

FOLKLORE, LEARNING AND LITERACIES

The Folklore Society's Annual Conference, 21-23 May 2021, online



'Counting Out'. Photo: Marc Armitage

PROGRAMME AND ABSTRACTS

Friday 21 May

11:00-12.30 Panel 1: Modern Media and Folklore

Chair: Julia Bishop

Robert McDowall, Digital Literacy: its Application to Folklore

Laima Anglickiene and Jurgita Macijauskaitė-Bonda, Multilingualism and Multiculturalism in Lithuanian Children's Folklore

Sarmistha De Basu, The Use of Folklore in the Media World of the Indian Subcontinent

13:15-13:45 Keynote talk by Michael Rosen

'Don't say that!' – How My Parents Negotiated Yiddish

Introduced by Owen Davies

14:00—15:30 Panel 2: Playing the Archive

Chair: Pat Ryan

Julia Bishop, Catherine Bannister, and Alison Somerset-Ward, Children's Folklore, Learning and Literacies: The Making of the Iona and Peter Opie Archive

Alison Somerset-Ward and Helen Woolley, Affordances of Outdoor Environments for Play in the Opie Archive

John Potter and Kate Cowan, 'This is me reporting live from the playground...': Improvisation, Imagination and Lifeworlds in Children's Playful Talk

16:00—17:30 Panel 3: Childlore Collections and Collectors

Chair: Cath Bannister

Janet Alton, *Games, Rhymes, and Wordplay of London Children* by Nigel Kelsey

Yinka Olusoga, The Iona and Peter Opie Archive: A British Academy Research Project

Julia Bishop and Steve Roud, Childlore Online: Accessing the Children's Contributions @ Opiearchive.org

Saturday 22 May

9:30—11:00: Panel 4: Applied Folkloristics

Chair: Paul Cowdell

Caitlin Rimmer, Accountability in Aesthetic Interpretation: The Role of Folklore in Deconstructing Homophobic Ontologies

Victoria Newton, Vernacular Knowledge and Public Health: Reproductive Bodylore and Contraceptive Decision-making

Kate Smith, How Can Folklore and Folkloristics Make Climate Change Education Better?

11:30—13:00: Panel 5: Using Folktales in the Classroom

Chair: Kate Smith

Patrick Ryan, 'Every teacher should be an excellent storyteller': A Wholesome Revival of the Ancient Art in Progressive Education.

Shuli Barzilai, Using Victorian Fairy Tales to Go 'Beyond Magic' in the Classroom

Diana Coles, Bruno Bettelheim and the Rule of Three

14:00—15:30: Panel 6: Folklore & the Historian

Chair: David Hopkin

Margaret Bennett, 'When was the Battle of Waterloo?' Remembering History Through Folksongs and Oral Tradition

William Pooley, Who Believed in Witchcraft? France 1790-1940

Martha Vandrei, Lessons for Historians: Historical Imagining, Folkloric Knowing, and Aesthetic Learning in the Work of R.G. Collingwood

16:00—17:30: Panel 7: Formal and Informal Learning

Chair: Will Pooley

David Hopkin, Songs For and From the Flemish Lace Schools

Rosemary Power, Traditional Learning in Northern Iceland

Paul Cowdell, Written in the Back

Sunday 23 May

10:00—11:30: Panel 8: Proverbs, Performance and Professionals

Chair: Richard Jenkins

Fionnuala Carson Williams, From Mouth to Hand: The Use of Proverbs and Sayings in Contemporary Campaigns.

Leon Conrad, The Function of Cognitive Dissonance in Folklore: Content, Form, Story

Helen Frisby, Growing the Next Generation of Researchers: Law, Lore and the Role of the Researcher Developer

12:00—13:00: Panel 9: From the Oral to the Written

Chair: Caroline Oates

Richard Jenkins, What Happens When We Write It Down?

David Shankland, The Alevis: Scriptualization of an Oral Tradition

14:00—15:30: Panel 10: Folklore and Education in Central & Eastern Europe

Chair: Helen Frisby

Ioana Baskerville, 'Why Should We Still Teach Folklore?' A Romanian Contemporary Perspective on Folklore's Place in K-12 Education

Gabriela Boangiu, Reality and Fairy Tale Elements in Children's Films and Cartoons in the Communist Times in Romania

Svea Hundertmark, Once Upon an English Lesson: Using Fairy Tale Adaptations in the German EFL Classroom

16:00—17:30: Panel 11: Learning from Non-Humans

Chair: Owen Davies

Tommy Kuusela, White Snakes and Cunning Folk in Swedish Folk Belief

Ethan Doyle White, 'Krampus Came Not to Reward, But to Punish': Or, How Krampus Teaches Us the True Meaning of Christmas

Jessica Bradley, Performing and Playing the Goat

17:30—18:00: Conference closing comments:

Owen Davies

Abstracts and Speakers' Biographical Notes

(In order of presentation time)

Friday 21 May: 11:00-12.30: Panel 1: Modern Media and Folklore

Digital Literacy: its Application to Folklore

Robert McDowall

Digital Literacy is achieved when individuals have the confidence to use diverse technologies to access, research, retrieve and interpret information retrieved, and understand the relationship between technology, lifelong learning, privacy, and custodianship of information. Achievement of digital literacy provides a significant contribution to educational literacy through extensive use of cognitive and technical skills to develop critical thinking and creativity drawing on inter-personal and social skills. Digital literacy enhances the ability and competence of individuals to research, evaluate and compose clear information through writing and other media on digital platforms. This paper will examine the uses and application of digital literacy to the study, research, and publication of studies of Folklore. The paper will then proceed to examine both the benefits and risks of digital literacy to the study of Folklore.

Robert McDowall is a Former President of the Folklore Society (2011-2014)

Multilingualism and Multiculturalism in Lithuanian Children's Folklore

Laima Anglickiene and Jurgita Macijauskaitė-Bonda

Multilingualism and multiculturalism have always been phenomena present in folklore. In recent decades, because of globalization, development of social, information technologies and some other reasons, folklorists can observe their different manifestations. As a further matter, they are becoming more and more frequent and, in consequence, shape contemporary folkloric creation. The aim of this presentation is to present and discuss manifestations of multilingualism and multiculturalism in Lithuanian children's folklore. The following are the main research questions that the present study aims to investigate: How do multilingualism and multiculturalism manifest themselves in children's folklore? Which genres are more open to multilingualism and multiculturalism and why? Which foreign languages and cultures have the most impact on Lithuanian children's folklore? The methodology of the research consists of analytical descriptive and comparative analyses.

Assoc. Prof. Dr Laima Anglickiene is a Lithuanian ethnologist and folklore researcher. Her academic interests include children's folklore, ethnic processes, and contemporary cultural phenomena. She is a co-author of the book [Šiuolaikinis moksleivių folkloras](#) (Contemporary Schoolchildren's Folklore, 2013). She has also participated in different folklore research and digitization projects. Currently Anglickiene is a head of the Department of Cultural Studies at Vytautas Magnus University in Kaunas, Lithuania.

