

Memorial University of Newfoundland

Department of Folklore

Academic Program Review

Self-Study Document

Winter 2006

Preface

The Department of Folklore administers full undergraduate and graduate programs, maintains the Memorial University of Newfoundland Folklore and Language Archive, one of the province's largest archives, including the Centre d'études franco-terreneuviennes, and supports two active research centres (the Centre for the Study of Music, Media, and Place, and the Centre for Material Culture Studies). Our commitment to Folklore is fundamentally motivated by the importance of vernacular expressive culture and the centrality of tangible and intangible cultural heritage within human societies. These issues have a renewed urgency in the context of globalization.

A. Strategic Objectives:

1. Since its foundation in 1968 the Department of Folklore has offered the B.A., M.A., and Ph.D. in Folklore and has established an international reputation for excellence. We remain the only comprehensive folklore department in English-speaking Canada and we thereby carry the responsibility of representing our discipline within the context of the University, the province, and the nation. We share this role with our Folklore colleagues at Sir Wilfred Grenfell College, receiving many senior undergraduates who transfer from SWGC to complete their degrees. The program in Ethnology at Université Laval is older than ours, having begun in 1944; an undergraduate program in heritage studies at Cape Breton University, started in the early 1990s, has recently seen new growth, and a program in Ukrainian folklore was established in 1989 at the University of Alberta. Francophone universities, as at Université du Sudbury and Université Sainte-Anne at Church Point, Nova Scotia, and Université de Moncton, have programs which offer varying degrees of undergraduate specialization in folklore.

In the North American context our department is second only to the program in Folklore and Ethnomusicology at the University of Indiana in terms of faculty numbers and graduate and undergraduate enrolments. (Indiana has a Folklore faculty of twelve, with an additional member joint-appointed; there is also an Ethnomusicology faculty of six. There are 75 graduate students registered in Indiana's Folklore program). There are folklore programs at the following American universities:

M.A. & Ph.D.

Indiana University
 Ohio State University
 University of California at Los Angeles
 University of Louisiana at Lafayette
 University of Oregon
 University of Pennsylvania
 University of Texas at Austin
 University of Wisconsin

M.A. only

George Mason University
 University of California at Berkeley
 University of Missouri
 University of North Carolina at Chapel Hill
 Utah State University
 Western Kentucky University

We attract a high proportion of graduate applications from the United States, other Canadian provinces, and the rest of the world. The increasing volume of applications for graduate studies enables us to set a very competitive level for entry, above the average for entry to graduate studies in the University. The majority of our M.A. entrants have academic averages better than 80%.

While the graduate program has been the heart of our department for many years we have also been successful in increasing our undergraduate enrolments. We provide a service role across the Faculty of Arts, and beyond, in terms of providing electives and thereby broadening the educational experience of Memorial's undergraduates.

This Self Study process has helped us to better identify our role within the University, within the wider academic community, and within society as a whole. We are committed to the following seven responsibilities:

1. Producing graduates at all three levels who reflect the high quality of a comprehensive program in Folklore which is regarded within the discipline as among the best in North America.
2. Contributing to the development of the international discipline of folkloristics.
3. Increasing the reputation of Memorial University through the dissemination of our research and the production of employable graduates.
4. Continuing to develop the Newfoundland and Labrador studies component of our programs, in line with the University's strategic plan.
5. Operating the Folklore and Language Archive (MUNFLA) to document the region's culture and to support our teaching and research.
6. Providing expertise, support and consultation within the University, the province, and beyond on issues in which we have expertise: folklore and public health, intangible cultural heritage, archiving of folklore materials, etc.
7. Strengthening links with the community beyond the University through involvement with public and volunteer agencies, and media appearances.

2. *To what extent are program objectives being met? What is the evidence?*

The answers to these linked questions will, we trust, emerge throughout this document.

3. *How the Department of Folklore supports the mission of the University and other programs within Memorial*

The department has continuing commitments to many other programs within the University. Department faculty currently contribute, or have recently contributed, to teaching, supervision, examination and program development in:

the M.A. and Ph.D. program in Ethnomusicology (School of Music)
 the M. Phil. In Humanities
 the Diploma in Heritage Resources
 the Harlow Field School
 Canadian Studies
 Medicine
 Medieval Studies
 Newfoundland and Labrador Studies
 Women's Studies.

As the “department of record” we teach courses that are cross-listed with Anthropology, French, History, Medieval Studies, Music, Religious Studies, and Women's Studies. Courses in Classics, English, and Sociology are also cross-listed with Folklore. Some of our faculty are cross- or joint-appointed to Anthropology (Archaeology), English, French, Medicine, and Music.

Memorial University's Harlow (U.K.) Campus has often been referred to as one of the “jewels in the crown” of the institution, and three faculty members in the department have taught there over the years. In 2000 Dr. Gerald Pocius offered an interdisciplinary program at Harlow in conjunction with the Department of Geography, and, most recently, in 2005, with the Curator Emeritus of the Provincial Museum of Newfoundland and Labrador, Mr. Walter Peddle.

4. *How are the efforts of the department focused on achieving the level of excellence (provincial, national, and international) to which we aspire?*

We are continually striving to improve the quality of Folklore degrees at Memorial. Within the department, permanent committees monitor the relevance and success of our curriculum, recommending revisions where necessary (as described in C. below), but beyond our walls we also do our best to engage our students in provincial, national, and international folklore activities.

Provincially:

We work with many agencies within the province to further the development of heritage

conservation and to provide internships and employment for our students. Among institutions engaged in this manner are the provincial museum, the provincial archives, the provincial association of archives, the management and planning committees of parks (e.g. Bowring and Pippy Parks in St. John's), and the Labrador Institute for Northern Studies. Faculty and students have worked with the St. John's Folk Arts Council, the Seniors Resource Centre, the St. John's Women's Centre, and with numerous other organizations throughout Newfoundland and Labrador on projects involving applied and public sector folklore.

Nationally:

Through the Folklore Studies Association of Canada/Association canadienne d'ethnologie et de folklore (FSAC/ACEF), in which several department members have held office, including the presidency, we have negotiated a five-university student exchange program between Memorial and other Canadian folklore programs. We expect this to be inaugurated in 2006-07. Faculty members serve, or have served, on the executives of other folklore-related organizations, including the Canadian Society for Traditional Music, the Canadian Music Society, and the International Association for the Study of Popular Music. They work on the editorial boards of *Ethnologies*, *Regional Language Studies*, and other journals.

Our graduate program is well known across Canada; in the incoming graduate class of 2005, for example, of the students accepted four were from Newfoundland, three were from the rest of Canada, four were from the U.S., and one from China. Since 1970, when the first M.A. in Folklore was awarded, 38 students who came to Memorial from other provinces of Canada have been awarded the M.A. We have also noticed a rise in the number of undergraduates coming to Memorial from out of province, and from outside Canada, specifically to study in our department.

Internationally:

Many of our graduate students are recruited from universities outside Canada. The United States and the United Kingdom have always provided the largest number of international students: of completed M.A.s, twenty have been written by students from the U.S., with sixteen from British students. Four students from the European Union completed M.A.s with us, two from China, and one from New Zealand. Our M.A. graduates have continued their studies at American folklore programs (Texas, Pennsylvania, U.C.L.A.), the University of Sheffield, University College Dublin, and the Elphinstone Institute of Aberdeen University. The Memorial M.A. is well-recognized by faculty at other programs for its breadth and rigour.

