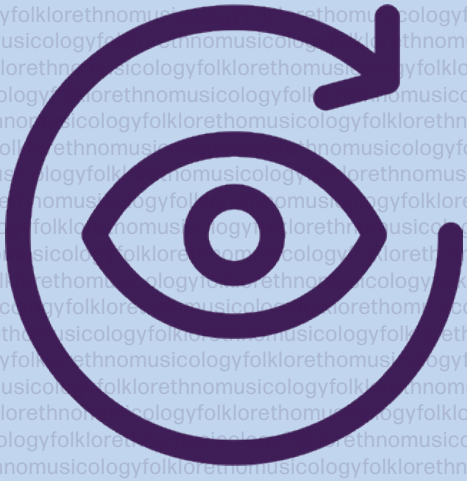
20/20 (Re)Vision

Looking Back, Thinking Forward



13th Annual OSU/IU
Graduate Student Conference
in Folklore & Ethnomusicology

February 21-22, 2020
The Ohio State University

Welcome to the 13th Annual OSU/IU Student Conference in Folklore & Ethnomusicology

Each year since 2008, the Ohio State University Folklore Student Association has collaborated with the Folklore and Ethnomusicology Student Associations of Indiana University to produce a joint folklore and ethnomusicology conference. This conference aims to create a space for graduate and undergraduate students to share their research and create life-long intellectual collaborations.

FSA would like to thank our co-sponsors for this conference: Folklore Student Association, Comparative Studies Graduate Student Group, Graduate Student Interest Group for Expressive Culture (EMIC), the Center for Folklore Studies, and the Folklore & Ethnomusicology Graduate Student Associations (Indiana University).

Additionally, we would like to thank the Latino/a Studies Program at OSU for co-sponsoring Dr. Rachel González-Martin's keynote address.

We would like to give a special thanks to Cassie Patterson, whose support and generosity with time and resources has made this process so much more fruitful and rewarding.

Finally, thank you to the many students who have helped plan and organize this conference. We couldn't have done it without you!

Emma Carey Cobb
Mariah Marsden
Amelia Matthews-Pett
Afsane Rezai
Sophia Enriquez
Robert Dahlberg-Sears
Evan DeCarlo
Jordan Lovejoy
Chloe Brown
Tony Maggio
Jason Buchea
Daisy Ahlstone

Program Schedule

FRIDAY

Faculty one-on-ones *(pre-registration required)* 9am-12pm
Multiple Locations

Registration 12:00-1:00
Research Commons Lobby
3rd Floor 18th Ave Library

Welcome Remarks 12:45
Research Commons

Session 1 **1:00-2:30**
Space, Place, and Digital Presence 350 A/B

Ben Beachy & Lily Goettler (The Ohio State University)
The Tender Letters Project

Jacob Kopcienski (The Ohio State University)
Y'all Listening? Locating Queer Space, Place, and Soundscapes in Morgantown, West Virginia

Stephen Lochetto (Penn State Harrisburg)
"Why would you want a pet snake?"

Evan DeCarlo (The Ohio State University)
Ludic Folkspace and Reciprocal Transmission

Session 2 **2:45-3:45**
Regional Identity, Place-Change, 350 A/B
and Meaning-Making Practices
in Kentucky, Missouri, and Oklahoma

Mariah E. Marsden (The Ohio State University)
Chloe J. Brown (The Ohio State University)
Jordan P. Woodward (The Ohio State University)

Session 3 **4:00-5:00**
Hindsight is 20/20: 350 A/B
Revisiting and Revising Past Projects

Daisy Ahlstone (Independent)
Afsane Rezaei (The Ohio State University)
Jordan Lovejoy (The Ohio State University)

Keynote **5:15-6:15**
Dr. Rachel González-Martin (UT Austin) Colloquia

The Future of Folklore is Feminist: Intersectional Feminist Practice and US American Folklore Studies

Dr. González-Martin will discuss the role of women, femme, queer, nb, and transfeminist community perspectives in a future of folklore studies that explicitly foreground intersectional understandings of human rights, local action, critical theory, and positional politics.

SATURDAY

Breakfast & Registration **8:00-9:00**
Denney Hall Rm 250

Denney Hall Rm 250 will be available as a quiet space during the day

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Session 1 **9:00-10:00**
Soundscapes Denney Hall Rm 311

Jason Buchea (The Ohio State University)
What Makes a Drum Talk? The Curious Case of the Senegalese Tama

Hilary Warner-Evans (Indiana University)
"Local Songs": The Role of Place and Identity in Bert Baily's *Saltwater Ballads*

Caleb Vanden Eynden (University of Dayton)
Funk Pedagogy: An Ethnographic, Historical, and Practical Study of Funk Music in Dayton, OH

Session 2 **10:15-11:15**
(Re)Imagining Stigma Denney Hall Rm 311

Gabriella Pishotti (West Virginia University)
Traversing the "Far, Far Away": Reconceptualizing Fairy Tales as Refugee Narratives