Dr Jurgita Macijauskaitė-Bonda is a Lithuanian folklore researcher. Her academic interests include children's folklore, the image of the child in folklore, folkloric intertexts, and translation. She has published a monograph [Vaikas lietuvių pasakose ir sakmėse](#) (The Child in Lithuanian Folk Tales and Legends, 2015) and is a co-author of the book [Šiuolaikinis moksleivių folkloras](#) (Contemporary Schoolchildren's Folklore, Anglickienė et al., 2013). She has also participated in different folklore

research and digitization projects. Currently Macijauskaitė-Bonda works as a lecturer at the Department of Foreign Language, Literary, and Translation Studies at Vytautas Magnus University in Kaunas, Lithuania.

The Use of Folklore in the Media World of the Indian Subcontinent

Sarmistha De Basu

In this paper I will try to develop the idea that in India, and especially in West Bengal, you can trace folklore in children's literature, film, television and computer games. In the modern period, there is the co-existence of the online world, Internet, various social media and the dynamic world of fairy tales. The construction of the blog extends the reader's experience of stories and culture. In our country, children's literature is rich, as is shown by children's picture books and illustrations. The fairy tale picture book is a strange object by its very nature; it must pin down images, closing the lacunae that the stories themselves leave open. Oral tales are written down as commonly characterised skeleton plots which are only intermittently fleshed out with extra description. Since Disney and fairy tales are now practically synonymous in the contemporary European/North American popular experience of fairy tales, to adopt Disney's imagery is to affect the way contemporary young people envision the fairy tale itself. For several decades, the 'performative' approach in folklore has turned away from the classic study of the motifs and structures of folktales to emphasize the situations in which tellers produce folk narratives. Folklore in a broad sense is pervading the media, and Indian children, including Bengali, are immensely media friendly. Therefore, from day-to-day activity to preparing their school project or spending their leisure time they always depend on media and folklore is commonly used by media in every sphere of children's activity.

Sarmistha De Basu did her M.A. and Ph.D in Bengali from Rabindra Bharati University. She has been involved in research programs of different premier institutes, including: The Asiatic Society, Kolkata; Indian Council of Social Science Research, New Delhi; Kolkata Society for Asian Studies; and Indian National Trust for Art and Cultural Heritage (INTACH), New Delhi. Her area of research mainly concentrates on Folklore and Cultural Studies, especially on Folk Motifs. She has worked on the socio-economic background of several folk dances of Bengal and Assam. She has been involved in teaching in Harimohan Ghosh College in Kolkata, Netaji Subhas Open University and Indira Gandhi National Open University, Kolkata. She has worked on the Database Project of INTACH on Intangible Heritage of India. She has contributed to the areas of Folk Dances, Motif indexing of Folk and Classical Literature, and Folk Culture

Friday 21 May: 13:15-13:45: Keynote lunchtime talk, by Michael Rosen 'Don't say that!'—How My Parents Negotiated Yiddish

In this talk, Michael Rosen explores how his parents, who had both come from Yiddish-speaking households, retained many Yiddish phrases and words and passed them on orally. Michael explores why they didn't speak it more, how aspects of their English were in fact 'Yinglish', and how that's affected his own writing and performing. In the past, this sort of cultural and linguistic transition has been described as 'assimilation' but Michael suggests that other terms might be more useful such as 'interculturalism'. He will refer to his memoir [*So They Call You Pisher!*](#) (Verso) and his book about his relatives in the Holocaust [*The*](#)

[Missing](#) (Walker Books), and will read several poems from his collections, including [Mr Mensh](#) (Smokestack Books).

Michael Rosen was born in 1946 in North London. One of the best-known figures in the children's book world, he is renowned for his work as a poet, performer, broadcaster and scriptwriter. As an author and by selecting other writers' works for anthologies, he has been involved with over 140 books. He lectures and teaches in universities on children's literature, reading and writing. Michael is a familiar voice to BBC listeners and is currently presenting BBC Radio 4's [Word of Mouth](#), the magazine programme that looks at the English language and the way we use it. He visits schools with his one-man show to enthuse children with his passion for books and poetry. He was one of the first poets to make visits to schools throughout the UK and has also visited schools throughout the world. Michael Rosen gave The Folklore Society's Katharine Briggs Lecture in November 2010: 'Folk Tradition: What Do We Do With It?'

Friday 21 May: 14:00—15:30: Panel 2: Playing the Archive

Children's Folklore, Learning and Literacies: The Making of the Iona and Peter Opie Archive

Julia Bishop, Catherine Bannister, and Alison Somerset-Ward

The research underpinning Iona and Peter Opie's now classic works on children's lore, language and play ([1959, 1969, 1985 and 1997](#)) was pioneering, both in its methodology and in its engagement with young people as principal informants. Children's responses to the Opies' 'suggestionnaires' were mostly written ones, submitted to the husband-and-wife team by their network of schoolteachers from locations throughout Britain from the early 1950s onwards. In their responses, children were in some cases setting down rhymes and games never previously put to paper, some of them writing in their regional dialects. Our work cataloguing some of the Opies' working papers for the digital Iona and Peter Opie Archive (<https://www.opiearchive.org>) as part of the Playing the Archive project (<https://playingthearchive.net>) gave us an insight into the Opies' early written collecting methods; how they orchestrated their childlore research and built their network, and how their study evolved in response to the data received and their relationships with the teachers which smoothed the way for collecting large amounts of data. This paper discusses our findings, demonstrating that while the Opies set out to capture the unaltered and uncensored voices and lore of their youthful participants—emphasised in their correspondence with schools—the children's contributions, and their teachers' roles as intermediaries, require interpretation within the context of temporal constructions of literacy and knowledge, and social conventions around childhood, including beliefs concerning children's competences. Drawing both on children's contributions and on correspondence between the schoolteachers and the Opies, it shows the impact of such beliefs on the kinds of data sent to the Opies, how it was framed by the teachers in terms of the children's abilities, and furthermore what was withheld, and why.

Based in the School of Education at the University of Sheffield, **Dr Catherine Bannister** is a research associate on a collaborative project between Sheffield and UCL and other partner organisations to create a Play Observatory of children's experiences during COVID-19. She was previously a cataloguer of digitised working documents from the archive of Iona and Peter Opie as part of [Playing the Archive: Memory, Community and Mixed Reality Play](#), helping to build an [online archive](#). Her

interests include contemporary ritual and rites of passage practices for young people, and the traditions and cultural performances of uniformed youth organisations.

Dr Julia Bishop is research associate in the School of Education, University of Sheffield, where she researches into children's folklore, past and present, particularly children's musical play and humour. She is currently a co-chair of the British Academy Research Project 'Childhoods and Play,' which focuses on the Iona and Peter Opie Archive, and was a researcher co-investigator on the [Playing the Archive: Memory, Community and Mixed Reality Play](#) (2017-19) project. Together with others on the panel, she is currently working on [A National Observatory of Children's Play Experiences During the COVID-19 Pandemic](#).

Alison Somerset-Ward is a community engagement co-ordinator and landscape practitioner. She worked as a cataloguer of documents from the archive of Iona and Peter Opie as part of the EPSRC-funded project [Playing the Archive: Memory, Community and Mixed Reality Play](#), a collaborative project between Sheffield, UCL and other partners. Her interests include children's play environments and community involvement in shaping neighbourhood outdoor space.

