



THE PENULTIMATE DAY OF FRASER'S *FOLKLORE OF NOVA* *SCOTIA*

FOLK 211 – Atlantic Canadian Folklore

2011-01-31

What we have so far

- Fraser was focussed almost exclusively on the Scots Catholics of the Eastern Counties and Cape Breton
- Despite a few modern additions (trains, cars, etc.), emphasised the non-industrial
- But, not only allowed for but saw as valuable the post-immigration, syncretic traditions
- A transitional figure in Canadian folklore



Ian just noticed...

- ... that the reprint omits her preface and her introductory chapter.
- He will read them to you briefly, from an earlier edition.



Her focus

- Largely on “legend” and other belief narratives
- Hedges her bets on many occasions as to whether these are actually “believed” belief narratives
 - Traditum
- This ambivalence allows for a “distanced” stance



Today's chapters

- Witches and Witchcraft
 - What does this say about women?
- Fairy Lore
 - Functionalist? Exculpatory?
- Buried Treasure
 - Speaks to the idea of infinite good
- Attendant Spirits
 - Again, what does this say with respect to “religious belief”?
- Mermaids
 - Why even bother?

Briefly talk about first assignment

- Expectations
 - 5-7 pages
 - Engaging the questions: providing a clear stance on the issue suggested
 - Using course readings and readings from outside
 - There is no “right” or “wrong,” but there is “supported” and “unsupported”



Question 1

- What do you think Rosenberg means by there being an “ambivalence” towards folklore felt by Atlantic Canadians? Provide or suggest further examples to illustrate your answer.



Question 2

- Take a popular publication of Atlantic Canadian folklore (there are dozens, many at the library, many throughout new and used bookstores in town), and do a critical review of it. What genres are represented, and what are absent? What is the audience for this book? What and who is represented by it?



Question 3

- Atlantic Canadian is home to a variety of popular artists expressly working within the “folk” idiom, and the traditional arts – song, storytelling, physical arts, cooking – are a large part of the tourism industry. Using specific examples, what are the consequences – for good or ill – of the shift to a market-influenced folk culture?



Also: the Discussion Leader Assignment

- To Word!!!!



Go away now

- For next class, read the rest of Fraser.