Kayley DeLong (The Ohio State University)

The Venom of a Split-Tongued Subject: Medusa as Radical Anti-Ableist Iconography

Caroline Joy Tatem (Indiana University)
Reincarnation Realization - Parapsychology and Conversion to a Stigmatized Worldview

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Session 3 **11:30-1:00**
Politics & Folklore Denney Hall Rm 311

Ana Velasco (The Ohio State University)
Political Folklore. An alternative to the study of imaginaries and national identity

Anna Schles (West Virginia University)
"It's Mueller Time!": The Positive Folkloric Response to the Mueller Investigation

Camille Acosta (Western Kentucky University)
They Tried to Bury Us, They Didn't Know We Were Seeds: A Folk Art Response to Tragedy in Chuco Town

Christian James (Indiana University)
Interpreting Lexical Style and Responsorial Song as Political Action in Hindu-nationalist India

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Lunch **1:00-2:30**
Denney Hall Rm 311

Workshop in Drama-Based Pedagogy *(Pre-Registration Required)*
Led by Moriah Flagler & Emma Carey Cobb

This interactive lunch & workshop will be lead by Moriah Flagler (a Postdoc in the Department of Theatre at Ohio State) and Emma Carey Cobb (Department of Comparative Studies, OSU). They will be guiding participants through a series of activities that demonstrate how drama-based pedagogy can be used in our classrooms and also in our research. It's a great opportunity to get to know your fellow conference participants and the OSU folklore community.

Session 4 **2:30-4:00**
(Re)imagined Pasts, (Re)imagined Futures: Critically Remembering and Recreating Histories
Denney Hall Rm 311

Ben Bridges (Indiana University)
Rewilding the Landscape: The Tradition of Conservation and the Conservation of Tradition

Micah Ling (Indiana University)
Romancing the Tune: Old-Time Music Collection, Performance, and Historical Imagination

Fionnán Mac Gabhann (Indiana University)
The Folk History of the Irish Civil War: A Preliminary Enquiry

Emily Bianchi (Indiana University)
Demystifying Utopias: The Work of Intentional Communities

Session 5 **4:15-5:15**
Occupation & Identity Denney Hall Rm 311

Samuel Kendrick (Western Kentucky University)
Tattooing as Folk Art

Tony Maggio (The Ohio State University)
The Repertoire of a Camp Counselor

Eileen Wassel (The Ohio State University)
Mischief, Mayhem, and Madness in the Military

End of the Conference Happy Hour & Syllabus Swap following the final panel!

Paper Abstracts

Camille Acosta (Western Kentucky University)
camille.acosta162@topper.wku.edu
They Tried to Bury Us, They Didn't Know We Were Seeds: A Folk Art Response to Tragedy in Chuco Town

On August 3rd, 2019, my hometown of El Paso, Texas suffered a tragedy that would create heartache within its southwestern skies. A man, whose name need not be mentioned, drove miles to reach the border town and take the lives of twenty-two individuals while injuring twenty-six others. The incident itself took place at a local Wal-Mart that is located within the heart of the city, and creates traffic for both El Pasoans and its sister city Ciudad Juárez, Mexico. Knowing full well that both Mexicans and Mexican-Americans attend this Wal-Mart frequently, the shooter used it as a motive to end the "invasion of Mexicans" as he so proudly described it. While it would have been acceptable for our city to retreat in fear of racist-hatred, a certain aspect of Chuco Town couldn't be silenced without a good fight; it's art community. From the moment the tragedy occurred, artists and creatives from across the city were hard at work creating art that would aid, memorialize, and heal. Whether they were T-Shirt's commemorating the victims, or painted works of art made public for the nation to see, a new era of folk art came into the world that won't soon be forgotten. The power of folk art has never directly influenced me in such a dark and passionate way; and I am so excited to apply for the chance to speak about the voice of my community; my people. Art has a powerful way of giving voices to those who cannot speak; and in this case, the El Paso Strong Folk Art worked hard to shout louder than the hate.

Ben Beachy & Lily Goettler (The Ohio State University)
beachy.55@osu.edu
The Tender Letters Project

Continuing the work of the Ohio Field School at Ohio State, the Tender Letters Project seeks to work with community partner Barb Bradbury to preserve decades of family history conducted by women in Pike County.

While past work focused on the farm books of Lenora and Jacob Lapp, we are currently digitizing and transcribing years of correspondence between those two—the Tender Letters. These letters record the touching secret relationship they conducted before their marriage in 1915, full of poetry and sweet words. The correspondence also holds an invaluable look into rural life in the 1910s. They illuminate the structures of social life at the time, as well as providing useful historical information on South Ohio.

Practically, our work has consisted of scanning the correspondence at the Folklore Archives, then transcribing and annotating. This second step of the project is done with multiple goals in mind—we hope to provide the Lapp/Bradbury family with a more accessible corpus of their family's history, as well as creating a publicly-accessible bank of letters which can be searched by keyword.

