of the short story I wrote based on my research

Angsumala Tamang (University of California, LA) **The Darjeeling Music Festival: Mapping and (Re)Mapping Gorkha Identity at India's Borderlands**. Darjeeling is located in sub-Himalayan northeast India and, owing to its scenic landscape, is a renowned tourist destination. It is also well-known for its tea. However, despite Darjeeling's repute, the Gorkhas, the majority ethnic group of Darjeeling, suffer from acute under-representation and mis-representation, both economic and socio-cultural. Economic because the tourist and tea industries of Darjeeling, controlled by the corporate powerhouses of India, employ Gorkhas as low-paid manual labor, and socio-cultural because living in India's borderlands and speaking Nepali, a language also spoken across the border in Nepal, the Gorkhas are misconstrued as "foreigners" in their own homeland. As the latest development in the 104-year-old movement for greater representation of Gorkhas in India, the elaborate month-long Darjeeling Music Festival has become instrumental in highlighting the Gorkha cause since 2008. Focusing primarily on the month-long music festival, held during October-November, my paper discusses the content of music performances and the various contexts that are evoked to stress, suppress, and/or negotiate Gorkha identity on many different levels—historical, cultural, inter-cultural, communal, and territorial. In addition, I point out that performing Gorkha identity in the music festival showcases discursive and contradictory moves concurrently as it claims Gorkha identity to be direct and unified. Taking this into account, I suggest that the marking and (re)marking of Gorkha identity not only entails the question of identity, but also the question of "identification," which according to Stuart Hall is a process of articulating identity, not essentialist, but strategic, positional, and constructed within the play of power and ideology.

Rebecca Thomas (West Virginia University) **The Option to "Be Like a Guy or Something": Familial Oral History about Gender, Education, and Employment**. This essay is a rethinking of my grandmother's stories about education, marriage, and employment in post-World War II America. This defamiliarization in order to "re-see" seems to be at the heart of reflexive ethnography and a goal of creative nonfiction. This presentation explores how these boundaries overlap. Originally, I set out to collect fieldwork about my grandmother's childhood

during World War II for a graduate folklore class. However, during the interviews, I realized that both our interests lay in stories about the role of education and employment after her divorce. I began to create a new understanding of my grandmother's identity and my own, a seemingly inevitable occurrence when working with oral history from family members. In these stories, my grandmother is seen as a woman with a lack of agency in marriage and employment and a desire for empowerment through education. While the education stories were familiar, the notion of disempowerment was new, making me examine my previous understanding of the stories. The question driving the creative essay, then, is not only how identity and storytelling are connected, but it is also how identity and the listener's interpretation of the stories connect. I questioned what biases and cultural constructs informed my original interpretation. It is my attempt to defamiliarize myself with these stories in order to "re-see" my grandmother's identity, my own, and the threads that connect the two together. For my presentation, I will read from my critical analysis of my fieldwork and from the resulting creative essay.

Meagan Winkelman (The Ohio State University) **Connectedness, Conspiracy and Control: the Denver Airport Conspiracy and Suspicion in the Digital Age**. This paper will analyze how the form and function of the mediums pervasive in the lives of people in the digital age both serve as useful tools for the proliferation of conspiracy theory belief and shape the anxieties and suspicions of digital culture that mirror the conventions of conspiracy theory belief. Using the conspiracy belief surrounding the Denver International Airport, this paper will examine the cultural implications of the different factors that are allegedly involved in this conspiracy, including the Illuminati, MKULTRA mind control, subliminal messaging, millennialism, and the New World Order, and how these suspicions reflect the consciousness of the digital age. By tracing the development of the Denver Airport Conspiracy online, this paper will analyze how the rhetoric of online mediums affects the transmission of conspiracy belief as well as how the content of conspiracy beliefs represents the anxieties of the users of these online mediums. By analyzing the form of these online mediums in comparison to Barkun's conventions of conspiracy belief, this paper will explain how the anxieties of users in this digital age are reflected in contemporary conspiracy theories like that concerning the Denver International Airport.

Katrina Wynn (Western Kentucky University) **I Could Tell Lots Of Stories**. Whatever you call it, family narrative, family stories, "family saga" (Boatright 1973), or "family novel" (Wilson 1991), this form of narrative serves an important function in family and cultural life. Family narratives tie families together, entertain, comfort, pass on tradition, present a selected image of the family, express cultural patterns, and inform individual identity. In this paper, I will investigate the functions and evaluative elements of my family's folklore. I analyze three stories of my mother's that I feel were significant and representative of my family's narratives. My aim is to explore not only the stories themselves, but the wider storytelling traditions and contexts in which my family's narratives are told. Briefly, I look at the ways my family's narratives do and do not correlate with the narrative subgenres laid out by Zeitlin's book on family folklore. Finally, I will look at the interplay between my family's narratives and my personal narrative of both my family and my identity. Concentrating especially on this last aspect, I will look at how I use my family's narratives to frame my understanding, interpretation, and presentation of my family and myself. I conclude that family narratives play a vital role for my family because they point to a metanarrative about our family.