Of the Ph.D.s completed in the department to date thirteen have been awarded to candidates who originated in the United States, twelve to Canadians from provinces other than Newfoundland, five to U.K.-originating students, four to Newfoundlanders, three to students of European Union countries, and one to a Nigerian. Many of these foreign-born individuals became Canadian citizens prior to, during, or after completing the degree.

We are very pleased with the international character of our graduate student body, believing that the learning experience is greatly enhanced thereby.

Our faculty and students regularly present papers at meetings of international folklore organizations such as the International Society for Contemporary Legend Research (ISCLR), the International Society for Folk Narrative Research, and the International Ballad Commission. Special efforts are made to enable our graduate students to attend international meetings as, for example, with the recent ISCLR conference in Wales. In 2005 the Harlow Field School enabled twenty-four undergraduates and seven graduate students to study English material culture, vernacular architecture, and museum practices in England, led by Folklore department instructors Walter Peddle and Gerald Pocius.

Several journals with international content and distribution have been or continue to be edited and managed from the department, including *Contemporary Legend*, *Ethnologies*, and *Material History Bulletin*; department faculty serve, or have served, on the editorial board of the *Journal of American Folklore*, or as editors of its sections. We are particularly proud of the long-running journal *Culture & Tradition*, the bi-lingual student-edited journal founded in 1976, which is produced by Memorial Folklore students in collaboration with students in the Ethnology program at Laval.

B. Student Enrolment/Program Outcomes

1. Student enrolment trends at undergraduate, M.A., and Ph.D. levels

Undergraduate

The number of Majors in Folklore has varied over the past ten years, from 45 declared Majors in 1995 rising to 54 in 2005. The trend is distinctly upward, with a substantial increase of 14 from 2004-2005.

Among Minors in Folklore a peak of 56 declared Minors was reached in 2004, declining to 44 in 2005. The 1995 figure for declared Minors was 50.

Over the ten-year span there has been a small increase, from 95 Majors and Minors in 1995 to 98 in 2005.

Folklore is, however, a service department for other units in Arts. Folklore's total undergraduate registrations over the past ten years have risen from 1211 in 1995-1996 to 1783 in 2004-05. This is a new height not reached before, even when our faculty complement was much higher (11 faculty in 1993; 9 faculty in 1995).

Total student enrolment, as well as the number of students majoring in Folklore, shows a rising trend (Appendix 1. Folklore Majors/Minors 1995-2005). A statement of undergraduate courses offered, with average class size, from 2000 to 2005 is given as Required Additional Documentation III.

Graduate

Graduate enrolments have risen from a total of 36 in Fall 1995 to 50 in 2005, having

reached a height of 56 in Fall 2003. While there has been a consistently strong interest in our M.A. program there has been a notable increase in demand for places in our Ph.D. program.

Enrolment in the M.A. program has remained relatively constant when viewed over the last ten years. It stood at 24 in 1995 and was at 26 in 2005, after reaching a peak of 31 in 1999. It stood at 29 as recently as 2004 so its normal range is between 25 and 30. At our current faculty complement it is hard to imagine that we could increase this number without reducing quality in the program.

The Ph.D. program, however, has shown a dramatic increase, doubling from 12 in 1995 to 24 in 2005, after peaking at 27 in 2003. We have accepted this large number of doctoral students in the belief that we are thereby being good citizens of the University, growth in graduate programs being a current strategy for Memorial.

For tabular statements of these figures see Appendix 2.

2. *Are the numbers of students majoring in the program appropriate given the resources committed to the unit?*

This question admits of two answers, dependent on whether one considers the ratio of resources to students in the undergraduate program, or the graduate program. As an undergraduate department we have a reasonable number of Majors and Minors, but clearly we can not claim high numbers. As noted above, we are largely an undergraduate “service department” in that we provide a great many Arts students with elective courses. Like Anthropology, Classics and Philosophy we are a discipline which is unfamiliar to in-coming students from high school. We suffer also by being seen (incorrectly) by students as *not* being a “pre-professional” degree (as History or Political Science tend to be seen as pre-Law). Despite this misconception our Folklore graduates have indeed gone on to careers in law, journalism, and education. The decision taken by the Faculty of Education in 2001 to take Folklore off the list of “teachable subjects” for students wishing to become teachers at the secondary level in Newfoundland and Labrador has inevitably lowered the number of students using a Folklore Major as an entry point to the faculty of Education. A current provincial government study of the state of Arts and Cultural Education in Newfoundland and Labrador, however, may well recommend greater input from folklore studies into the education system, so there are grounds for hope that teachable status for folklore will be regained, and we may thereby gain an increase in the number of students majoring in our discipline.

When we consider the ratio of resources to students in the graduate program, however, the case is distinctly altered. The number of graduate students registered in the M.A. and Ph.D. program in Folklore is generally between 50-55. Our core faculty complement is eight, to which may be added the valued contributions of joint- or cross-appointed faculty: 40% of Canada Research Chair Dr. Beverley Diamond’s time, two courses per year from Dr. Pat Byrne (English), one course from Dr. Ronald Labelle (French & Spanish), and sometimes one from Dr. Kati Szego (Music). The situation is actually grimmer than this makes it seem, however, in that three course remissions annually are due to Dr. Gerald Pocius as University Research Professor, two course remissions are taken by the department head, and another is awarded to the graduate

co-ordinator. Historically a further one course remission has been taken by the Director of the Folklore and Language Archive; this is currently waived as a cost-cutting measure. Remissions have also been won by department faculty for greater than average research productivity. The net effect is that in normal years at least seven course remissions may reasonably be awarded, the equivalent of the loss of the annual teaching contribution of one colleague and two-fifths of another (five courses being the annual teaching load).

The supervisory load is obviously also extremely heavy, especially considering that the great majority of our M.A. students elect to follow the thesis route. If we take the effective faculty complement as being eight (though in any given year one or more colleagues will be on sabbatical, making the effective supervisory capacity closer to six or seven) the division of, say, 53 graduate students by eight faculty shows a ratio of 6.62 students per faculty member. Some colleagues have more than this, some less, but the only conclusion that can be drawn is that Folklore's graduate program represents a very productive investment for the University.

This conclusion should be reinforced by consideration of Folklore's high success rate in the Social Sciences and Humanities Research Council of Canada (SSHRC) Fellowship competitions at the M.A. and Ph.D. levels. Folklore's system of mentoring its applicants has been recommended as a model for other departments by the Associate Dean of Graduate Studies, Dr. Noreen Golfman, and we are very pleased to feel that our excellent success rate contributes to raising the University's quota for future competitions. (For the information of those unfamiliar with its somewhat arcane rules, SSHRCC awards each university a quota of scholarships to be competed for on the basis of how well it scored in the previous year's contest: the more fellowships our students win in 2006, the more fellowships next year's cohort are eligible to compete for in 2007.)

The presence of a large cohort of doctoral students, however, makes for a cost-saving synergy with our undergraduate program. Unlike many departments in Arts at Memorial we are able to use our doctoral students as per-course instructors in our first and second year undergraduate classes. This gives our Ph.D. students the teaching experience they need to compete on the academic job market, and generally provides our undergraduates with dynamic, enthusiastic instructors. The majority of our per-course instructors have scored well on the CIAP-administered course evaluations. Student comments to this Self Study have not indicated any dissatisfaction with the teaching they have received from per-course instructors. Their only expressed concern has been as to whether letters of recommendation will be available, or perhaps carry as much weight, if they must be obtained from sessionally-employed instructors.

There are clear savings to the "extra-teaching" budget of the Faculty of Arts as a result of our being able to staff courses on a per-course basis, rather than having to resort to making more expensive term appointments. We suffer, however, from the loss of help with supervision, examinations, and departmental committee work that a term-appointed professor could provide. We have not made a term appointment for at least six years.