In the process of transcribing the Tender Letters, we've been led to a small number of recurring questions and themes. Primarily, we've noticed the close-knit nature of social life in Pike County. Current events outside of the Lapps' social circle are almost never discussed, even during the Great War and other historic events. Furthermore, socialization seems to occur in a limited number of ways. We are curious about what these letters have to say regarding the scope of social life in the 1910s.

Also prominent in the correspondence is the tension between past and present. As people around the same age as the writers, we have often identified with aspects of the Lapp's exchanges. However, they are products of their time. This allows for "slices of life" surrounding what daily life was like at the time. Unfortunately, they also carry some content which is unfamiliar to 2020, and some which is better left in 1915. As a valuable part of local and family history in Pike County, the Tender Letters Project seeks to shed more light on what we can learn from those who came before us.

Emily Bianchi (Indiana University) emnibian@iu.edu

Demystifying Utopias: The Work of Intentional Communities

Utopic thinking allows us to imagine a system radically different than our own, whether that difference is positive or negative. These imaginings provide an ideal that highlights our own society's ideological limitations and acts as a template for potential action. Yet their construction focuses on form rather than content, often erasing difference and individual agency. If one of

the many folkloric projects involves locating alternatives and responses to modernism, neoliberalism, capitalism, and increasing alienation, how might deconstructing the utopias that salvage collecting and ethnographic practices assisted in upbuilding help? Folklorists are in a unique intermediary position to provide insight not only into the political processes of naming and characterizing communities from the outside but also into the ways communities maintain and represent their own identities. The Shakers, a separatist Christian sect, struggle to dismantle narrative constructions of the sect as a utopic American folk group established by outside heritagization efforts while asserting their own conceptions of otherworldliness. The sustained tension between Shakers and the World is made apparent in the two common phrases Shakers use for self-definition: "Capitalist-Communists" and "In the world but not of the world." The Shaker emphasis on community unity and simplicity is an ethical scheme that contradicts the American capitalist system, one that Shakers both contribute to and that sustains their separatist enterprise. How do Shakers reconcile their life as a separatist communist community within an American ethos and economy? Demystified as a utopia, Shakers exemplify the continued choice and work that underlies the construction of community.

Ben Bridges (Indiana University) benbridg@iu.edu

Rewilding the Landscape: The Tradition of Conservation and the Conservation of Tradition

Conservationists often perform intensive landscape management practices to maintain the "pristine wilderness" of an ecosystem, a paradoxical act that necessitates human intervention to preserve the supposedly "untouched" quality of an environment. Baselines, or historical snapshots of a landscape's past, guide such conservational efforts, as managers of privately and publicly owned parks strive to achieve some sort of mythical Garden of Eden. Certain sites, such as the Oostvaardersplassen in the Netherlands, engage in the process of "rewilding," or reconstructing an "original" environment by introducing certain species that mimic other extinct or endangered species that used to inhabit an area. Turning to past models, utilizing present materials, and accommodating for future concerns should sound familiar to the folklorist: to conserve a landscape is to traditionalize a landscape. By viewing human interaction with the land through the lens of tradition, we can

see how people invoke historical and mythical pasts to simultaneously memorialize certain baselines and plant seeds for potential utopic natures. Yet in doing so, we can also observe the ongoing cultural tensions that sometimes surface between conservationists and local residents, who frequently have competing interests. Environmental planning and cultural practice go hand in hand, thereby requiring an ethnographic approach in any natural and cultural conservation efforts (Hufford 1994). In this paper, I argue that through ethnography and attention to tradition, folklorists can play an acute role in environmental advocacy and action, a particularly pressing need in an era of decimated species, destroyed sceneries, and denied science.

Jason Buchea (The Ohio State University) buchea.1@osu.edu

What Makes a Drum Talk? The Curious Case of the Senegalese Tama

The Wolof tama is a pressure drum from Senegal, colloquially referred to as a "talking drum" for its uncanny ability to replicate the contours of human speech. It shares a common ancestry with other pressure drums found across West Africa, including the Yoruba dundun and the Dagomba lunga. Yet, despite its organological affinities, some feel the tama fails to qualify as a "talking drum". In fact, the entry in the second edition of the New Grove Dictionary of Musical Instruments (2014), an authoritative reference for primary information on musical instruments, states explicitly that the tama "is not known for speech surrogacy and is not a 'talking drum', a term sometimes misleadingly applied to hourglass drums in general." This statement seems to fly in the face of data from my research and experience with the tama. First of all, the tama has historically been used as a form of communication, to transmit messages over long distances. Secondly, and as I've argued previously, what qualifies as a "talking drum" is not a closed case; there are multiple definitions operating for what makes a drum "talk": one which involves lexical speech surrogacy, and the other the sonic act of speaking. In tonal languages like Yoruba and Dagomba, where pitch levels signify lexically, the former definition has yielded a significant body of scholarship on "drum languages". However, even in such drum languages, a majority of surrogacy is prescribed in the form of proverbs and other formulaic "speech", as is the case with tama. The latter definition could be applied to any instrument, since many in Africa are said to speak, but pressure drums, because of their ability to slide in-between pitch levels, are

considered to possess the most convincing resemblance to the sonic speech act. In this paper, I hope to take a deeper look at exactly what it is that makes a drum "talk" and develop the case for the tama as a "talking drum". I believe once the evidence is marshalled in, the argument, which includes perspectives from scholars and indigenous practitioners, will be overwhelming, and serve as a good launching point for further study.