Affordances of Outdoor Environments for Play in the Opie Archive

Alison Somerset Ward and Helen Woolley

Revealed within the children's writings of the Opie Archive is a depth of experiences of how the outdoor spaces of streets and playgrounds supported children's play from the 1950s to the 1980s. While the primary focus was on the children's oral cultures, the Opies' questionnaires also asked for contextual details about where games were played, although this was not systematically noted in the children's responses. However, it is clear that the children's writings are full of experiences and expressions of deep understandings of their outdoor environments where spaces in their neighbourhood and beyond, together with elements within the landscape, provide clues for perceived and actualised affordances for a wide range of activities. The writings across the decades have resonance with other social observers and writers of children in outdoor environments including Colin Ward and Robin Moore and provides a baseline of information for changes that have happened during the last 70 years.

Helen Woolley is a Reader in Landscape Architecture and Society in the Department of Landscape Architecture at The University of Sheffield. She has studied, and [published](#) about, children's outdoor environments for more than 25 years including issues around children in town and city centres, skateboarders, disabled children in school playgrounds, the play value of constructed playgrounds and the importance of found spaces for children. In the last ten years she has also undertaken research in the post-disaster contexts of the triple disaster in north-east Japan and a refugee camp in Jordan where she has explored the importance of both constructed and found spaces for children's play in different contexts. Helen's current PhD group are studying children's outdoor play 'Growing Up in China' over several generations.

'This is me reporting live from the playground...': Improvisation, Imagination and Lifeworlds in Children's Playful Talk

John Potter and Kate Cowan

As children emerge from their classrooms for morning break and head for their favourite games and spaces outside, their playground talk involves everything from storytelling and private conversation through to rhymed improvisation, negotiation and roleplay as well as

imaginative re-workings of well-known games and rhymes. In recent ethnographic research into children's play in two London primary schools, alongside children as co-researchers, we used a variety of playful, multimodal recording methods. We are working alongside the archive of games which folklorists Iona and Peter Opie collected, beginning in 1951, to capture the 'kaleidoscopic vitality' of UK playgrounds through extensive observations and surveys of play (Opie, 1993). For this presentation we will focus on the richness of child-initiated talk as a site for meaning-making which reveals much about improvisation, imagination and the influence of media culture. We have found instances of sophisticated and playful orality in our data which are neither exclusively part of the wider community nor of the school alone, but which draw on resources from children's own lifeworlds, their folkloric and site-specific imagination, alongside transmitted game forms from the past, and their pleasure and affective response to contemporary media. The playground is therefore positioned as a dynamic site for making and re-making through talk and interaction.

Dr John Potter is Professor of Media in Education at the UCL Institute of Education. His research, teaching and publications are in the fields of new literacies, media education, play on and off-screen, theories of curation and agency in social media, and the changing nature of teaching and learning in the context of digital media. He previously worked in teacher education, as a local authority advisor and, before that, as a primary school teacher in East London. He is currently directing an ESRC funded Project 2020-2022: [A National Observatory of Children's Play Experiences During the COVID-19 Pandemic](#).

Dr Kate Cowan is a Senior Research Fellow at UCL Institute of Education. Her research explores children's play and communication from a multimodal perspective, including aspects such as literacy, creativity and digital technologies. She is currently working on the project [A National Observatory of Children's Play Experiences During the COVID-19 Pandemic](#) funded by the ESRC. Kate has a background in early years teaching and she remains committed to connecting research and practice. In addition to academic publication in books and papers, Kate has written for teachers, students and the general public.

Friday 21 May: 16:00—17:30: Panel 3: Childlore Collections and Collectors

***Games, Rhymes, and Wordplay of London Children* by Nigel Kelsey**

Janet Alton

This paper presents a few observations on the book's author, [Nigel Kelsey](#), how he came to make this important collection, and how the editors went about the complex and challenging task of bringing the work to publication. Nigel Kelsey was a London teacher who, over a core period from 1982 to 1984, made an extensive investigation into the games, rhymes, and wordplay of children aged between nine and eleven attending a number of carefully chosen inner London schools. This vast collection, once largely synchronic (which has its own intrinsic value), has been extensively cross-referenced and annotated to extend the diachronic element and enhance its usefulness as a work of reference. The core collection on which the manuscript was based, comprising audiotapes, notebooks, and letters, is housed in the Special Collections of the University of Sheffield, and deserves a wider audience among researchers and others interested in children's lore.

Janet Alton has collaborated with John Widdowson on projects and publications in linguistics and folklore for over forty years, within the National Centre for English Cultural Tradition (NATCECT) at

the University of Sheffield, which Professor Widdowson founded in 1964 and directed until 2004. After taking a Masters degree in NATCECT, Janet was appointed Honorary Research Associate, and a Leverhulme Fellowship enabled her to begin working on the annotations and references to Nigel Kelsey's collection. Professor Widdowson founded the Centre for English Traditional Heritage (CETH) in 2000 and he and Janet co-edit the Centre's e-journal, [Tradition Today](#).

The Iona and Peter Opie Archive: A British Academy Research Project

Yinka Olusoga

The pioneering work of Iona and Peter Opie into children's folklore in post-war Britain is well known. The archival collection which underlies it is equally fascinating, shedding light on the Opies' methods, the nature of the materials they collected, and the many people who participated in their work. The collection is distributed between the Bodleian Libraries, the Folklore Society and the British Library. The 'Childhoods and Play: The Iona and Peter Opie Archive' project began in 2012 to make it accessible to all through cataloguing and digitisation, and to promote research into histories of childhood. Yinka Olusoga has recently become the project lead and will outline its work and plans for future development.

Dr Yinka Olusoga is a Lecturer in Education and Course Director of the BA in Education, Culture and Childhood at the University of Sheffield. Her research and teaching focus on discourses and histories of childhood and education and on the co-construction of environments for children's play and creative engagement. She is interested in children's creative and digital literacies and the inter-generational co-construction of play and storytelling. Yinka previously worked as an early years and primary teacher in Birmingham, Liverpool and London.

Childlore Online: Accessing the Children's Contributions @ Opiearchive.org

Julia Bishop and Steve Roud

The archival collection of Iona and Peter Opie consists primarily of papers, newspaper cuttings and sound recordings. The bulk of their papers were deposited at the Bodleian Library where the children's contributions to the Opies' 'Oral Lore of Schoolchildren' surveys in the 1950s and 60s have recently been digitized. A portion of these is now publicly available online as part of the Iona and Peter Opie Archive ([Opiearchive.org](#)), developed under Julia and Steve's direction at the University of Sheffield. In this session, Julia and Steve will demonstrate how to access the children's papers and provide tips for searching them.

Steve Roud is a retired local studies librarian and former librarian of the Folklore Society, and now a freelance writer and researcher on folklore topics—in particular, traditional song and street literature. His books include [The Lore of the Playground](#); [Folk Song in England](#); and [The Penguin Guide to Superstitions of Britain and Ireland](#), which won The Katharine Briggs Award in 2004. He spends much of his time these days cataloguing and indexing folk materials for online projects.