Ziying You (The Ohio State University) **Tradition and Power: Re-imagining Folklore Studies in Contemporary China**. Since 2004, the project to protect Intangible Cultural Heritage (ICH) has been implemented all over China. This phenomenon has contributed greatly to the boom in Chinese folklore studies in this new century. Most Chinese folklorists have participated in this project, and the field of folklore studies itself has been reshaped in this new context. Some Chinese folklorists emphasize the difference between ICH and

folklore, some advocate that both concepts are interchangeable, and others highlight the overlapping parts of these two concepts. In addition to these different interpretations, they also confront a dilemma in practice. In this paper, I will examine how Chinese folklorists have constructed and explained ICH both in public and in their academic research, exploring how interpretations and representation of ICH and folklore are formed, whose knowledge counts and why, who speaks and deploys "truth" and towards what ends, and what are the potential stakes and stake-holders. Furthermore, I will illustrate actual dilemmas Chinese folklorists face when they participate in protecting items of ICH, and how they deal with the emerging hegemonic structures and hierarchies of power in both discourse and practice.

Yuanhao Zhao (Graham) (The Ohio State University) **Settled in Violence: Violence and Its Shaping the Boundary of a People**. Labeled as one Muslim minority by the Chinese government, the Hui people are actually diverse within the group and their understandings of "what it means to be a Hui person?" differ. Research on them bears out that, "who is Hui?" can be answered only if the term "Hui" is put in certain contexts. This paper chooses a radical context—violence—in which to see where the boundary rests between Hui and other people, especially the unmarked ethnic group. I surveyed different kinds of violence practiced *by* Hui people and *on* them in different time periods, and conclude that the boundary of Hui constantly changes when examined against the background of violence. Specifically, the boundary is sharpened when "being violent" is used as a stereotype identifying Hui people's difference from the unmarked group; when violent events force the Hui to choose a side; and when violent means are used to exile the Hui from the mainstream society. As well, violence can be used to assimilate the Hui people or force them to hide their ethnicity, so that the boundary of this ethnic group is blurred. Sometimes violence appears positive: by practicing "state approved violence," some Hui people are accepted as subjects of the nation, and the boundary is thus blurred; Hui people likewise bond violence with values they cherish, such as solidarity and martial spirit, thus "hidden violence" becomes part of their self expression, which can draw a line between them and other people.

PANEL ABSTRACTS

True Fictions: Ethnographic Research, Writerly Choices, and Creative Writing. Chair: **Rosemary Hathaway** (Assistant Professor, English, West Virginia University). In the introduction to his landmark text, *Writing Culture: The Poetics and Politics of Ethnography*, James Clifford describes ethnographic work as, at best, being able to create a "partial truth," one that results in texts that are "serious, true fictions" (7). Subsequently, ethnographers have thought more carefully and critically about the ways in which their writerly choices impact their construction of the individuals, groups, and traditions they are trying to represent: "[T]hey assume that academic and literary genres interpenetrate and that the writing of cultural descriptions is properly experimental and ethical" (2). The four MFA students who compose this experimental panel experienced these dynamics themselves as they did fieldwork for a graduate folklore course in Spring 2011 and then "translated" that material into their final projects, which blended critical analysis and creative work, either in the form of fiction or a personal essay. Creating these texts required them to go "off-map," taking neither the strictly analytical path nor the strictly creative one, but instead mapping the two onto each other. Each of their presentations will explore the specific ways in which panel members discovered the value of ethnographic research and fieldwork for generating creative writing, and will demonstrate how, individually, they experimented with the kind of "interpenetration" of academic and literary prose to create their final projects. Finally, the panel will explore the ways in which ethnographic research is essential for generating the kind of "serious, true fictions" that Clifford describes—even if, and perhaps especially if—the final product is expressly fictional. See individual abstracts for: Micah Holmes, Connie Pan, Shane Stricker, and Rebecca Thomas

The U.S. Folk Experience. Chair: **Cassie Patterson** (Ph.D. Candidate, The Ohio State University). This panel focuses the work of students who completed fieldwork projects for English 367.05: The U.S. Folk Experience in autumn 2011. Students in this class were asked to identify a folk group to which they belong and investigate one important tradition of the group. As a hybrid service-learning and writing course, the focus of the class was split between learning fieldwork techniques, collecting interviews, and then learning how to write an analytical paper based on those materials. See individual abstracts for: Annie Hershiser, Caitlin Hurdley, Alexandru Mezin, Leslie Minney

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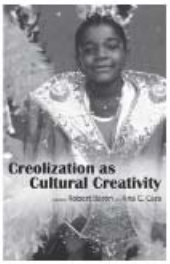

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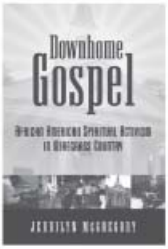

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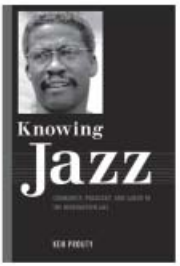

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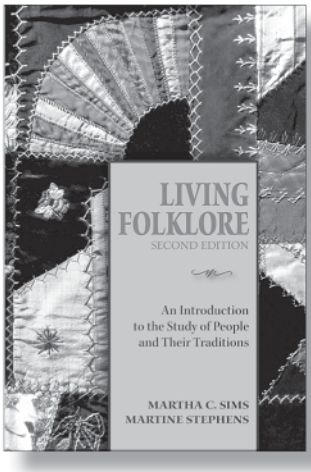

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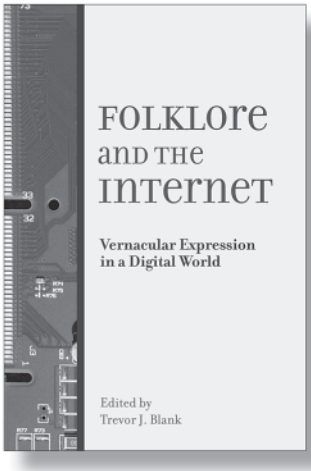

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