Evan DeCarlo (The Ohio State University) decarlo.46@osu.edu
Ludic Folkspace and Reciprocal Transmission

This article examines the intersection between popular ludological texts and the ostensive practices of legend tripping. It suggests a theory for the exploration of popular software from a generative, folkloristic perspective; that is to say, it allows for and analyzes the possibility of the informal transmission of tradition, manipulated in valence by socially dynamic variation, in cybertextual environments. In particular, this study looks to the modes, structures, and philosophies of digital environment design and the ways in which these factors might be variously more or less conducive to the folk-level generation of legendry – of particular interest are the emergent digital design philosophies which imitate existing narratological or environmental models and theories for the production of legendry. Orbiting these legend experiences are the channels and modes for their subsequent transmission, folk-analysis and debate, and even artifactualization. The channel of most significance to this study is the one between levels of cultural production – folk and popular: the channel cultivated (and now, to some extent, codified) between ludic-legend generators, propagators, and curators and the software developers whose products act as the ‘stages’ for these legend-tripping experiences. Thus, this reflexive system of discourse, a kind of reciprocal transmission between these authors at disparate cultural levels, shall be explored as the most contemporarily significant product of this mode of legendry and its production, movement, and variance.

Kayley DeLong (The Ohio State University) delong.278@osu.edu
The Venom of a Split-Tongued Subject: Medusa as Radical Anti-Ableist Iconography

This paper critically engages with the story of Medusa and its potentiality to be anti-ableist iconography. I apply a feminist, queer, materialist lens to the circumstances of her transformation. Many 20th and 21st century artists, scholars, and activists have acknowledged her as a subversive heroine, though not all negotiations for her subjectivity have ventured outside the realm of binary, cis-normative, and whitewashed landscapes. I align with the work of several Black scholars and artists and their belief in Medusa as a disabled Black woman. I also explore her reflective adversities as a queer and disabled subject, and how those adversities put her in conversation with modern-day resistance iconography in the past, present, and future. The second part of this paper's argument challenges a salient amelioration of Athena's role in Medusa's story as the arbitrator of her punishment, arguing that such a turn exemplified a white feminist mindset towards women's complicity in a blatantly abusive justice system which targets queer people, people of color, and disabled people. In doing so, I honor how Medusa has been used a mythological figure resonant to contemporary resistance, and how a radically anti-racist, anti-ableist ideology can weave disabled epistemology into narratives long taken for granted by the academy.

Christian James (Indiana University) jamechmo@iu.edu
Interpreting Lexical Style and Responsorial Song as Political Action in Hindu-nationalist India

In contemporary India, people draw on lexical style as a linguistic resource for code-switching in order to navigate differences of identity. Given the increasing urgency of Hindu nationalism, religion represents a particularly contentious factor in South Asian identity politics. In this paper, I contextualize and analyze lexical style in political song repertoires as a means for indexing religious identity. I understand lexical style as an exercise of power and empowerment, as a means of both constituting and resisting power dynamics at play between India's Hindu majority and its minoritized Muslim population. In everyday speech, people use lexical style to accommodate the identity of their interlocutor, but they may also use it to

assert their own identity over and above that of a listener. In the responsorial song forms characteristic of music as political action in North India, lexical style operates in much the same way, except that the repetitive format of participatory song iteratively inscribes the songwriter's word choice in the minds of performers and listeners. Employing a methodology of critical discourse analysis, I explore the extent to which lexical style serves as a key symbol in the way that singers and listeners position themselves, consciously and otherwise, in relation to the broad pattern of Muslim marginalization. Thinking back on my own experience living and working in North India from 2014 through 2016, I consider the ways in which my improved knowledge of verbal art and South Asian language ideology may help me participate more meaningfully in grassroots feminist activism.

Samuel Kendrick (Western Kentucky University)
samuelgkendrick@gmail.com
Tattooing as Folk Art

Throughout human history, one of the most often recurring motifs of human existence seems to be that of art. Cave paintings offer some of the oldest examples of human art, as they have been dated to nearly 40,000 years ago. Along with the cave paintings, tattoos are some of the oldest form of art or body modification. This paper seeks to investigate connections between folk art, tattoos, and the individual act of marking oneself through the permanent and personal act of scarification that is called tattooing. It discusses the nature of "high art" as well as the socioeconomic issues that come along with defining it, including the concept of power between economic classes and how it plays into the definition of art. Furthermore, the paper discusses the definition of "folk art" in the same vein, with an emphasis on the social classes and the power relations that are inherent in the stratification of society. Finally, I delve into the realm of personal aesthetic as the paper details an interview that I arranged between two owners of a tattoo shop in downtown Bowling Green, Kentucky. This paper discusses the ritualization of a "first tattoo", as well as how the two individuals I interviewed viewed the process of tattooing. To conclude, this paper turns back towards personal aesthetic in a broader sense and how the personal curation of an individual's

tattoos create a truly unique gallery of folk art that is a collaboration between artist, curator, and viewer.