Saturday 22 May: 9:30—11:00: Panel 4: Applied Folkloristics

Accountability in Aesthetic Interpretation: The Role of Folklore in Deconstructing Homophobic Ontologies

Caitlin Rimmer

In my work on the singer Clara Smith, I have been utilising folkloric ways of learning and knowing as a critical framework to unpack queer censorship. Queer history has been

censored and erased both forcibly and through the, often invisible, actions of aphasia—an impairment in the ability to communicate. Cultural spaces tasked with the transmission of history are implicitly heteronormative—from museums and universities, through to early learning in schools and local libraries. Unequipped with a language to communicate and understand, queerness becomes subject to an ‘unnameability.’ When tackling this censorship inherent in my own research of non-heteronormative histories, I have found it essential to unpack the traditional academic methods of knowledge production, exploring instead vernacular modes of knowledge production and interpretation. Acknowledging my own subjectivity as a participant in the interpretative activity is essential when writing about a past that is an active, political process. As active participants in all of our fieldwork, folklorists are uniquely equipped to navigate the move away from the ‘objective’ perspectives that have traditionally (and problematically) been sought after in historical accounts.

Caitlin Rimmer studied folklore at UNC Chapel Hill, specialising in the folklore of queer and non-monogamous communities. They have a particular interest in the process of transmission; both as it occurs and as the means by which it is throttled. They work between academic, collaborative and visual formats to explore and promote the process of queer history-making—with a focus on the responsibly irresponsible interpretation of archival materials. Caitlin Rimmer was winner of the [American Folklore Society’s 2018 Joseph Goodwin Student Paper Prize](#).

Vernacular knowledge and Public Health: Reproductive Bodylore and Contraceptive Decision-making

Victoria Newton

The study of vernacular knowledge can tell us much about everyday understandings of health and the body. This presentation will discuss applied folklore studies with reference to a new AHRC Project on the role of vernacular knowledge on women’s contraceptive decision-making. The project is uniquely innovative in that it explores vernacular knowledge about the reproductive body and contraception through drawing together folklore studies and health research. Unintended pregnancy remains a Public Health concern, yet we still do not know enough about the influences on women's contraceptive choices. Existing research calls for more insight about the influences of women's informal social networks on contraceptive choice—stories, anecdotes, 'friend of a friend' tales, rumour, personal experience narratives and other informal communications. The project has three aims: 1) To explore and document the greatest possible range of vernacular knowledge about the reproductive body and contraception; 2) To offer an interpretation of this data, analysing and theorising how vernacular knowledge about contraception is transmitted between friendship and kinship groups, and how this knowledge may influence attitudes, behaviour, and experience; 3) To engage with policy and practice and to enhance practitioner understandings about women's vernacular knowledge of the reproductive body, and to make appropriate suggestions for improving sexual health service provision. The presentation will set out our methodological approach and discuss the challenges and benefits of undertaking such interdisciplinary work.

Dr Victoria Newton is a Senior Research Fellow in the School of Health, Wellbeing and Social Care at the Open University. Victoria’s research focuses on reproductive health—contraception, reproductive decision-making, menstruation and fertility. She specialises in qualitative research, with

a focus on sensitive subjects, and has worked in reproductive health since undertaking her PhD at the University of Sheffield. Her PhD was funded by the AHRC and explored folklore and everyday knowledge and belief about menstruation. Victoria also holds an MA in Folklore and Cultural Tradition from NATCECT at University of Sheffield. Her book [Everyday Discourses of Menstruation](#) was published in 2016 by Palgrave.

How Can Folklore and Folkloristics Make Climate Change Education Better?

Kate Smith

As we enter the 2020s, humanity is already engaged with the reality of climate change. Despite the increasing urgency of messages from climate scientists, whose evidence for the severity of the consequences of climate change grows daily in scope and certainty, there continue to be gaps in the public understanding of that science and its implications. Substantial research funding is already being deployed to improve the public's understanding of climate science, yet there are ongoing problems with climate change education. Climate scientists do not often have the resources to resolve them. Folklorists, however, already know about the significance of context and place-based specificity. We already work with methodologies that assume rationality in our research participants: we already have models for the co-creation of research which avoid 'Othering' different kinds of knowledge. We have, in the stock of motifs and characters from traditional narrative, a potential army of combatants to deploy against the despair that often follows from realising the seriousness of our climatic situation. This paper therefore asks how the subjects and methodologies of folklore studies can bridge the gaps in climate change education. What can folklore and folkloristics add to how we learn and do climate change education and communication?

Dr Kate Smith is a Researcher, Flood Resilience Innovation Centre, Energy and Environment Institute, University of Hull, and a member of The Folklore Society's Council. [She has published](#) several articles on folklore, ethnography, climate and environment.

Saturday 22 May: 11:30—13:00: Panel 5: Using Folktales in the Classroom

'Every teacher should be an excellent storyteller': A Wholesome Revival of the Ancient Art in Progressive Education

Patrick Ryan

This talk uses as a model a storytelling programme in the University of Chicago Laboratory School. Weekly storytelling to children by teachers and librarians has been practiced since John Dewey founded the school in 1896, through to the present day. For the last 70 years, librarians recorded the title and source of every story told. Storytelling and the use of folklore were central to the philosophy and practice of Progressive Era Educators such as John Dewey, Francis Parker, Friedrich Froebel, Gudrun Thorne-Thomsen and Kate Wiggin Smith, as well as many others. Seen as a 'storytelling revival' by teachers, social workers and librarians from the 1880s to the 1920s, storytelling in schools, settlement houses, and libraries was influenced by late nineteenth-century concepts of folklore. Educators' interests and storytelling practices also influenced folklore studies, and the way in which folktales and storytelling were perceived. Educational storytelling provided a thriving market for publishers of folktale collections, affecting what stories and versions of stories were

popularized, contributed to a view of storytelling being for children, thereby linking folklore with children's literature.

Patrick Ryan is a storyteller, educator and writer. He works regularly for Poetry Ireland's Writers-in-Schools programme, is on the board of IBBY Ireland and an active member of Storytellers of Ireland. He has led several innovative storytelling projects including *Kick into Reading*, where he trained professionals to tell stories to children to promote literacy. He was Research Fellow at the George Ewart Evans Centre for Storytelling from 2007 to 2017, storyteller-in-residence at Moscow Children's Book Festival in 2013, and writer-in-residence at the Centre for Creative Writing and Oral Culture at University of Manitoba in 2011. Pat has written articles on storytelling and storytellers—particularly in relation to education, literacy, folklore, and children's literature—and wrote the award-winning anthology [Shakespeare's Storybook](#). He is currently working with Donna Schatt (University of Chicago) on *Story Listening Experience in Early Childhood: I Wish I Still Had Story Time*, to be published by PalgraveMacmillan.