Other program costs:

The Folklore and Language Archive (MUNFLA) adds \$109,091 to the overall cost of our program (its budget is included as Required Additional Documentation VIII). The Archival

collections, however, are a vital teaching resource, and often an aspect of what makes our SSHRC applications compelling. Perhaps the most important consideration is that MUNFLA is a valuable element in Memorial's outreach to the community, and a generator of much public goodwill. It is the responsibility of the University to support this unique archive.

3. Number of degrees awarded annually (undergraduate), annually (M.A., Ph.D.), and total graduate degrees awarded since 1970

50 B.A.s were awarded to students Majoring in Folklore between 2000 and 2004 (Appendix 3, *Fact Book 2004, Table 4A*), which averages to 12.5 per year. Graduation rates vary widely from year to year.

31 M.A.s were awarded between 2000 and 2005 (departmental records).

5 Ph.D.s were awarded between 2000 and 2005 (departmental records).

The **total number of graduate degrees** awarded, the first being given in 1970, is **146**; there have been **103 M.A.s (thesis route)**, **5 M.A.s (non-thesis route)**, and **38 Ph.D.s**.

4. Retention rates, undergraduate and graduate

We have been unable to find data on undergraduates who left our program before completion. From 2000 to 2005 twelve students left the graduate program before completion of their degrees, and a thirteenth was required to withdraw for unsatisfactory performance.

5. Level of satisfaction among graduates of the program

Student satisfaction with the various programs seems high. For direct statements from students and alumni obtained during the Self-Study consultation with current students see Required Additional Documentation IX.

6. Success of students in gaining admission to graduate programs or finding post-graduate opportunities related to Folklore

Most students graduating with the B.A. in Folklore choose to remain in Newfoundland; this is true for all programs in the University, and students with strong ties to family and community may well gravitate to Folklore. Such a choice limits their post-graduation opportunities in higher education. In turn this has forced them into taking a creative response and essentially creating their own jobs. A number of our B.A.s work in non-government organizations in the fields of public health and social welfare, some are finding their way into the growing heritage/tourism industry in the province.

Some of our Folklore Majors enter our M.A. program, if their academic record shows promise: this generally means a grade of 75% or better in all subjects, with a clear superiority in Folklore. Of the 103 Masters' theses completed in the department, twenty were written by Newfoundland-born students. Three others completed the M.A. by the non-thesis route. Our M.A. program is the first choice of our Majors, though one student who graduated in 2004 is taking the M.A. in folklore at Aberdeen while another hopes to go to the University of Cork for graduate work. This is a healthy development in that it is producing Canadian folklorists with a broader academic experience.

Among graduates of our M.A. program we can count two with senior positions at the Newfoundland Museum (P. Houlden, M. Ferguson), and one at the Museum of Civilization in Ottawa (S. Posen). Also in St. John's are a producer with CBC radio (I. Fraser), and archivists in St. John's city and Memorial archives (P. Fulton, N. Keeping, J. Myrick, G. Weir), as well as heritage administrators and cultural animators (M. MacDonald, D. Hohman, D. Jarvis). Several of our M.A. graduates either returned to, or began, careers in teaching at the secondary level. Among our international students who took M.A.s with us, before going on to Ph.D.s elsewhere, are the Director of the Philadelphia Folklife Project (D. Kodish) and a founding member of the New York public arts organization Citylore (A. Dargan). Other M.A. graduates continued to academic careers, in some cases after taking the Ph.D. at another university: they include M. Bennett, G. Boyes, G. Cox, P. Greenhill, C. Quigley, M. Halley, L. Henderson, G. Pocius, G. Casey, W. Wareham, L. Small. In all Memorial has awarded the M.A. to 107 graduates since 1970.

We have also graduated 38 Ph.D.s, almost all of whom are engaged in research, university teaching, or public sector folklore work. In the latter category two (M. Taft, D. Taylor) are in senior positions at the American Folklife Center in Washington, D.C. One (R. MacKinnon) is Canada Research Chair at Cape Breton University, and another (J. Ashton) is Principal of Grenfell College. Our Ph.D. holders are, or have been, tenure-stream faculty at universities in Canada (M. Laba, G. Butler, J. MacKay, M. Robidoux), England (J. Widdowson), Ireland (M-A. Desplanques), Wales (M. Koven), Belgium (I. Peere), and the U.S. (J. Moreira). Three (P. Hiscock, M. Lovelace, D. Tye) are currently faculty members in this department, and others have taught in the department on a per-course basis (H. Everett, A. Guigné, Z. Haruna, B. Rieti).

7. Non-traditional students

Our courses attract some students who feel that their own life experiences have set them outside the mainstream. Our graduate program, while always attracting a diverse population, attracts some students who are older than average. Mature individuals near retirement, or after it, are interested in the opportunity to take our courses and complete degrees in a subject which enables them to reflect on their life experience and cultural identity. Two recent M.A. graduates fall into this category, and two others are currently in the Masters program.

We do our best to enable access for First Nations students and find that our Folk religion course (Folklore 4460) regularly attracts a higher than normal proportion of native students. One of our M.A. students (S. George) is Co-ordinator of Native and Northern Education Programs,

Faculty of Education. We also offer a graduate course in Indigenous Cultural Expression (Folklore 6551).

Naturally we also accommodate students who are challenged in various ways, from paraplegia to blindness, deafness, dyslexia, and learning disabilities.

If ‘non-traditional’ also includes international and out-of-province students attracted to Memorial purely because of the undergraduate Folklore program, this is a growing category. While we have not kept figures we can think of at least six in the past three years, with two continuing to the M.A. program.

8. *Making program outcomes known to students; using outcomes to revise the program*

In 1990 we initiated our first “Where are they now?” survey of graduates from the Masters and Doctoral program. When students at the undergraduate or graduate level ask “What can I do with a Folklore degree?” we depend on this survey, and on our anecdotal knowledge of graduates since then, to discuss the following occupations with them:

- Journalism and media management/production
- Independent media production (radio, film)
- Museum curatorship
- Archiving (perhaps the largest category)
- Cultural officers in state/provincial government agencies
- Public programmers/managers for regional festivals
- Authors, musicians, visual artists/photographers, actor/performance artist
- Cultural tourism
- Contract research as independent folklorists
- Community and social service organizations
- Education, primary, elementary, secondary
- University teaching: in Anthropology, Communications, Dance, English, Kinesiology in addition to Folklore

Department faculty take part in the spring high-school interviews for prospective Memorial applicants, and in academic advising throughout students’ time at the University.

The continual monitoring of program activities by the department’s Undergraduate Review Committee and Graduate Review Committee ensures that curriculum changes are considered. Among other curriculum changes we have provided further courses with practical application, such as 3700. Museums and Historic Sites. Additional courses related to heritage development have been introduced in support of the Heritage Resources Diploma (undergraduate) and a graduate course in Public Sector folklore was taught regularly by Dr. Neil Rosenberg, prior to his retirement in 2004. We hope to get this course back into the rotation this fall.

In all, however, the Self-Study process has revealed that this is an area in which more needs to be done, beginning with a new survey of where our students are finding employment, including those who graduate with a B.A.

