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The Third Generation of Utah Folklorists

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**Introduction**

From the snowcapped peaks of the Wasatch Mountains to the brilliant red rock of Zion National Park, from the glittering Salt Flats to the swift waters of the Colorado River, Utah’s diverse topography has been noted by writers and recreationists, explorers and environmentalists, tourists and locals. Utah is both bountiful and desolate, both oasis and desert. This varied landscape can be seen as both sacred and profane, although people do not always agree on which is which. Simply put, Utah’s landscape is diverse, and so, too, is Utah folklore scholarship. This diversity is especially evident among what might be called the third generation of Utah folklorists. This dynamic group has been working in the state since about 1975, and, taken as a whole, provides a kind of road map marking the scholarly trends and new directions of Utah folklore work. The research interests of these academic and public folklorists include Mormon folklore, the folklore of Utah and the American West, Utah’s ethnic groups, international folklore, folklore and education, and archiving.

**Mormon Folklore**

Scholarship on Mormon folklore (see chapter 15) began in earnest in the 1930s but got additional notice in the 1950s and ’60s, particularly in Richard Dorson’s *Buying the Wind: Regional Folklore in the United States* (1964). In this volume, Dorson summarizes many of the oral traditions of Utah Mormons and notes that the “study of folklore has attracted a number of Mormons and former Mormons,” including “such university professors as Wayland Hand, Austin Fife, Stuart Gallacher, and Terrence Hansen . . .” (p. 498). This legacy has been continued by many other Utah folklorists, Mormon and non-Mormon alike.

One significant contributor to the study of Mormon folklore is Eric Eliason, English professor at Brigham Young University since 1997. Eliason has authored
a book on J. Golden Kimball narratives and numerous articles on Mormon folklore, in addition to editing *Mormons and Mormonism: An Introduction to an American World Religion* in 2001. His articles and book chapters explore the expressive culture of The Church of Jesus Christ of Latter-day Saints (LDS) in a variety of ways, including Latter-day Saint conversion narratives, family folklore, pioneer lore and identity, popular historical expression, and naming practices in LDS history.

Jill Terry Rudy, also a professor at Brigham Young University, is another folklorist who has researched Mormon culture and the importance of genealogy and family tradition to Latter-day Saint families. With Eliason and Kristi Young, Rudy authored “Valuing, Preserving, and Transmitting Family Traditions” for a book centering on the LDS church’s 1995 public declaration regarding families, marriage, and parenting. Rudy has also explored “the other” in missionary food experiences.

Also contributing to the study of Mormon folklore is Margaret K. Brady of the University of Utah’s English Department. Her research interests in this area specifically target the experiences of Mormon women in Utah, as revealed in her case study of Mary Susannah Fowler, a Mormon healer and folk poet. The first wife in a nineteenth-century polygamous family and mother of eight, Mary Fowler led a life of selflessness and commitment to her family and community. Some of Brady’s previous work documenting Mormon women’s culture has explored how LDS women find empowerment and control in a patriarchal religious system. She argues that sharing visionary narratives regarding unborn children with other Mormon women can help to reestablish a sense of control in one’s life.

Another Brigham Young University folklorist is Jacqueline S. Thursby, who has contributed to the study of Mormon traditions in a number of ways. Of particular note is her work with Utah cemeteries and funerary practices. She has published works on polygamist gravesites and on the carving of Mormon temples on gravestones, and she is engaged in a long-term study of ghost-town graveyards in Utah. Her *American Funerals, Mourning, and Foods*, a book-length discussion of funerals and mourning rituals, is published by the University Press of Kentucky.

Thursby’s research on Mormon gravesites is partly indebted to work by two of Utah’s public-sector folklorists. Carol A. Edison, folk arts program coordinator for the Utah Arts Council, and her colleague George H. Schoemaker have published numerous articles on material culture in Utah with particular attention to documenting the dynamic changes in Mormon gravesites. Edison’s contributions explore the artistry of Utah’s early gravestone carvers, including four English stonecarvers in Salt Lake City. Edison has also scripted a walking tour documenting gravestones in the Parowan cemetery in southwestern Utah and an article describing Mormon gravestones as postmortem expressions of identity and belief. Schoemaker has published three articles on the transformation of Salt Lake temple symbols and other themes in nineteenth-century Mormon
tombstone art. Besides documenting gravemarkers as expressive culture, Edison has contributed to the study of Mormon folk tradition in a series of publications on crafts, food, and material culture.

Mormon vernacular furniture has been researched by Anne F. Hatch, formerly of the Utah Humanities Council, and Elaine Thatcher, associate director of the Mountain West Center for Regional Studies at Utah State University. In 1991, Hatch authored “The Beehive Buffet,” an article describing her family’s Victorian sideboard—which once belonged to Brigham Young—and the family narratives associated with it. Thatcher’s study of Cache Valley vernacular furniture describes furniture-making and the range of available furnishings before the coming of the railroad in 1869.