Using Victorian Fairy Tales to Go 'Beyond Magic' in the Classroom

Shuli Barzilai

My paper addresses the uses of folklore in formal education through a two-part discussion of a university course titled 'Victorian Fairy Tales: Beyond Magic.' The subtitle of my course refers to reading a range of folktales and fairy tales in relation to the historic concerns that (re)shaped them during the Victorian era. The tales studied reflect diverse nineteenth-century issues, such as: increased economic inequality and other social ills effected by the Industrial Revolution; growing dominance of science during 'the great age of Darwin' and its impact on traditional belief-systems; education and acculturation of children; and complications inherent in the expanding British Empire, with its influx of immigrants that led to the *Vagrancy Act* against 'idle and disorderly Persons, Rogues and Vagabonds.' The first part of my presentation will offer an account of the course aims, methodology, and the rationale for its syllabus. The second part presents a case study of how a folktale about a fox who invades the home of three bears entered into print culture at the outset of the reign of Queen Victorian and, then, underwent a series of significant transformations until it became the children's story popularly known as 'Goldilocks and the Three Bears.' Tracing how the trusting bachelor bears evolve into a nuclear family of Mama, Papa and Baby, whilst the nasty old woman who invades their domain turns into a pretty, golden-haired girl who merely requires further socialization, will help to hold a mirror up to the culture that reoriented these folkloric characters.

Shuli Barzilai is Professor Emerita of English at the Hebrew University of Jerusalem. Her book [Lacan and the Matter of Origins](#) (Stanford), which examines the development of Jacques Lacan's thinking about the mother's role in psychical formation, devotes a chapter to 'Little Red Riding Hood.' In [Tales of Bluebeard and His Wives from Late Antiquity to Postmodern Times](#) (Routledge), she traces how the Bluebeard story is retold from the situated perspectives of writers Charles Dickens, William Thackeray, Anne Thackeray Ritchie, Angela Carter, and Margaret Atwood. Her essays have appeared in *Critique*, *Marvels & Tales*, *PMLA*, *Victorian Literature and Culture*, and *Word & Image*, among other journals, and in many edited collections, including *The Cambridge Companion to Fairy Tales*.

Bruno Bettelheim and the Rule of Three

Diana Coles

For some three decades from the mid-1980s I was a teacher in the primary sector in inner-city London schools, in Islington, Tower Hamlets and Southwark. All of the schools I worked

in had a high proportion of children from different ethnic backgrounds, and a high number of children from financially challenged homes. During that time, my colleagues and I made considerable use of traditional folk tales. These were generally regarded as being 'English', although many of them originated elsewhere in Europe. The stories on which I am going to focus are those featuring beasts, either relating with humans, as in 'Goldilocks and the three Bears' or with other beasts, as in 'The Three Little Pigs'. In this paper I will examine why these stories were chosen and how they were utilised and made to serve the arbitrary demands of the ever-changing National Curriculum. I will also examine the inherent problems created by their use with children who were lacking both the knowledge and the experience of both the social and physical contexts in which the tales were set and of the material technology and culture that the stories reference; problems of which, surprisingly, we remained largely unaware.

Diana Coles moved to London after university and trained as a teacher. She has worked as a teacher, much of the time with children with special needs, a cleaner, a travel agent, a barmaid, a writer and an archaeologist. (The last occupation has been largely unremunerated). Retirement has given me the opportunity to spend my time on things that work left no room for—folklore studies being one of the main ones.

Saturday 22 May: 14:00—15:30: Panel 6: Folklore and the Historian

'When was the Battle of Waterloo?' Remembering History Through Folksongs and Oral Tradition

Margaret Bennett

The Education Acts of 1870 (England and Wales) and 1872 (Scotland), provided schooling for children between aged 5 to 12. Emphasis was on the teaching of reading, writing, and arithmetic, and within that framework, other subjects could be taught. According to educational historian C.A. Ross, the teaching of history was not introduced into the curriculum of Scotland's oldest school, the Edinburgh Royal High School, until 1909. Nevertheless, the school's most famous pupil, Walter Scott (b. 1771), who did not start school until the age of seven, had an unsurpassed knowledge of Scottish and European history. On his first day of school, he astonished classmates by reciting historical ballads and re-telling the history through stories told in the Borders by his grandparents, his grand-aunt, and neighbouring shepherds. This paper considers what motivates school children to become interested in history. 'Formal' influences of the curriculum, prescribed sources for schoolchildren, and methods of teacher-training are considered, followed by examples of 'informal' learning in the home, the community, and during Folklore fieldwork. Conclusions are drawn from evidence given by three generations who related stories, remembered songs and recounted oral traditions that made history memorable.

Margaret Bennett is a [folklorist, writer, singer and broadcaster](#). Former lecturer at the School of Scottish Studies (Edinburgh), she is Professor at the Royal Conservatoire of Scotland, Honorary Research Fellow at St Andrews University and Honorary Professor of Antiquities and Folklore at the Royal Scottish Academy (Edinburgh).

Who Believed in Witchcraft? France 1790-1940

William Pooley

What connection is there between education and supernatural belief? Many reformers in the nineteenth century – and some today – believe that supernatural beliefs can be vanquished by mass education. Yet it was very hard for contemporaries to answer even the most basic question about a belief such as witchcraft: who held it? Since the second half of the twentieth century ambitious questionnaires have provided figures for supernatural beliefs in European countries, figures that have often surprised contemporary commentators. But there are no equivalent sources for folk belief before the 1940s. While some folklorists did use questionnaires, and the Catholic Church engaged in similar information-gathering exercises, these efforts were almost always local and uneven. This paper turns to a different set of sources: historical newspapers and judicial records of cases where witchcraft was mentioned in legal proceedings. Based on a search of 1.3 million newspaper issues and 35 regional archives, is it possible to describe with any certainty who actually believed? The paper is divided into three sections: defining and identifying ‘belief’ (in witchcraft), the possibilities and perils of newspaper and judicial sources, and finally an overview of an answer to the question that the paper poses. Education, the paper argues, had very little to do with whether or not French citizens feared evil magic.

Will Pooley is senior lecturer in modern European history at the University of Bristol. His first book, [*Body and Tradition in 19th-century France: Félix Arnaud and the Moorlands of Gascony*](#) appeared with the Oxford University Press Past & Present series in 2019, and won The Katharine Briggs Award 2020. He is currently researching the history of witchcraft in France from 1790 to 1940, primarily through newspapers and judicial sources.

Lessons for Historians: Historical Imagining, Folkloric Knowing, and Aesthetic Learning in the Work of R.G. Collingwood

Martha Vandrei

What binds people and communities to a ‘vanished’ or distant past? For a great many historians, the answer to this question has rested on overtly political or structuralist explanations of cultural production, the most famous being Hobsbawm and Ranger’s ‘invention of tradition’ paradigm. However, in a contemporary institutional environment that increasingly emphasises the agenda of widening public engagement and impact, it is essential for historians to begin to think with greater clarity, precision, and philosophic maturity about the relationship between ‘elite’ and ‘vernacular’ historical knowledge and educational practices, particularly in the field of intellectual history. This paper begins to address the problem through an exploration of the folkloric and philosophical work of the metaphysician and archaeologist R.G. Collingwood (1889-1943), as well as the folkloric and fairy-tale work of other ‘serious’ intellectual elites in the early twentieth century whose oeuvres normally merit consideration largely amongst historians of philosophy. One argument of this paper is that the conceptual considerations that emerge from a recognition of the overlaps between ‘formal’ historical practice and ‘vernacular’ tradition remains the key to reconciling social histories of learning with intellectual histories of knowing.

Dr Martha Vandrei is Lecturer in History at the University of Exeter. Her first book was on the creation and reception of the figure of [*Queen Boudica*](#) and the development of ideas of history in Britain since 1600. It was published by Oxford University Press in the *Past and Present* book series in 2018.