C. Curriculum and teaching

1. *Is the curriculum, as delivered, consistent with stated objectives, calendar descriptions, course requirements, degree requirements and standards for admission?*

Memorial University has not, until recently, asked departments to formulate mission statements. That said, a 1992 internal document, *Department of Folklore: Goals and Aims, Strengths, Weaknesses and Problems*, while focussed on the graduate program, indicates that the department has consistently pursued the objectives of providing students with a comprehensive education, tailored to their backgrounds, and with an eye to employment opportunities, for well over a decade. This document outlines department objectives thus:

. . . we are united in the aim to provide advanced training for graduate students in the materials, research methods and theories employed in . . . folklore and folklife studies. Overall, we try to prepare students as fully as possible for the job market, and so enable them to take up positions in academic institutions, the public sector (such as in museums, archives, etc.) and in cultural administration (using U.S.A. examples because of the regrettable paucity of such opportunities in Canada)--the National Endowment for the Arts or a state folklorist position.

The various course streams, structures and administrative procedures . . . address the fact that many of our graduate students arrive with little or no formal training in folklore. To that extent, the program attempts to introduce students to both the range and extent of the discipline, and to the methodologies and theories historically and currently significant, thereby producing scholars thoroughly versed in as many areas and concerns of the discipline as possible.

These objectives are echoed in later departmental planning documents, including departmental profiles (1999/00 & 2003/04) and three-year plans (e.g. 2003). Significantly, they demonstrate a commitment to all key aspects of Memorial's mission statement as outlined in the Strategic Plan. Specifically this is a commitment to "excellence in teaching, research and scholarship, and service to the general public," as well as recognition of "a special obligation to educate the citizens of Newfoundland and Labrador, to undertake research on the challenges this province faces and to share [the University's] expertise with the community."

Specifically, in terms of the curriculum, our course offerings deliver on the promise of the *Calendar* (2005-06, p.170) in scope and approach: "the study of Folklore deals with oral literature and traditional culture. Students study both form and function of various kinds of Folklore. They also examine the influence of oral tradition upon written cultures." Student field research remains an important component of many courses on both undergraduate and graduate levels, and while the geographical scope of graduate thesis projects has broadened beyond Atlantic Canada, courses still support the emphasis in the graduate portion of the *Calendar*

(p.464) that: “The program normally requires extensive fieldwork research in Newfoundland and/or the Maritimes. A review of course syllabi indicates that as it is being delivered, the curriculum is consistent with course descriptions.

While the program goals as outlined in the *Calendar* require updating and elaboration in terms of providing a more comprehensive mission statement, the department revised both its undergraduate and graduate course descriptions in 1999. Emphasis was shifted from cultural *product* to cultural *process* to better reflect contemporary thinking in the program and in the discipline. On a lesser scale some graduate course descriptions were revised again in 2004 with the creation of the program in Ethnomusicology to which Folklore contributes teaching and supervision.

New undergraduate courses

In 1995 five new undergraduate courses were introduced in order to better meet contemporary students’ interests. Three are regular course offerings:

- 3606. Folklore and the Supernatural
- 3618. Jazz and Blues: The Roots of Popular Music
- 3950. Women and Traditional Culture

Two are Special Topic courses:

- 3612. Urban Legend
- 3611. Ritual, Spectacle & the Body

Folklore and the Supernatural and *Urban Legend* are our largest undergraduate classes, attracting over 100 students per section.

Graduate program: M.A. course requirements

Applicants to our graduate program come from a variety of academic backgrounds and we work hard to balance flexibility and consistency in recognizing their previous experience and designing their program of study. At admission each student’s program requirements are determined in terms of total number of courses, and specific required courses, based on their preparedness in Folklore. For the M.A. (thesis route) all students must complete eight courses. Those entering with a strong background in the subject, such as a student who has graduated with a B.A. from our own program, may elect to skip one of the introductory set of 6010, 6020, 6030 (normally 6010, or 6020, are dispensed with) and move on to a more specialized course.

Ph.D. course requirements

A student entering the Ph.D. program with an M.A. in Folklore from Memorial is required to complete six courses. Those entering from other disciplines must take twelve. We calculate the number of courses required for students entering with *some* folklore background by subtracting the number of folklore courses they have completed from fourteen. (Fourteen

represents the eight courses for our M.A. plus the six for our Ph.D). In practice, twelve is the maximum we require.

Graduate program revisions

Degree requirements have also been reviewed and revised in the graduate program over the past ten years. In 1997 a requirement that doctoral students show a reading knowledge of *two* additional languages was reduced to *one*. In 1998 the department removed certain courses and added twelve new ones to the graduate menu. This was in response to recommendations from the department's Graduate Review Committee, which includes a student representative. Our limited faculty complement has meant that it has been impossible for us to schedule all of the new courses but we are working them into our rotation as quickly as we can: among these new graduate courses are:

Theories and Methods

- 6040. Feminist Theories: Perspectives and Issues
- 6080. Vernacular Theories
- 6090. Ethnology

Form and Performance

- 6130. Folk Music Canons and Documentary Sound Recordings
- 6220. Personal Experience Narrative
- 6720. Folklore and Literature
- 6370. Ritual, Festival and Public Display
- 6420. Art and the Artifact
- 6430. Food and Culture

Social Identities

- 6370. Folklore and Gender
- 6510. Occupational Folklife
- 6551. Indigenous Cultural Expression
- 6370. Folklore and Gender
- 6770. The Global and the Local
- 6780. Ethnicities

Public and Applied Folklore

- 6740. Public Sector Folklore
- 6790. Museums: Perspectives and Practices
- 6800. Applied Folklore

Interdisciplinary Perspectives

- 6700. Folklore and Culture
- 6710. Oral Tradition and Oral History
- 6750. Popular Culture: Theory and Debate

Other courses were revised as to content and received minor changes to titles. In particular a unified set of introductory graduate courses, 6010, 6020, 6030, was brought into close co-ordination to provide a common foundation, especially for those beginning the M.A., or Ph.D., without prior background in Folklore. The instructors in these courses meet regularly to discuss what seems to work and what does not, and to attempt to create a cohesive introduction to the discipline. Students in the M.A. program are required to take at least one course from the folk literature genres and one from the folklife fields, thus ensuring breadth.

Non-thesis M.A.

In keeping with national and international practice in Masters programs a non-thesis route was introduced in 2000. Rather than write a thesis students may now opt to take ten courses rather than eight (30 credit hours rather than 24), and sit a comprehensive examination. This has been an effective remedy for “dead theses” but we are increasingly seeing students elect the non-thesis route early enough to complete their degrees within two years. If more students decide to take this route our time-to-completion rate will improve, and our supervisory load will lessen.

Undergraduate Major and Minor Programs

In addition to five required courses, a menu system in the undergraduate Major and Minor programs presents choice across sub-disciplines. The aim is to provide a comprehensive coverage and a varied experience. We offer as wide a rotation of courses as our limited faculty complement will allow, with care taken to ensure that courses from each section are offered over the fall and winter semesters. Per-course instructors are used at the first year level, and second year in some courses. Even in our first-year course, 1000. *Introduction to Folklore*, however, we always provide at least one tenured or tenure-track faculty member to teach one section. This enables us to keep in touch with the crucial first year intake and to provide seasoned advice to our per-course instructors who may be in their first semester as university teachers.

Standards for Admission

Admission to undergraduate programs is of course governed by general University regulations. In deciding admission to the graduate program, however, the department entrusts its Graduate Studies Committee to make an initial review of applications creating a list which is brought to a department meeting for discussion and ratification. We normally accept only those students who meet the School of Graduate Studies’ criteria for funding: an academic record showing a minimum of 75%. In reality we could impose a higher minimum, as high as 80%, given the number of well-qualified applications we receive. Over the past five years we have admitted eleven to twelve students to our graduate program each September. Since incoming Ethnomusicology students also take our introductory courses the actual number of students in some first semester graduate courses can reach fifteen.