Richard Oman, senior curator at the [LDS] Museum of Church History and Art in Salt Lake City, has contributed greatly to research on Mormon ethnic and folk artists. In addition to museum exhibits of European-style paintings and sculpture, Oman has curated exhibits of pioneer-era furniture, quilts, and folk art as well as the indigenous artistry of Panamanians, Indonesians, southwest Native Americans, and the Hmong people of southeast Asia. He has published widely on related topics, including articles on quilting, furniture, Native American arts, and temple symbols.

Also at the Utah Arts Council is assistant folk arts coordinator Craig R. Miller. His research in Mormon folklore documents the social lives of early settlers, particularly trends and traditions in dancing and dance music. “Dance Halls of Deseret” and Social Dance in the Mormon West reveal the music Mormons listened to in the public arena and the steps they danced to its accompaniment. More specifically, Social Dance “talks about more than just dance. With nearly one hundred photographs from private and public collections, it reveals the dances, the music, the settings, and the people who keep this heritage alive. It tells how communities, families, and individuals have maintained this tradition for the benefit of future generations” (http://arts.utah.gov/folkarts/). Miller has also published many field recordings and sheet music to accompany the publications.

Public-sector folklorist Hal Cannon of the Western Folklife Center has produced numerous publications and recordings that have significantly contributed to the study of the Mormon West. His fieldwork and research have resulted in five LP recordings documenting Utah’s pioneer folk-music traditions, and he has also conducted research on the beehive, symbol of the Mormon work ethic, industry, and the prophesized “land of milk and honey.” This work was reflected in a large exhibit and an exhibit guide, both titled The Grand Beehive, produced by Cannon in 1980. In the same year, BYU Press published his Utah Folk Art: A Catalog of Material Culture, exploring Utah’s pioneer and Native folk art traditions.

Kristi A. Young of BYU and Ronda Walker of Utah Valley State College have also contributed to the ongoing study of Mormon folk culture. Young has made presentations on a wide variety of Mormon subjects, particularly the power of
tradition in Mormon families. Her most significant research has been on the
dating practices, courtship customs, and wedding-reception traditions of Utah’s
young Mormons. In Walker’s case, her interest in Mormon folklore has directed
her to quilt-making traditions. Her lectures at quilt shops and to quilt guilds
have enabled people interested in Mormon quilting traditions to realize the sig-
nificance of their labor. She has also published articles on Mormon trousseaus,
rites of passage within Mormon culture, family foodways, LDS urban legends,
and aspects of Mormon women’s lives, including the effects of separation on
Mormon mothers and their missionary sons.

Utah and the American West

In addition to studying the folk traditions of Utah’s Mormon community, aca-
demic and public folklorists alike have contributed an enormous body of work
investigating the folklore of the American West. The usual suspects are here,
including cowboy culture, Native American traditions, nature and the environ-
ment, and women in the West. These topics are deeply connected, providing a
network of beliefs, attitudes, expressions, and worldviews strongly connected to
the western landscape.

The eclectic approach to issues concerning the West is well represented by the
work of Lisa Gabbert, who began teaching regional folklore and other topics at
Utah State University in 2004. Gabbert’s interests in the West range from festival
and tourism—she wrote her Ph.D. dissertation on a winter festival in McCall,
Idaho—to place names to material culture. She has also published on religious
themes in urban legends and on the history of folklore studies.

Cowboy Culture

Cowboys are, thanks to Hollywood and popular literature, inextricably linked
with the American West. Even though the popular image of the cowboy and the
realities of life in the West have little similarity, people all over the world con-
tinue to perceive cowboys, in Guy Logsdon’s phrasing, as the “mythical heroes
of the Western United States, their image synonymous with ethics, integrity,
loyalty, and rugged individualism” (American Folklore: An Encyclopedia, p. 172).
Although this individualistic image may contain a kernel of truth in some cases,
the realities of the cowboy’s life are often revealed through a variety of tradi-
tional behaviors and expressive culture. From cowboy stories, songs, and poems
to cowboy folk art and foodways, Utah’s folklorists have collected and studied
vernacular expression to craft an overview of real life on the ranges and prairies
of the American West.

A substantial portion of Hal Cannon’s work has involved capturing the life
and expressive culture of the cowboy. In addition to numerous television and
radio programs, CD recordings, and exhibits, Cannon’s comprehensive research
in this field has addressed cowboy poetry, songs, rhymes, and folk art. In 1985,
he edited Cowboy Poetry: A Gathering, the first anthology of cowboy poetry since Austin and Alta Fife’s Ballads of the Great West (1970). Cannon also edited and authored the introductions for New Cowboy Poetry: A Contemporary Gathering (1990), collections of the poems of Curley Fletcher and Bruce Kiskaddon, and Buckaroo: Visions and Voices of the American Cowboy. His publications have won three Wrangler Awards from the National Cowboy and Western Heritage Museum.