Jacob Kopcienski (The Ohio State University) kopcienski.2@osu.edu
Y'all Listening? Locating Queer Space, Place, and Soundscapes in Morgantown, West Virginia

On October 11th, 2019, Morgantown Pride coordinated with Queer Appalachia to host a "Queer Hoedown" at 123 Pleasant Street in downtown Morgantown, West Virginia. Featuring local bands, coming out stories, and booths with information about local and regional queer organizations, the event aimed to strengthen local community as well as provide a platform to assert pride in queer and Appalachian identities. Although queer individuals and communities have historically existed in rural metropolitan hubs, this event represents the increasingly important role social media plays in queer place and space-making practices, visibility politics, and expressive practices both online and offline in Appalachia. While these can be apprehended through visual analysis, a turn to sound and soundscapes via sound studies adds greater nuance and intimacy, reveals invisible queer spaces, as well as captures the interaction between offline and online spaces.

Drawing from my experience as an observer, this paper examines how individuals at the Queer Hoedown engaged with and positioned themselves within the event's soundscape through conversation, vocalizations, musical performance, listening, and creating documentation for dissemination on social media. Attending to the tone and volume of these practices, I argue that the event sonically re-articulated a queer space in Morgantown, strengthened and chorused voices from the local queer community, which, in aggregate, reverberated throughout queer networks offline and online. Listening to the discussions, events, and demonstrations in the weeks following the Hoedown revealed that the ability for the local queer community to sonorously create and occupy space is both urgent and indispensable.

Micah Ling (Indiana University) mjling@iu.edu
Romancing the Tune: Old-Time Music Collection, Performance, and Historical Imagination

The imagined pasts of old-time music, as filtered through the eyes and tastes of collectors like Cecil Sharp, Olive Dame Campbell, or Alan Lomax, impact the ways in which the tradition is performed today and shape conversations about possible futures. The outmoded models of salvage ethnography or of searching for an idealized, untouched community bursting with songs ripe for the picking betrays an etic orientation centered on the research needs of the collector: an ethnographer's utopia where there are more tunes than tape and people have been waiting barefoot on their front porches for someone to ask the right questions. While many are working to decolonize old-time music through strategically framed events, records, or digital safe spaces, there are prevailing notions of what this music is, who performs it, and how it functions both within and outside of the community(ies). These notions are the direct result of the framing of old-time music and its players by these early collectors. In some cases, contemporary documentation efforts mimic their historical precursors, though perhaps with different goals in mind. Contemporary tin-type photographer Lisa Elmaleh's work, which makes clear that individuals performing this music are alive and well while romantically harkening back to 19th century aesthetics, is one such example. Considering not only the music itself but also the material culture that surrounds it helps us to better understand pervasive narratives and serves as a site for possible revisioning. This paper considers imagined, romanticized scenarios conceived of by collectors of old-time tunes and ballads in the 19th and early 20th centuries and examines how those conceptions impact the performance of this music today.

Stephen Lochetto (Penn State Harrisburg) sml6433@psu.edu
"Why would you want a pet snake?"

67% America households own at least one pet, a number that has increased from 56% over the last 30 years. Although pets by species type are dominated by dogs, cats and fish, exotic pets constitute a rising category. Exotics pets include lesser known types of mammals and birds, reptiles, amphibians, insect, arachnids, gastropods and even worms. The exotic pet industry has mushroomed, with 13% of American households owning at least one exotic pet in 2013.

The rise in popularity of exotic pets has led to a concomitant increase in presence in human folklore, especially in a digital context. Reasons for preferring exotic animals vary, but will be investigated. In addition, the demand for exotic animals calls attention to narratives of conservation, speciesism and especially commodification, with the sharp increase in the number of "morphs", or color variants that many find aesthetically pleasing. The implications of morph generation raise important issues how exotic pet enthusiasts value animals.

This paper will explicate the major discourses related to exotic animal keeping and the emergent issues they present in trans-species ethnography, a peripheral but growing area within folklore. I argue that exotic pet ownership allows owners a greater sense of agency and can even facilitate connections to natural history. In an age where technology adds extra layers between us and nature, exotic pets have the ability to frame owners as armchair biologists by reversing technology's insulating effect.