Songs For and From the Flemish Lace Schools

David Hopkin

In nineteenth-century Europe, local elites often responded to economic crises affecting women's and children's earning power by setting up a lace-school. In 1843, during the Belgian linen crisis, the Catholic priest Constant Duvillers founded such an institution in his parish of Middelburg, East Flanders. Apprentice lacemakers started in the school aged five or six and stayed until they were twelve or older; they worked ten to fourteen hours a day for a few centimes a week. And yet they sang while they worked – sometimes involving their songs in the labour process. Duvillers, a pugnacious and authoritarian character who was often in conflict with his bishop and his parishioners, was concerned about the content of these songs, and so set about providing his own alternatives. Three volumes of 'Songs for Lace Schools' appeared in 1844, 1846 and 1847. His texts allow us to observe the workings of the school and the village, as they depict events such as the visit of the lace dealer, of neighbouring priests, the prize day, as well as more regular interactions between the lace mistress, the girls and their parents. Over the course of the three volumes Duvillers' tone darkened as he used his songs to lambast the apprentices and others for their spiritual, moral and economic failings. Some of the songs would become standards in lace schools across Flanders and could still be heard a hundred years later. They had become both children's lore and industrial lore. They offer insight into the lives of working children and, indirectly, into their conflicts with all those responsible for their detention in the lace school.

David Hopkin is Professor of European Social History at the University of Oxford, and currently a member of The Folklore Society's Council. In 2012, his book [Voices of the People in Nineteenth-Century France](#) (Cambridge University Press) won The Katharine Briggs Award.

Traditional Learning in Northern Iceland

Rosemary Power

Educational opportunities in rural Iceland were limited in the late nineteenth and early twentieth century, the period of this paper. This was particularly true the further a farm was from Reykjavík, but it was balanced by almost universal literacy, which children were taught at home. Nearly all boys and many girls also learnt to write, and some learnt to read Danish. The literature available, though ferociously parodied for its narrowness in Halldór Laxness' *Independent People*, included newspapers, religious works, cheaply printed or handwritten versions of the sagas in verse and prose, and biographies. Further, children spent a winter at the local clergyman's farm before Confirmation and entry to young adult status at the age of fourteen, though for girls this included training in housewifely skills rather than intellectual ones. The resulting knowledge of the world was limited for everyone, though it was to be vastly increased by the availability of radio from the 1920s onwards. This paper covers the knowledge available; through the written word; orally transmitted geographical, meteorological, agricultural, hygiene and food -preservation knowledge; folktales; traditional songs and occasional verses; proverbs; and religious instruction, as it pertained to the inner parish of Vatnsdalur in northern Iceland.

Rosemary Power writes part-time and [publishes](#) on Scandinavian-Gaelic studies in the Middle Ages and Folk tradition. She spent some years on a farm in Vatnsdalur in Iceland.

Written in the Back

Paul Cowdell

The boundaries between folkloric and more 'official' forms of knowledge transmission are porous, both in terms of content and of educational structure. Looking at the points of contact between formal education and vernacular practice may help to focus and refine our understanding of folkloric practice and structure more generally. This paper will offer a tentative reflection by posing some questions of a new research project. Hilde, from Belgium, has nine handwritten school notebooks passed on by relatives, although not apparently originating in her family. Dating from the 1920s, they are from Hilde's Dutch-speaking hometown of Tongeren and contain song texts in both French and Dutch. They include traditional (*De twee koningskinderen*) and popular songs, particularly sentimental and (not necessarily Belgian) patriotic material from the recent war (*Verdun on ne passe pas*). Some notebooks, however, also contain lesson notes. Along with some consideration on the material in the notebooks I will also here begin to think about the relationship between the formal and informal educational systems (possibly) represented adjacently within them, asking how far this evidence might actually permit such an investigation and what implications it might have for our further researches.

Dr Paul Cowdell is currently a Council member of the Folklore Society and on the editorial board of the *Folk Music Journal*. He did an MA in Folklore and studied contemporary belief in ghosts for his PhD. He has written on ghostlore, cannibalism, charms against rats, and tongue twisters.

Sunday 23 May: 10:00—11:30: Panel 8: Proverbs, Performance and Professionals

From Mouth to Hand: The Use of Proverbs and Sayings in Contemporary Campaigns

Fionnuala Carson Williams

For many years proverbs and other sayings which are current orally have been transmitted in new, written ways which, it may be assumed, must have an influence on how they are learnt. They are often used in the publicity for various campaigns, for example, "Business as usual" is driving extinction' is the headline on a recent flyer about climate change. Sometimes the proverbs appear in a conventional form, for example, 'Many hands make light work' (War on Want leaflet) however, often they are altered in some way to make them catch the eye 'Give a little it means a lot' (Blood Transfusion Service flyer). As opposed to proverbs, sayings such as 'All in a day's work' (Citizens' Advice Bureau leaflet) and 'Putting you in the picture' (Northern Visions TV flyer) tend to retain the same form as when used in discourse. The paper proposes to look at which proverbs and sayings are used in contemporary written form, and how and why they are used in such publicity, as well as which kinds of organisation tend to draw on them and how their use affects how they are learnt. What effect do conventional forms as opposed to unconventional forms have on learning and remembering proverbs? This study follows in the pioneering footsteps of Barbara and Wolfgang Mieder (1977). The source material, however, focusses on campaigns rather than product advertisements and has been collected over the last few years in Belfast rather than in the United States of America.

Fionnuala Carson Williams, BA (Hons) MA DLitt (NUI), is a graduate of what was the Department of Irish Folklore, University College, Dublin. She has been a long-time member of the Folklore Society and has participated in its conferences. She publishes regularly on folklore, particularly [proverbs](#). Her latest is the Irish-English-Dari version of the series [Afghan Proverbs Illustrated](#).

The Function of Cognitive Dissonance in Folklore: Content, Form, Story

Leon Conrad

From the 'foolish wisdom' of Goha (Mullah Nasruddin) or Jack stories and the often amoral behaviour of 'tricksters' to riddles, jokes, and wordplay, cognitive dissonance is a key, inescapable feature of folklore. It features both within the content of folklore as a body of knowledge and in the maximally efficient structures on which the successful transmission of that body of knowledge depends. This presentation looks specifically at the functional role that cognitive dissonance plays at three distinct levels:--it focuses firstly on the role that it plays on a content-based level in (for instance) comedy, paradox, and riddles; secondly, on how it informs word play and rhyme schemes found in simple forms of children's rhymes which mirror the forms of limericks and other simple forms such as proverbs; and finally, on how the relation between form and function in relation to cognitive dissonance can be seen to inform the differences that give rise folk tales, wonder tales and myths. Based on a methodology inspired by the work of George Spencer-Brown ('Laws of Form', 1969), the approach taken in the presentation offers a fresh and contemporary take on a perennial topic that complements other ways of looking at folkloric material and its transmission.

Leon Conrad is an independent researcher, author, editor, embroidery designer and specialist in historic needlework techniques, storyteller, lecturer, voice coach, and tutor based in London, UK. His most recent research project has focused on what the methodology outlined in George Spencer-Brown's 'Laws of Form' can reveal about story structure. He is founder of The Traditional Tutor, The Academy of Oratory (previously The Conrad Voice Consultancy), and The Lifelore Institute; and is Orator in Residence at The Next Society Institute, Lithuania. www.leonconrad.com.