A copy of the department’s ranking sheet, showing our system of allotting points for various aspects of a student’s application, is appended. Appendix 4.

2. *Is there curricular overlap between departments, and if so, is it justified?*

Review of the University *Calendar* shows no obvious overlap with other units. The only potential case of “overlap” to arise in recent years was the Department of History’s decision to offer a course entitled History 4100. *History and Memory*. As this course traversed some of the ground covered by Folklore’s 4480. *Folklore and Oral History* an agreement was reached to cross-list the courses and not to offer them both in the same academic year.

Interdisciplinary contributions of the department are covered in **A.3** above.

3. *Is the curriculum relevant to students’ needs, and is it sufficiently rigorous and cohesive?*

Our program is known for its provision of a rigorous and comprehensive folklore education at all three levels. At a meeting of Folklore graduate program administrators sponsored by the American Folklore Society in Utah in 2004, Memorial’s graduate program was cited by the majority of M.A.-only programs as the *department of choice* for students continuing to the Ph.D. (despite the geographical distance, economic and spousal employment complications for American students, some of whom have also found Memorial’s health insurance inadequate). Reasons for this choice were twofold: the comprehensiveness of the degree program, and the diversity and strength of the faculty.

Since many of our graduate students have had little previous opportunity to study folklore, rigour and cohesion are central in our attempts to create a common knowledge base and maximize incoming students’ exposure to the discipline. To this end we have stood by our decision to require more graduate courses than most other programs in the Faculty of Arts and, as noted in **C.1.** above, we tailor each student’s program of required courses to his or her level of preparedness in the discipline.

At undergraduate and graduate levels we provide menu-driven programs which require that credits be gained through the study of a variety of folk literature genres, folklife genres, topics, and regions. Our integrated core courses in the graduate program (6010. Survey of Folklore Genres and Processes, 6020. Field and Research Methods, and 6030. Folklore Theories) provide a common foundation for further course work and research.

CIAP Course Evaluation Questionnaires (CEQs) administered in Folklore classes over the past four years show that our courses are experienced by students as being on par with difficulty and workload standards across the University. The Winter 2005 CEQ responses for Folklore showed that approximately 65% of Memorial students reported the workload in Folklore courses to be consistent with the load in their courses with other departments.

In large part our ability to ensure rigour and cohesion at the graduate and undergraduate levels is based on our internal monitoring system, initially established in 1989, which continually reviews our programs, periodically making minor or major recommendations for changes in our course offerings and requirements. Each member of the department faculty sits on one or other of the Graduate Review Committee or the Undergraduate Review Committee and there is, of course, student representation on each committee.

As outlined in **C.1.** the graduate program was substantially renovated as a result of work by the Graduate Review Committee of 1989, resulting in our integrated foundation courses: 6010, 6020, and 6030. These courses coordinate methodology, genre, and theory in a synchronized fashion which ensures that, for example, generic features of folktale are covered in 6010 at the same time that methodological considerations are considered in 6020, and the history of folktale research and theory arising from it are dealt with in 6010. This, of course, is the ideal; in practice, especially when new instructors take over courses, the perfect plan may slip. Instructors meet to coordinate assignments in order to balance the workload as well as possible in what is experienced by new students as a very intense first semester. Departmental specialists in particular genres, methods, or theories are invited to give specific classes, especially in 6030, thereby introducing new students to the full range of the department's expertise. Again, this is the ideal; in practice individual schedules do not always permit this, but it is a goal we work toward.

Current work for the Graduate Review Committee includes the creation of a core bibliography for Ph.D. comprehensive examination candidates to use in preparation for their exams. The format of this examination is also continually under consideration. In short, the review committees ensure a continuing reflexive process of evaluation and development intended to keep our programs current, coherent, and cohesive.

C.4. Is the curriculum being delivered effectively?

We believe so. Effective delivery, however, is intricately tied to the resources at our disposal, which have significantly declined over the last fifteen years even though we are now teaching many more students, and offering more programs, than when we were at eleven faculty in the early 1990s. Our difficulties in coping with a very large graduate program, and a decent-sized undergraduate one, with one of the smaller faculty complements in the faculty of Arts, make curriculum delivery one of our greatest challenges. Our current faculty complement is **8.4** (though the early retirement, without immediate replacement, of Dr. Peter Narváez, in August 2005 left us at an effective figure of **7.4** in the current year, causing particular difficulty in covering "his" regular course, 6030, in the graduate program). With our new hiring this year we will again be at **8.4** for Fall 06.

As indicated above, however, our effective teaching capacity is much lower because this 8.4 includes a Canada Research Chair (Dr. Diamond, 40% appointed to Folklore), and a University Research Professor (Dr. Pocius), whose teaching is limited to two courses per year. While the balance of Dr. Pocius's teaching is made up through additional per-course appointments, this is just not the same thing as being able to give our students the expertise of a senior professor. We also give one course remission a year to the Graduate Coordinator, and normally one remission per year to the Director of the Folklore & Language Archive (waived this year). The Department Head takes two course remissions annually. Thus the current annual course sections which can be taught by regular faculty in Folklore is only **30**, and this is before sabbaticals, course remissions for research productivity above the norm, and for faculty in their first two years of their appointment, are taken. In the next academic year we will lose ten courses through sabbaticals to Dr. Goldstein and Dr. Hiscock, and a further course to Dr. Diamond's sabbatical, which she will take in the calendar year 2007-2008 to minimize the effect

on our program of so much lost teaching and supervision. As a department we have long observed the principle that we will not “bank time” as compensation for extra teaching, as happens in many other units, because we well know that we could not make our programs work if we did. We are doing everything we can, even to waiving entitlements to remissions, to put as many regular faculty as possible in front of classes.

We are continually over-extended as a unit because of the multiple demands of advising, thesis supervision, and examination as well as teaching. Our current graduate enrolment of 50 requires 172 units of supervision or examination, or more than 20 per faculty member. The load is not spread evenly, either, with one colleague (Dr. Goldstein) being currently registered as supervisor to thirteen students, while also serving on the committees of four others. Commitments to other programs also challenge us. One colleague (Dr. Tye) served as Co-ordinator of the Women’s Studies Program in 2001-2 and in 2004-05. She has also been graduate coordinator in Women’s Studies for the last three years. Drs. Hiscock and Lovelace serve on the Steering Committee of the Ethnomusicology Program, participating in comprehensive examinations and other activities. Dr. Diamond is coordinator of the Ethnomusicology program. Dr. Pocius directs the Centre for Material Culture Studies and works extensively with members of the Archaeology Unit. It is not uncommon, particularly during Spring and Summer, nominally our Research semesters, for faculty to have several theses waiting to be read, as supervisor, committee member, or examiner.

As long ago as 1995 the then Dean of Arts, Dr. T. Murphy, stated that a faculty complement of eight was “insufficient to maintain growing undergraduate and exceptionally active M.A. and Ph.D. programs” (Memo, February 20, 1995). Since then our undergraduate enrollment has increased by 47.23 % (1211 to 1783), and our graduate enrollment has peaked, thus far, at 55 between 2003 and 2004, being a 48.64 % increase since 1995 (from 37 to 55). Despite this achievement our faculty complement has been allowed to decline to 70 % of what it was in the 1990s. These figures document a remarkable increase in productivity, which is one aspect of “effective” delivery. Nevertheless, we have qualms about having to assign so many of our courses, especially at critical introductory levels, to inexperienced per-course instructors in order to make up for the shortfall in tenured faculty. The inevitable contraction in the range of courses that we can offer is also a concern.