Fionnán Mac Gabhann (Indiana University) fmacgab@iu.edu

The Folk History of the Irish Civil War: A Preliminary Enquiry

The Republic of Ireland is currently in the midst of a decade of centenaries to mark the most eventful period of political upheaval in Irish history. A "neutral" committee has been established by the State tasked with directing these commemorations, which began with the Home Rule debate and culminated in the Civil War. The lavishly celebrated centenary of the Easter Rising of 1916, which is seen as a landmark moment in the Irish struggle for independence, is now behind us and stiffer tests lie ahead as the country approaches the centenary of one of the most highly contested moments in Irish history, the Civil War. The Irish State's ambiguity in commemorating the Civil War has been noted previously by several historians. This paper, however, will draw attention to the social memory of the Civil War at a vernacular level. Rumors regarding the assassination of the Irish revolutionary, Michael Collins, reflect one of many ways in which the memory of the Civil War continues to influence the present, functioning to explain, construct, and reaffirm political divides. Additionally, by analyzing the ethnographic accounts of the Irish Civil War that are preserved in the National Folklore Collection UCD, I will draw attention to some noticeable

silences in the folk historical record that may reflect a certain untellability with regard to the Civil War.

Tony Maggio (The Ohio State University) maggio.22@osu.edu
The Repertoire of a Camp Counselor

Summer camp is a true staple of the modern coming of age story. At least, in the Midwest United States, most children spend at least one summer away at camp, leaving behind work, stress, and responsibilities. That is the purpose of summer camp: to give people a break; a home away from home. Now, there is one group of people who go to summer camps to have responsibilities, work, and stress, the opposite of what everyone else does. These people are the camp counselors. Usually, they are young adults from ages 18 – 24 and they decide to give away their summers to helping other people relax. Counselors spend hours planning, preparing, rehearsing, learning, and performing all sorts of programs for their campers. It may seem that a counselor's duties to keep campers entertained ends when the structure program ends, however, this is not the case. Camp counselors spend almost all their time engaging with the campers in some way, whether it be during their own break time, scheduled free time, while waiting for the next activity, or even lying down getting ready for bed. Counselors must populate their personal knowledge with stories, songs, riddles, and games that are not formally taught to keep their campers satisfied and occupied. Often overlooked, counselors are frequently named as key influences for the development of young people. This paper explores the tools that counselors learn and develop, aside from the structured programs, through personal narrative and shared experience.

Gabriella Pishotti (West Virginia University) pshots3@hotmail.com
Traversing the "Far, Far Away": Reconceptualizing Fairy Tales as Refugee Narratives

Part of the appeal of fairy tales lies in their ability to continually be conceived anew, and even after centuries of existence, fairy tale scholars still continue to interpret and analyze these stories through new lenses that reflect the shifting global imaginary. While traditionally fairy tales have been examined as works reflective of individual nations and national identities, scholars such as Donald Haase and Andrew Teverson instead suggest that given their cross-cultural characteristics they may actually be best depicted as migratory. While Haase and Teverson predominantly use this term to describe their circulation, this paper instead considers how fairy tales are migration, and more specifically, refugee stories in terms of their form and content as well. Focusing on the fairy tales of ATU type 510B (the "Catskin" and "Donkeyskin" tales) and drawing upon the narrative theory of Amy Shuman and Carol Bohmer, I examine the difficulties refugees encounter when attempting to share the "truth" of their experiences and how this becomes undermined due to complications of trauma as well as by issues of what Shuman refers to as "tellability." By tracing how patterns of persecution, flight, the reinvention of the self, and the normalization of the unbelievable appear in both refugee stories and in fairy tales, however, the genre of refugee literature becomes opened up to new and creative possibilities regarding how refugee stories are heard. Thus, by reading the fairy tale as an example of refugee literature, both genres offer new ways of understanding each other's methods of truth-telling.

Anna Schles (West Virginia University) ahschles@mix.wvu.edu
"It's Mueller Time!": The Positive Folkloric Response to the Mueller Investigation

In this paper, I analyze positive online folkloric representations of Mueller that I have collected to see what they can tell us about the cultural moment between Mueller's appointment as special counsel on 17 May 2017 and the release of Attorney General Barr's summary on 24 March 2019. Before the report was released, Mueller and his report were in a sort of "Schrödinger's Cat" scenario, where, until the report was released, anything could be true about it. In this space, different positive folkloric responses were made that can shed light on how Americans responded to Trump's presidency.

Caroline Joy Tatem (Indiana University) cjtatem@iu.edu
Reincarnation Realization - Parapsychology and Conversion to a Stigmatized Worldview

Just as David Hufford's work demonstrates that night terrors, bereavement visits, and near-death experiences are healthy and normal cross-cultural supernatural phenomena, I argue that reincarnation belief in the West falls into a similar category as these three core supernatural experiences. Likewise, reincarnation belief is under-reported, and explorations of it through past-life regression are in the context of psychotherapy, usually prompted by unexplainable symptoms of trauma. In this paper, I apply several canonical texts on Western worldview in relation to the 1988 memoire, Many Lives, Many Masters: The True Story of a Prominent Psychiatrist, Hist Young Patient, and The Past-Life Therapy That Changed Both Their Lives, by MD Brian L. Weiss, where the author shares his own conversion from a scientific worldview to belief in reincarnation. This memoire provides his interpretations of transcripts from past-life regression hypnosis sessions with a particular patient who came for treatment for myriad unexplainable physiological symptoms. The therapy sessions cure her and ultimately allow her to become a spirit medium. I consider how this work relates to worldview through concepts like ancient Greek Apollonian and Dionysian cults from Neitzsche's Birth of Tragedy, Max Lüthi's concepts of folktale forms, the principle of plentitude from Arthur Lovejoy's The Great Chain of Being, Robert Redfield's The Little Community, and Carlo Ginzberg's study of cosmology during the Inquisition in The Cheese and the Worms. I consider how concepts of otherworldliness, narrative genre, and social stigma contribute to conversions between cosmologies.