Growing the Next Generation of Researchers: Law, Lore and the Role of the Researcher Developer

Helen Frisby

Over the last couple of decades there has emerged a new category of Higher Education professional – the researcher developer. Situated ambiguously between the Academy on the one hand, and professional services on the other, researcher developers play a slightly different, but complementary role to academic supervisors in enculturating the next generation of researchers into both the written 'law' and also the informal 'lore' of the academy. In this talk I will explore both the tensions and opportunities thus presented, all while educating postgraduate and early career researchers to perform in an ever shifting and more demanding academic world.

Dr Helen Frisby is Researcher Development Manager at the University of the West of England, with over a decade's experience of supporting postgraduate researchers. Academically she is a folklorist and social historian, with a particular interest in informal occupational cultures past and present – her most recent project being a study of the occupational lore of frontline cemetery staff. She published [Traditions on Death and Burial](#) in 2019. Helen is a Folklore Society Council member, and Secretary of the Association for the Study of Death and Society.

Sunday 23 May: 12:00—13:00: Panel 9: From the Oral to the Written

What Happens When We Write It Down?

Richard Jenkins

Inspired in part by the anthropological writings of Jack Goody (and others), this presentation will explore the question that is its title. On the one hand, making something written—or otherwise recorded—out of something that is oral freezes it in time: it becomes a potential canonical version, it allows for comparison with other versions, it creates the possibility of editing, and it encourages, for good or ill, the classificatory impulse. On the other hand, it communicates an oral original to a culturally and geographically wider and more diverse audience than local telling or singing can hope for, it allows for blending and bending of content, and it opens up folklore as a creative phenomenon. The history of folkloristics is, in part, the history of these processes. But to what degree are these processes really that different from oral 'tradition'? That is the second question that I shall address. I shall draw upon tales and songs as examples.

Richard Jenkins is Treasurer of the Folklore Society, and Professor Emeritus of Sociology at the University of Sheffield. His book, [*Black Magic and Bogeymen: Fear, Rumour and Popular Belief in the North of Ireland 1972-74*](#), won the Katharine Briggs Award in 2015.

The Alevis: Scriptualisation of an Oral Tradition

David Shankland,

The Alevis of Anatolia possess a distinct mystical interpretation of religion which until very recently was predominantly transmitted through oral tradition. However, as migration to the cities and abroad has gathered pace there has emerged gradually a desire to create a codified form of doctrine, suitable for the use in the classroom. This paper discusses some of the issues, and controversies that are raised when such scriptualisation becomes a dominant form in the teaching of the Alevi way of life, including questions of authority, text and variety of custom and practice.

Dr David Shankland is Director of The Royal Anthropological Institute and his publications include: [*Archaeology and Anthropology*](#) (2013), [*The Turkish Republic at 75*](#) (1999), and [*The Alevis in Turkey*](#) (2007).

Sunday 23 May: 14:00—15:30: Panel 10: Folklore and Education in Central & Eastern Europe

'Why Should We Still Teach Folklore'. A Romanian Contemporary Perspective on Folklore's Place in K-12 Education

Ioana Baskerville,

After the fall of communism, Romanian folklore as an academic discipline has been detaching itself from the politically imposed trend of the so-called 'new' or proletarian folklore and preserved some useful methods and collected data that managed to escape ideological control. However, not enough was done by academics to achieve clarity and meaning for the non-specialized public and to guide K-12 teachers and students of folklore to find the appropriate instruments that would help them think critically about their traditional culture. The paper examines the state of the art of Romanian folklore currently

taught within Romanian K-12 education, this analysis being based on the ideas expressed during the yearly workshop that the author organized since 2015 at the Romanian Academy—Iasi Branch. The event was meant to help teachers to find more flexible, appropriate, and attractive ways of teaching folklore topics and developing folklore-related extracurricular activities. Some factors contributing to the unsuitable methods of teaching folklore that need to be addressed are the failure to update the way folklore was understood and manipulated during communist education, the uses and abuses of folklore within public opinion, and the textual fetishism of literature-based folklore teaching.

Ioana Baskerville received her PhD in Linguistics and Folklore from the Alexandru Ioan Cuza University of Iasi (Romania) with a thesis on the poetics of Romanian charms compared with other European patterns of this folk tradition. Since 2006, she has been a full-time researcher at the Department of Ethnology of the Romanian Academy – Iasi Branch. She was a visiting researcher at the University of Jena (Germany), at the Institute of Social and Cultural Anthropology of the University of Oxford (U.K.), and at the Institute of Ethnology and Cultural Anthropology, Jagiellonian University, Cracow (Poland). She has edited books, written numerous research papers and book chapters, and her primary research interests are: European and Romanian Folklore, European Ethnology, Anthropology of Religion, Anthropology of Eastern Europe, and Migration Studies. [She has published](#) on *Folk Religiosity and Water Symbolism. A Socio-Anthropological Perspective* (2013) and *The Poetics of Romanian Charms* (2014).

Reality and Fairy Tale Elements in Children’s Films and Cartoons in the Communist Times in Romania

Gabriela Boangiu,

In the communist period, there were some productions for children—films and cartoons—in collaboration with Russia, as was the case with the film *Maria, Mirabela*. The movie presents the story of two sisters in search for answers from the Fairy of the Forest, trying to help little frog Oache, who does not know his purpose on earth. They collect other characters on their way such as a firefly who cannot light up because its shoes start fires, and a little butterfly who is afraid of flying. The story resembles *The Wonderful Wizard of Oz*, the American children’s novel written by Frank L. Baum. The girls meet the Lord of Time and try to stop time in order to reach the Fairy of the Forest. The characters represent the elements needed by humans to be alive: water, fire and air. The Fairy of the Forest and the Lord of Time are in the reality the girls’ parents, because they make the difference between tales and reality: ‘only in fairy tales can the river freeze in summer,’ says one of them. Another film I want to analyze is *Veronica*, about a little girl who lives at a children’s home and listens to the tales told by a housekeeper dressed in a Romanian popular costume: here it is also important to observe the relation between reality and storytelling. The Romanian *Mihaela* cartoons explore different narrative threads of fairy tales like ‘Little Red Riding Hood’ (Charles Perrault’s ‘Le Petit Chaperon Rouge’), ‘Snow White’, published by the Brothers Grimm (Aarne-Thompson Type 709), and literary stories like Pinocchio (from Carlo Collodi’s children’s novel *The Adventures of Pinocchio*, 1883). Folklore, the novels written for children, films and cartoon create an imaginary realm where children can develop emotionally and learn the difference between fairy tales and reality.