C.5 Is the curriculum responsive to the needs of students and employers?

While we think that our course structure is pedagogically sound, the inevitable effect of a faculty complement which is too low for the task at hand is that students find our course offerings, undergraduate and graduate, to be limited. This message has been made clear in student contributions to this Self-Study. The *Calendar*, they correctly point out, lists many courses that are rarely taught. We share their frustration. One way in which we try to match student interest with faculty teaching is by polling graduate students as to which courses might attract most interest. We also try to respond positively if a minimum of four graduate students petition us to put on a certain course which they would commit to taking if offered.

Both undergraduate and graduate curricula are designed with attention to the needs of employers as well as students. In addition to providing a solid academic foundation in the

discipline we also require methodology courses which teach practical research and fieldwork skills; these are skills of information discovery and interpersonal negotiation which can be applied in a variety of occupational areas after graduation. We teach courses in areas of applied folklore and as noted elsewhere, support the Diploma in Heritage Resources which can lead students into careers in cultural resources management. The Harlow Field School in various aspects of English material culture, which is run approximately biennially by Dr. Pocius, is also a uniquely broadening opportunity for undergraduate and graduate students.

Outside the classroom we are committed to mentoring students in research, teaching, and archiving. Over the last five years three colleagues (Diamond, Goldstein, Pocius) have hired graduate research assistants as part of externally-funded research programs. Most members of faculty have also mentored students as research assistants through internally funded programs (MUCEP, SWASP, SCP, Gradswep, Graduate Assistantships). Students holding graduate assistantships generally have the opportunity to work in the Folklore and Language Archive, gaining experience in all aspects of archival work in folklore. Doctoral students are given opportunities to teach, mentored by department faculty either through the Graduate Program in Teaching or through an initial Teaching Assistant mentorship with a faculty member who continues that relationship as the student takes on her or his own per-course teaching responsibility. It is department policy that per-course positions be offered first to doctoral students who have completed their comprehensive examinations. As noted in **B.2** above, we are pleased with the synergy which enables our doctoral students to build their teaching experience, earn a small but welcome fee, and engage our undergraduates with their energy and enthusiasm. The department head meets regularly with the per-course instructors facilitating discussion on problems and issues met in teaching.

We regret that we do not have statistics on career paths taken by our undergraduate majors after graduation. We know, because they sometimes come back to see us, of students who have gone into cultural resources management, cultural tourism, performing arts, social work and education. Others have pursued graduate studies in Anthropology, Fine Arts, Education, and Irish Studies, as well as Folklore. The career paths taken by some of our M.A. and Ph.D. graduates are given above in **B.6**.

D. Faculty Contributions

1. *How effective are the faculty as teachers?*

Course Evaluation Questionnaire Reports provided by CIAP show that Folklore faculty are judged as being above the University average in all areas. CIAP information for the 2004-05 academic year is supplied as Appendix 5.

2. *How productive are the faculty as researchers/scholars?*

The department has maintained a distinguished record of scholarship throughout its history. A summary compiled in February 2005 showed that, since 2000, the 8.4 faculty had published five new books (two co-authored) with one re-issued in paperback. They edited nine

anthologies or special topics issues of journals. They published 51 articles, 20 encyclopedia entries, 40 reviews, and a host of other pieces (bibliographies, discographies, news articles, etc.). They presented 124 conference papers and invited lectures.

3. *What is the quality and impact of the scholarly contributions of faculty and professional staff?*

The work of department faculty has been recognized by many distinctions including a University Research Professorship (G. Pocius), two President's Awards for Outstanding Research (D. Goldstein, G. Pocius), and a Canada Research Chair (B. Diamond). They have garnered a number of book, article and fieldwork awards, among them the *Prix littéraire France-Acadie* (R. Labelle for the book *Au Village-du-Bois*). Diane Goldstein's new book *Once Upon a Virus: AIDS Legends and Vernacular Risk Perception* (Utah State UP, 2004) was nominated for two prestigious awards and was the subject of an entire panel at the most recent meeting of the American Folklore Society. An article by Peter Narváez was republished in *Black Music Research Journal* 22 (2002) as one of the ten most frequently-cited, most significant, most original, and most influential essays in the journal in the past twenty years. Beverley Diamond won the Society for Ethnomusicology's Kunst Prize for the best article in the field in 2003.

Neil Rosenberg's *Bluegrass: A History* has been translated into Japanese and has appeared in a new edition. Paul Smith's *Book of Nasty Legends* is being translated into Polish as an English language teaching text. Several department faculty have been invited to give keynote addresses at national and international conferences in the past five years.

4. *Are the faculty appropriately engaged with relevant professional communities locally, regionally, and nationally?*

The extent of our commitment to the profession is evidenced by the fact that ten positions on the Executive Boards of national and international academic societies and ten positions on Editorial Boards were/are filled by Memorial folklorists in the past five years. Furthermore, our participation is broadly interdisciplinary, including both core disciplines in Folklore (e.g. the Folklore Studies Association of Canada, the American Folklore Society, the International Ballad Commission, the International Society for Contemporary Legend Research), but also Ethnomusicology, Communications, Architecture, and others. Folklore faculty have collectively organized five conferences or symposia and have served on the program committees for seven others. Three of these events have been hosted in St. John's, thus ensuring that our students are also interacting with a wide array of international scholars. This process is further enhanced by visiting lecturers who have presented in the Brown Bag series in Folklore, and the Music, Media and Culture series organized by the Canada Research Chair in Ethnomusicology, Dr. Diamond.

5. *Are the faculty effectively engaged in relationships with business, government, cultural or other relevant communities?*

At the point where such agencies as SSHRC are advocating cross-sectoral outreach and research communication for a broad audience, the Folklore department is ahead of the game.

Our commitment to good relations with the surrounding community has always been integral to our sense of our mandate. Media work is a significant part of this. Folklore faculty have served as producers or performers on almost a dozen CBC radio documentaries, and have been consultants for films. Dr. Philip Hiscock, in particular, is known for his willingness to appear as an expert on radio call-in shows on Newfoundland folklore, as well as his earlier series of articles in popular periodicals. Faculty members are often asked to speak to local audiences on aspects of Newfoundland tradition, and we oblige when time permits.

Among the community initiatives to which department folklorists have contributed in the last five years are the Pippy Park Heritage Committee, the Torbay Environment and Trails Committee Gully Project, the Sergio Furnari Exhibition, the Flatrock Heritage Society, the Burin Folk Arts Council, the Glovertown Museum initiative, the St. John's Folk Arts Council, the Music Industries Association of Newfoundland & Labrador, The Rooms, and the Helen Creighton Folklore Society Research Committee. On campus, department members have contributed to the *Encyclopedia of Newfoundland* and serve on grants committees and in other capacities with the Institute for Social and Economic Research and The Smallwood Foundation.

The Folklore and Language Archive (MUNFLA) is, in itself, a virtually unparalleled interface between the University and the communities it serves. It is increasingly common for family members of individuals recorded from the 1960s to the present to contact archive staff seeking copies of field tapes, which may be the only surviving audio recording of a deceased loved one. We are pleased to make copies available, feeling that this is the least we can do for the many Newfoundlanders and Labradorians whose contributions have built this unique resource. Such cultural monuments as the *Dictionary of Newfoundland English* would not exist without the records of the spoken word contained in MUNFLA. Archive staff are continually fielding questions from the general public and the media; MUNFLA is an important aspect of the "face" which Memorial presents to its community.