Caleb Vanden Eynden (University of Dayton)
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Funk Pedagogy: An Ethnographic, Historical, and Practical Study of Funk Music in Dayton, OH

Recognized nationally as the funk capital of the world, Dayton, Ohio takes credit for birthing important funk groups (i.e. Ohio Players, Zapp, Heatwave, and Lakeside) during the 1970s and 80s. Funk music and culture remain important in the community especially in light of recent traumatic events such as the Memorial Day tornadoes and the mass shooting in the city's Oregon Historic District that happened during the summer of 2019. Daytonians take great pride in the musical history of their city and feature funk prominently in healing and recovery efforts; however, Dayton Funk has been ignored in many area school districts (especially suburban). Through a combination of ethnographic and archival research, this paper offers a pedagogical approach to Dayton Funk, rooted in the styles and works of the city's funk legacy. Drawing from fieldwork with Dayton funk musicians completed over the summer of 2019 and pedagogical theories of centering black music in the school curriculum (i.e. Sarath 2018), this paper presents a pedagogical model for funk instruction that introduces the ingredients of funk (instrumentation, form, groove, vocals, and lyrics) in order to enable secondary school music programs to create their own funk rooted in local history. This pedagogical approach expands music education learning by providing students with a diverse curriculum that stresses the importance of African-American popular music, specifically Dayton Funk, within an educational setting at a critical time in the city's history.

Ana Velasco (The Ohio State University) velasco.32@osu.edu
Political Folklore. An alternative to the study of imaginaries and national identity.

In this research the national imaginary is studied through the study of myths, legends, historical-political heroes and antiheroes using monuments, tombs and novels as the main sources. It is based on the

hypothesis that what people decide to remember and what they decide to forget, those stories that are told again and again from generation to generation and the mythification of certain facts and historical-political figures, shows us how our society sees itself, how it explains its reality, its way of being and how national imaginaries are built.

Hilary Warner-Evans (Indiana University) hwarnere@iu.edu
"Local Songs": The Role of Place and Identity in Bert Baily's *Saltwater Ballads*

This paper focuses on a body of songs written by Albert "Bert" Baily (1890–1974), a teacher at Westtown School, a Quaker boarding school outside Philadelphia, who ran a service work camp (Three Fevers Camp) in Phippsburg, Maine, between 1934 and 1950. Narratives about Baily state that when he started spending summers in Maine, he hoped to find people singing "local songs," but, finding none, decided to write his own. The paper examines how Baily's songs incorporate Phippsburg place names, environment, and people to code them as "local." While Baily's songs did not necessarily enter into the singing tradition of year-round Phippsburg residents during his lifetime, they were and continue to be sung by summer people and their descendants, as well as being of interest more recently to year-round residents. Drawing on the concept of types of place attachment (existential and empathetic insiders), and a comparison of Phippsburgers' sense of place during the Three Fevers Camp era to today, I posit that Baily's concept of "local" songs speaks more to the needs of summer people and Phippsburg residents today than it did to the people among whom he hoped to find local songs.

Eileen Wassel (Ohio State University) 19emwass@gmail.com
Mischief, Mayhem, and Madness in the Military

The perplexing nature of the United State Navy's incomparable group cohesion and history of enthralling anecdotes including wild pranks, wanton violence, and brimming masculinity has inspired movies, books, and fandoms for decades, but few understand the deeper workings of the institution and the reason behind their colorful lives. The purpose of my study is to examine how unconventional traditions and antics on board ship contribute to the strong sense of group cohesion in a profoundly hierarchical institution and how the crewmates' life threatening circumstances lead to a completely reformed sense of morality. Through an hour and a half long interview of my father, a Naval Officer in the 1980's, conducted by myself, as well as an extensive knowledge of Naval tradition and culture constructed from a lifetime of anecdotes from my retired Naval Officer parents and active duty brothers, I analyzed specific anecdotes from my father's interview relating to group cohesion and morality. Mass acts of deindividualization through formal and informal ceremonies proved the most crucial for a sense of group cohesion while substituting the judgement of one's personal character, as found in regular society, for the judgment of one's contribution to the crew dictated the men's sense of morality and virtue. This study illustrates the necessity of uncomfortable and unconventional rites of passage for the overall unity and efficiency of a group as well as the ability for deep rooted societal norms of morality to be subverted by extenuating circumstances and emotional exhaustion.