Gabriela Boangiu is sociologist, scientific researcher III PhD at the Institute for Socio-Human Researches ‘C.S. Nicolăescu-Plopșor,’ Craiova, of the Romanian Academy, at the Department of

Ethnography. She graduated with a PhD in Philology/Folkloristics with the subject *The Folkloric Document on Addressing the Property and the Dynamic of Mentality*, under the coordination of Acad. Sabina Ispas, at the Institute of Ethnography and Folklore 'Constantin Brăiloiu,' Bucharest, of the Romanian Academy. [Her publications include](#) scientific articles concerning Romanian customs and sociology in different journals and collective volumes such as: Vincenzo Mele (ed), *Aesthetics, Sociology and the City*, Pisa (2009) and Vassilis Nitsiakos (ed), *Balkan Border Crossing. Contributions to the Balkan Ethnography*, Viena (2011). She is the author of *Antropolocus*, Craiova, Ed. Sitech, 2014, and a member of the Association of the Romanian Ethnological Sciences, and of SIEF (Société Internationale d'Ethnographie et de Folklore). Her areas of interest are: life histories, migration, popular calendar customs, symbolic imagining of traditional and urban space, and collective memory.

Once Upon an English Lesson: Using Fairy Tale Adaptations in the German EFL Classroom **Svea Hundertmark,**

Since the beginning of the 21st century, there has been an ongoing fairy tale boom in popular culture. Among others, the high number of fairy tale films and TV series released in the United States is evidence of this.

This paper explores the potential of fairy tales and their recent adaptations for teaching English as a foreign language against the backdrop of the German school system. Fairy tales and their adaptations can enable EFL teaching in different forms. This includes supporting comprehension of unknown vocabulary via the presentation of known content. They can increase personal relevance through the inclusion of the students' own interpretations as well as other versions of the fairy tales. Furthermore, the use of fairy tales can introduce and illustrate techniques that are employed in adaptation processes by practising the analysis of film versions. Fairy tales are a compulsory topic when teaching German in most federal states of Germany. However, they are rarely used in English programs. To illustrate how their potential can nevertheless be utilized in actual classroom situations, I will present ways in which fairy tale adaptations can be included in EFL teaching. Using the example of *Once Upon a Time*, this paper discusses possible strategies for incorporating individual episodes as well as a whole season of the TV series into English lessons.

Svea Hundertmark is a doctoral candidate at Christian Albrecht University at Kiel, Germany. She holds a Master of Arts and a Master of Education degree in English and German. The topic of her dissertation is the American fairy tale film of the 21st century. She works as a research associate for the chair of Teaching English as a Foreign Language at the English Department of Kiel University. Her research interests include fairy tales, intertextuality, and unreliable narration.

Sunday 23 May: 16:00—17:30 Panel 11: Learning from Non-Humans

White Snakes and Cunning Folk in Swedish Folk Belief

Tommy Kuusela

In many Swedish folk legends, a white snake is considered to give the one who eats it or tastes the soup in which it is cooked magical or prophetic abilities. This motif can be traced back to Old Norse and Germanic folktales and narratives about the hero Sigurðr who cuts out and prepares the heart of the dragon Fafnir over a fire. Sigurðr tastes Fafnir's blood while cooking the heart and gains knowledge of the speech of birds. This particular motif is also found in many folk legends (M1 in Bengt af Klintberg's catalogue of the types of the Swedish Folk Legend), along with other motifs associated with eating the snake or something that has been in touch with it. This is believed to result in the acquisition of

foresight, wisdom, sorcery, or other skills. Sometimes the narrative clearly functions as a means of explaining how a certain person has gained magical skills or legitimising why he or she is one of the cunning folk. This paper will explore and interpret Swedish folk legends about the white snake as a source for knowledge.

Tommy Kuusela has a PhD in the History of Religions. He works as a folklore researcher and archivist at the Institute for Language and Folklore in Uppsala. He has written more than twenty-five articles on his research interests: Old Norse religion, Scandinavian folklore (especially folk belief and magic), the cultural history of animals, and J. R. R. Tolkien. With Giuseppe Maiello, he co-edited [Folk Belief and Traditions of the Supernatural](#) (2016).

‘Krampus Came Not to Reward, But to Punish:’ Or, How Krampus Teaches Us the True Meaning of Christmas

Ethan Doyle White

In the opening decades of the 21st century, Krampus has been transformed from a folkloric character little known outside Central Europe into an increasingly popular and widely recognised component of the Anglophone Western Christmas tradition. An ever-growing range of films, television series, and books either reference this figure in passing or directly incorporate him as a supernatural character within their narrative, often giving him the role of an ‘Anti-Santa’ directly at odds with Father Christmas. Intriguingly, in such media this monstrous creature is repeatedly depicted as primarily serving a pedagogical function, encouraging wayward families and children to eschew commercialism and greed and discover the ‘true meaning of Christmas.’ This paper focuses attention on the depiction of Krampus in such films as *Krampus* (2015) and *A Christmas Horror Story* (2015), as well as in episodes of television series such as *American Dad* (2013; 2016). In doing so it focuses on Krampus’ didactic role in teaching other characters (and thus the audience) what Christmas is ‘really about’. It considers why it is that this particular character from European folklore is being chosen to tell this narrative, linking it to his role as a bringer of punishment as a means of transmitting moral instruction.

Ethan Doyle White received his PhD in Medieval History and Archaeology from University College London (UCL) in 2019. Aside from the religions of early medieval England, his research interests include modern Paganism, film, and British politics. He is the author of [Wicca: History, Belief, and Community in Modern Pagan Witchcraft](#) (Sussex Academic Press, 2016) and co-editor of [Magic and Witchery in the Modern West](#) (Palgrave Macmillan, 2019). He also has chapters in various edited collections and has published over fifteen articles in peer-reviewed journals including *Folklore*, *Journal of Church and State*, and *Magic, Ritual, and Witchcraft*.

Performing and Playing the Goat

Jessica Bradley

In the Spring and Summer of 2015 street artists from the UK and Slovenia worked together to produce ‘How Much Is Enough’. Using found objects and repurposing items, they created props and costumes to perform across streets and squares in cities and towns for an international street arts festival. The story on which the production was based was well-known: a mythical golden-horned goat whose anger at the disobedience of the humans causes the destruction of the Alpine paradise. In this paper I explore how the production and performance of this tale offers a way to understand multilingual and multimodal communication in the context of the theatre of the street. Using the sociolinguistic concept

of translanguaging (Garcia and Li, 2014), as communicative practice beyond named languages, I focus on the multiple resemiotisations of the story of Zlatorog: as narrated by an actor, made into puppets and props, devised for the street and then performed across Slovenia. I also show how close analysis of the story, in dialogue with the process, sheds light on the role of language and storytelling in the performance of a nation state. The data derive from ethnographic research with street artists in the UK and Slovenia (Bradley, 2018).

Jessica Bradley is Lecturer in Literacies at the University of Sheffield where she co-leads the BA in Education, Culture and Childhood. Her doctoral research 'Translation and Translanguaging in Production and Performance in Community Arts' (2018) explored translanguaging in street arts production and performance. Her current research explores young people's understandings of multilingualism through linguistic landscapes, collaborative ethnography and creative practice. She co-directs the Literacies Research Cluster at the University of Sheffield and co-convenes the AILA Research Network on Creative Inquiry in Applied Linguistics. Her latest book, with E. Moore and J. Simpson, is [*Translanguaging as Transformation: The Collaborative Construction of New Linguistic Realities*](#) (2020).

Sunday 23 May: 17:30—18:00: Conference closing comments by Prof. Owen Davies, President of The Folklore Society