The publication projects of the department are a further community service; a list of the department's publications is appended. The Research Centre for the Study of Music, Media and Place has created websites using MUNFLA materials, and employing Folklore and Ethnomusicology students, with the first in a series of archival CDs released in 2005, *It's Time for Another One: Folk Songs from the South Coast of Newfoundland*.

In terms of government consultation, faculty have served as advisors to the Women's Policy Office of Newfoundland and Labrador, and the department head recently spoke at a Roundtable consultation on Arts and Cultural Education in Newfoundland and Labrador, which forms part of the provincial government's three-year \$ 10M Cultural Connections Strategy. Dr. Gerald Pocius has worked for several years on worldwide Intangible Cultural Heritage, and continues to serve on the national Canadian Commission for UNESCO. Pocius is involved with the Association of Heritage Industries in organizing a major international conference on ICH in St. John's for this June. It is hoped that this province will lead the way in Canada in the recognition of the value of intangible cultural heritage, with obvious spin-offs in the way of opportunities for our students. A number of our graduate students have already been involved with issues of World Intellectual Property through a committee struck by the Folklore Studies Association of Canada.

6. *Are faculty and professional staff active, and recognized, participants in regional, national, and international professional organizations?*

This has been addressed in **D.4** above. All faculty are members of our national scholarly organization, the Folklore Studies Association of Canada, and most belong to the American Folklore Society as well as to other international societies representing sub-disciplines. Dr. Diane Goldstein was elected to the AFS Executive Board in Fall 2005, joining a succession of Memorial folklorists who have held office in this society.

With regard to professional staff, Ms. Patricia Fulton is a long-standing member of the Association of Newfoundland and Labrador Archivists and well-recognized for her expertise in the special requirements of folklore archives. Her description of MUNFLA appeared in a national archival/museums/library journal in 2002 (*CAML Review*, 30:1 (2002), 23).

7. *Are faculty generating a level of external grants and contracts appropriate to the discipline?*

This is a difficult question to answer because interdisciplinary linkages made by many members of the department faculty result in their research projects, and funding, being shared with members of other units. Thus how much can be claimed by Folklore, as opposed to other Memorial departments or schools, or even other universities, is moot. Dr. Beverley Diamond, for example, is primarily appointed to the School of Music, and co-ordinates the Graduate Program in Ethnomusicology, but several of her projects depend on the resources of MUNFLA and involve collaboration with students and faculty in Folklore. Dr. Gerald Pocius has research and funding in common with Dr. Peter Pope of the Department of Anthropology, and with Dr. Laurier Turgeon of U. Laval. Three Folklore faculty were part of the team led by Dr. Sharon Roseman of the Department of Anthropology which secured a major grant from CFI for the Digital Research Centre in Qualitative Fieldwork. These caveats aside, a ball-park figure for external grants attributable to members of the department from 2000 to 2005 is **\$1.4 M.**

8. *Are the contracts and grants received by faculty consistent with the strategic goals of the unit?*

Yes. The funded projects show consistency with our international, national, and provincial responsibilities to advance the discipline of folklore, engage in interdisciplinary collaboration, and document the region's culture. As selected examples, we may point to Dr. Diamond's current SSHRC research grant, "On Record: Interpreting Audio Recording Practices in Newfoundland and Labrador," the funding she has received from the Canadian Foundation for Innovation to establish the Research Centre for Music, Media and Place, a grant from Industry Canada for the website: "MacEdward Leach and the Songs of Atlantic Canada," and the AV Preservation Trust funding for the digitization of the MUNFLA Song Title Index.

Dr. Goldstein received a SSHRC Research Grant for her work on "Lay Health Discourse and the Contemporary Legend," and more recently has partnered with others in a SSHRC Research Development Initiative (RDI) entitled "Global Science/Women's Health."

Dr. Pocius has a SSHRC RDI with Dr. Laurier Turgeon of U. Laval on material culture,

and a SSHRC (CURA) project with Dr. Peter Pope of Memorial for the Newfoundland Archaeological heritage Outreach Program. He has also received substantial funding from the Government of France for the architectural study of St. Pierre and the Vernacular Architecture Forum conference which he organized on St. Pierre et Miquelon in 2004.

Dr. Tye was a participant, with Dr. Pauline Greenhill of U. Winnipeg, in a SSHRC RDI surveying the pan-Canadian, bilingual, interdisciplinary future of Folklore/Ethnology studies. Smaller grants obtained by other department faculty also support our strategic goals, as shown in individual CVs.

9. *Is there a suitable balance of teaching, research or creative work, and service in the workloads of faculty and professional staff?*

One of the unfortunate effects of running such a large graduate program on the strength of a comparatively small faculty is that it is very difficult to balance service, research, and teaching.

It is not uncommon for several graduate theses to appear for examination at once, often up against deadlines, with the result that faculty research is put on hold. The commitment to read a 1000-page doctoral thesis (and there has been one recently) takes a huge bite out of the research time of the two internal examiners, and of course the external's. Since the Supervisor, and the two members of the Supervisory Committee will also have devoted work to this, each doctoral student's thesis requires a contribution from more than half of the department faculty. The same goes, to a lesser extent, for each M.A. thesis, which requires an Internal Examiner as well as a Supervisor.

Department faculty serve on the Board of the J.R.Smallwood Foundation and other committees in the Faculty of Arts and the School of Graduate Studies, such as the University's SSHRC Committee which assesses all applications for M.A. and Ph.D. fellowships. In total, the eight current members of the Department have served on 36 committees within the University and external to the department of Folklore in the last five years. They have also taken on co-ordinator roles (Women's Studies, Dr. Tye; Heritage Resources, Dr. Pocius; Ethnomusicology, Dr. Diamond).

As noted throughout, we also have a number of departmental committees which monitor our programs, deal with admissions, and decide the award of various scholarships.

The answer to this question will obviously vary for each individual, but on the whole there is probably agreement that "a suitable balance" is very difficult to achieve at current faculty complement and archival staffing levels.

10. *How are the faculty integrating teaching, research, and service?*

Students have commented favourably on faculty's willingness to discuss their own research in class. Service work can also be made to serve the ends of instruction, as with Dr. Pocius's UNESCO work on Intangible Cultural Heritage, which is a kind of service done outside the University, but with enormous potential for application within a Public Sector Folklore

course. Dr. Goldstein's applied folklore research in medicine, for example, similarly brings real world issues into the classroom. In fact every member of the department faculty brings her or his research into their teaching.

E. Administrative Support/Efficiency

1. *Is the unit receiving appropriate direct resources and support from the University?*

As noted already, there a clear need for additional faculty to widen the course offerings in the undergraduate and graduate programs, and to share the supervisory role in the latter. The Folklore and Language Archive is constantly struggling to reduce its backlog of uncatalogued and un-indexed materials, and to convert its holdings to digital formats. While students provide much useful archival labour, an additional full-time archivist would allow for much quicker progress.

Statements of MUNFLA holdings, and activity in 2005, are given as Appendix 6.

The amounts we are able to offer as fellowship support are un-competitive with funding offered to graduate students at other universities. Each year we lose several of our best-qualified applicants to better financial offers made elsewhere.

2. *How adequate and effective are infrastructural resources and support (e.g. library, promotion and recruitment, media, space) for achieving program goals?*

Library resources are characterized as "good" and "adequate for research" in the Report furnished by Social Sciences Librarian Laura Scott, Required Additional Documentation VII.