Panel Abstracts

Ben Bridges (Indiana University)**, Micah Ling** (Indiana University)**, Fionnán Mac Gabhann** (Indiana University)**, Emily Bianchi** (Indiana University)

(Re)imagined Pasts, (Re)imagined Futures: Critically Remembering and Recreating Histories

Understanding how people see, commemorate, and recreate the past has been a reigning line of inquiry for folklorists over the years, a topic that rests firmly within our disciplinary bedrock. Studying the ways that people envision and revise that past illuminates how the process of remembering can be used in nationalizing efforts (Abrahams 1993), selective memorializing (Grissom and Harvey 2003) and, more recently, the perpetuation of fake news (Mould 2018). This panel examines four diverse case studies that not only consider such processes of remembering, but also reach beyond to see how people critically analyze, deconstruct, and revise already established memories. In reconciling our disciplinary attachment to romanticism, studying how people critique the past proves a necessary addition to how people merely commemorate it (Cashman 2006). These papers examine how people deconstruct or challenge the dominant visions of the past to reimagine emically constituted, more inclusive, or more productive visions, thereby rebuilding a more pluralistic present.

In examining the active process of (re)visioning the past through environmental conservation efforts, old-time music documentation and performance, Irish Civil War commemoration, and Shaker self-definition, we also consider the implications of folkloristic study more generally: how does our own positionality and disciplinary training inform what we choose to remember and emphasize about the past, both of our interlocutors and ourselves? How do we avoid, as Timothy Evans observes, “turning into an enterprise in which (like other utopian ideologies), an elite, intellectual class decides what is best for the ‘folk’” (1988, 267)?

Daisy Ahlstone (Independent) daisy.ahlstone@gmail.com**, Afsane Rezaei** (The Ohio State University) afsaneh.r@gmail.com**, Jordan Lovejoy** (The Ohio State University) lovejoy.42@osu.edu
Hindsight is 20/20: Revisiting and Revising Past Projects

This forum is about revising past projects, sharing what we learned from them, and exploring where they may (or may not) go in the future. We will reflect on our theses, past paper projects, and fieldwork, and imagine how they could have been executed differently, what we would have included knowing what we know now, and how our relationships with informants have changed over time. In addition to our written work, we will discuss with the audience practical working styles for ourselves (like how we previously conducted research vs now), ethical issues we encountered in our work and what to do about them in the future. We invite the audience to share their own experiences, and what the significance of revisiting old projects could do for us as scholars.

Chloe Brown (The Ohio State University) brown.7355@osu.edu, **Mariah E. Marsden** (The Ohio State University) marsden.11@osu.edu, **Jordan P. Woodward** (The Ohio State University) woodward.208@osu.edu

Regional Identity, Place-Change, and Meaning-Making Practices in Kentucky, Missouri, and Oklahoma

We propose a combined forum and workshop panel that explores regionalisms and regional identity within our discipline. Departing from past conceptions of literary regionalism that foreground bounded, unified, and romantic notions of regional identity, we investigate new ways of configuring, representing, and discussing regionalism in a globalizing world. Ultimately, we are interested in the question: To what extent do place-based changes impact regional identities and boundaries, and how can we as researchers think critically about

meaning-making practices that respond to these changes in our own regions and/or the regions we study? To this end, we will model experimental workshop activities that emphasize network-oriented approaches to regionalism even as we invite participants to reflect on their own regional identities. These activities will generate word-associations that, we argue, can help us to examine explicit meaning-making practices related to regional identities. We will then demonstrate what has emerged in our own models based on our areas of interest and origin, touching on such issues as globalization, environmental change, tourism, migration, and economic change. Ultimately we hope to use the forum and workshop activities to jumpstart discussions that critique totalizing conceptions of regionalism in our disciplinary histories, and to explore methodologies and applications that can think about regional futures

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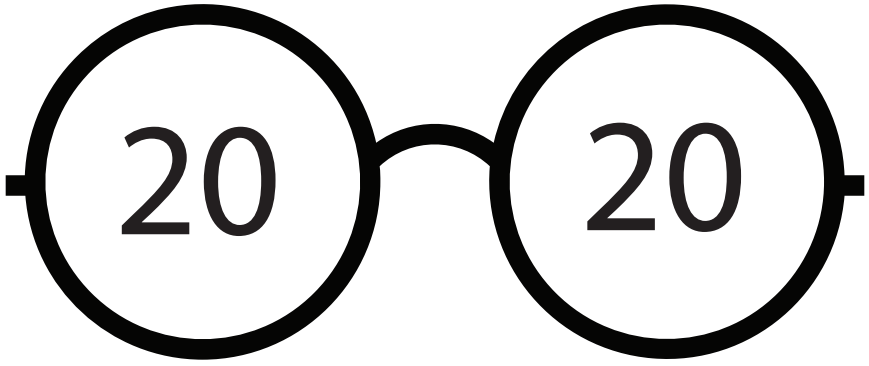

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