Promotion and recruitment is an area in which, according to student comments, more needs to be done. The discipline of Folklore continues to be less than well-recognized in Canada by our colleagues in other disciplines, and at other universities. While we continue to receive at least a third more qualified applications than we can accept in each year we are not complacent and recognize the need to promote our program and discipline, perhaps beginning with our web site which needs revision.

Applications are in progress for improvements to electronic media facilities for teaching in our department; we hope to receive wireless computer connectivity in our two seminar rooms and student area, and we also hope that one of the larger rooms used regularly for undergraduate teaching will be made into a "smart" classroom, with other upgrades sought for the seminar rooms.

Accommodation for graduate students is woefully inadequate. A few offices are available in Feild Hall, but this is a fifteen-minute walk away across campus, not accessible by tunnel, and consequently a very unattractive location. There are only two very small rooms shared by all graduate students contiguous to faculty offices and seminar rooms. These are just

big enough to house student mailboxes, some chairs, and a few very basic computers. Per-course instructors share small offices during their teaching semesters.

3. *How effectively do the unit and its programs promote new initiatives, plans, collegial spirit, and active community involvement?*

Despite the inadequate facilities they work within, the Department of Folklore has some of the best-motivated students, undergraduate and graduate, in the University. Whether this comes from their interaction with faculty, is purely from themselves, or is an effect of the kind of people drawn to the discipline is unclear—probably a little of each—but their public-spiritedness is exemplary. As an example, each year Folklore students organize the Mary Griffiths Benefit Concert which raises funds toward bursaries given for folklore fieldwork. (Mary Griffiths was tragically killed in a road accident at the time of her graduation; she had been accepted to our M.A. program.) Last year Folklore students raised \$1,500 at this concert. The Folklore Society has membership drawn from both graduate and undergraduate programs.

Last Fall students organized a day-long conference on new developments in Newfoundland folklore studies. Without any faculty involvement other than goodwill they created a conference which drew in graduate student speakers from other departments as well as Folklore, with one faculty presenter (Dr. Hiscock), and the event was of professional academic quality. It is to be hoped that this will become an annual tradition. Our students also present papers at the annual meetings of AFS, FSAC, and other folklore societies. *Culture & Tradition*, the bi-lingual student-edited journal, continues to flourish, as noted above.

Students organize the Brown Bag lecture series, mixers, and various charitable activities such as collections for food banks. Quilting sessions, bake sales, and belly-dancing lessons have also been held.

4. *What major initiatives and improvements should faculty, professional staff, and administrators be taking to enhance the program or unit?*

Faculty: While we are open to suggestions, we do not see any major initiatives which we might take, without the addition of faculty colleagues to share the workload. When our faculty complement rises we will be able to offer a wider range of courses, increase our research productivity, undertake additional University service, and increase our research funding applications.

Professional staff: Archival staff fall under the same pressures as faculty: many demands from many quarters, simultaneously. At the current staffing level there is nothing more that can be done.

Administrators: Problems facing the department, in a number of categories, have been discussed in **E.2**. The answer to this question inevitably points to the need for greater funding for student support, and much better space for study and social interaction.

5. How well are administrative and professional support staff contributing to the academic and strategic goals of the department?

The Department of Folklore is fortunate to have a remarkably efficient and knowledgeable administrative support staff, Ms. Sharon Cochrane and Ms. Cynthia Turpin. They provide a welcoming atmosphere for students: to quote from comments supplied to the Self Study: “the office staff are thought to be really great (and motherly).” The generosity of these individuals toward students has extended to bringing in food for those running low on funds, and much good commonsense counseling.

The archival staff (Ms. Patricia Fulton, Archivist, Ms. Pauline Cox, Archival Assistant, Ms. Barbara Reddy, Transcriber) must balance their responsibilities to preservation and protection of the materials entrusted to them with the needs for access to them of a variety of patrons, including the general public, university researchers, and our own students. While this has undeniably led to frictions with would-be users who have felt that they have not been able to access materials as conveniently as they would like, archival staff cope with these multiple demands in a professional manner. The Archive is a “work in progress” with a dedicated staff engaged in a complex set of tasks.

MUNFL Publications, the not-for-profit publishing enterprise of the department depends enormously on the word-processing skills of Ms. Eileen Collins, who worked with Professors Halpert and Widdowson in preparing camera-ready copy of their two-volume *Folktales of Newfoundland* (1996), and has prepared the copy for every department publication since. A list of MUNFL Publications is given as Appendix 7.

E. Cost Effectiveness

1. How appropriate are student/faculty ratios in comparison with those in similar programs elsewhere?

The graduate student/faculty ratio in the department is **6.20** students per faculty member. If the Folklore Program at Indiana University is taken for comparison, we find that where Folklore at Memorial has a faculty complement of **8.4** (which it will have for the academic year beginning in September, 2006, after filling the currently-advertised position), Indiana’s program has a Folklore faculty of **12**, with a thirteenth Folklore member joint-appointed to other units. There are 75 graduate students in their Folklore track, making a faculty/student ratio of **6**. While both programs seem to be running at too high a ratio of students to faculty, it can at least be shown that Memorial’s Folklore program is more “cost effective.”

The Ethnomusicology side of the Indiana program, has a further **6** professors. At Memorial the **.4** in the **8.4** figure is the portion of CRC Chair Dr. Diamond’s time allotted to Folklore; Dr. Kati Szego is the other Ethnomusicology professor at Memorial, who is cross-appointed to Folklore, meaning that she provides not more than one course a year for Folklore and may take on graduate supervision. Further supervision and teaching in Folklore come from Dr. Pat Byrne, Department of English, and Dr. Ronald Labelle, Department of French and Spanish, but as cross-appointments their main responsibilities lie in their home departments.

2. *How do the program's costs and ratios relate to the costs of other comparable programs at Memorial and elsewhere?*

There is no comparable Folklore program in Canada and we do not have access to the costs of running Indiana University's program. At Memorial the closest parallel may be with the Department of Anthropology. With eight faculty and seventeen graduate students in Social and Cultural Anthropology, and eight faculty and thirty-three graduate students in Archaeology and Physical Anthropology, this department as a whole has a faculty student ratio of **3.12**, as compared with Folklore's faculty/student ratio of **6.20**.

3. *What support is the unit generating from external sources, including an appropriate share of indirect cost recovery?*

The figure of \$1.4 million in total external grants received by faculty has been noted above, **D.7**. To this should be added the funding brought in to the University through the SSHRC M.A. and Doctoral Fellowships won by our students. Since 2000 our students have won four SSHRC M.A. fellowships, for a total of \$70,000.00 approximately; ten of our students have won SSHRC Ph.D. Fellowships for a total of \$740,000. The total of external funding brought in by these students is thus **\$810,000**.

4. *How effectively does the unit deploy its resources?*

The answer to this question must be implicit in much of what has gone before. We believe that we run a very cost-effective set of programs. The graduate program has its costs, in fellowship support, but it also brings the benefit of per-course instructors, for undergraduate teaching at a very economical rate when compared with the costs of hiring permanent faculty. As some of the most academically capable graduate students in the Faculty of Arts, Folklore's students raise the University's entitlement in the annual SSHRC fellowship competitions, resulting in a gain for other departments, not just our own.

The Archive too has significant costs, but it is a resource of international significance which strengthens the cases researchers can make for their work when competing for funding, thereby bringing research dollars into the University. As noted above, it is also a very humane aspect of the University's outreach to the community.

We believe that we are doing an exemplary job with our limited resources. The Department continues to work toward securing new resources. We look forward to meeting with the Academic Program Review Panel and discussing new ways to further develop our program.