David Stanley, professor of English at Westminster College in Salt Lake City, has also documented cowboy traditions in the American West. In addition to producing and editing a CD recording of cowboy poetry for the Smithsonian, Stanley has edited, with Elaine Thatcher, Cowboy Poets & Cowboy Poetry (2000). Included in the volume is his introductory essay, “Cowboy Poetry Then and Now: An Overview,” in which he summarizes the historical changes in cowboy poetry, audience, and performance. In addition, Stanley authored “Orderly Disorder: Form and Tension in Cowboy Poetry” for the same text. Other Utahns contributing articles to Cowboy Poets & Cowboy Poetry include Thatcher, Edison, and Miller. An earlier publication by Edison, Cowboy Poetry from Utah: An Anthology, includes essays defining the cowboy poetry tradition and selections of poems by seventeen Utah poets.

Another Utah folklorist who has directed her energies at documenting the rich traditions of cowboys is Utah State University’s Jan Roush, particularly in the area of cowboy storytelling. This emphasis is perhaps best illustrated in her 1988 edition of Pulling Leather: Being the Early Recollections of a Cowboy on the Wyoming Range, 1884–1889, coedited with Lawrence Clayton. Roush’s interests in cowboy narratives were also featured in the Literary History of the American West in 1997, and she and Clayton also collaborated on three studies of the everyday life of the western cowboy: “A Cowboy for a Day” (1989), “I Worked the Sybille Ditch” (1989), and “Mustanging in Texas” (1987).

Also documenting the lives of cowboys and ranchers in the West is Salt Lake Community College English professor Liz Montague. With her colleague, anthropologist John Fritz, Montague has codirected the Dugout Ranch Cultural Inventory Project, which seeks to preserve and interpret one of the oldest and most important ranches in southeastern Utah, now owned by the Nature Conservancy. A leading participant in the project since 1998, Montague developed a fieldwork school, enabling SLCC students to conduct folklore fieldwork with people who have worked or are continuing to work on the ranch. Once complete, this collection of personal narratives will be an invaluable addition to the physical inventory of the ranch.

Deirdre M. Paulsen, codirector of Brigham Young University’s Student Publications Lab, looked to her grandfather, Rowland Rider, for insights into cowboy culture. Rider, Paulsen explains, was an articulate storyteller who loved to recall his experiences on the Kaibab Plateau, the Arizona Strip, the Grand Canyon, and the area around Kanab, Utah. Paulsen’s work with Rider resulted in her master’s thesis and two publications: Sixshooters and Sagebrush (1979)
David Stanley, Elaine Thatcher, Carol Edison, and Craig Miller (l to r) all worked at the Chase Home in Liberty Park in the 1980s. Photo taken at Iron Mountain, Wyoming, in 1991 at the wedding of Hal Cannon and Teresa Jordan.

and *The Roll-Away Saloon and Other Stories of the Arizona Strip* (1985). These collections of stories include descriptions of meeting Theodore Roosevelt and Zane Grey and represent one of the few publications about the life of a Mormon cowboy. Her personal narrative, “How, Kemosabe,” looks at Rider’s death from both a folklorist’s and a granddaughter’s point of view.

**Native American Traditions**

In addition to cowboy culture, many Utah folklorists have focused on Utah’s Native American communities, including the Navajo, Ute, Paiute, Goshute, and Shoshone. Material culture, narratives, customs, and the interstices of history and religion are represented, offering a glimpse into the lives of Utah’s earliest human inhabitants, both then and now (see chapter 14).

Continuing with her research on material culture, Carol Edison has found particular interest in documenting contemporary Native craftspeople. These living folk artists include some of Utah’s finest Navajo basket weavers. Her introduction to *Willow Stories: Utah Navajo Baskets* emphasizes not only the importance of keeping the practice of Navajo basketry alive, but also the significance of the stories that are directly tied to the baskets’ meaning and creation; these “story baskets” typically feature images from traditional Navajo myths and ceremonies.

Margaret K. Brady has also contributed to researching Native American folklore, particularly verbal traditions. Of particular note is her work with Navajo
children, oral traditions, and education. Her “Some Kind of Power”: Navajo Children’s Skinwalker Narratives, was published in 1984, providing a study of the structural, stylistic, and interactional features of narratives performed by fifth- and sixth-grade Navajo students about skinwalkers, Navajo witches who walk the night disguised as animals intending to harm others.

Utah State University professor Jeannie Thomas has also researched Native American culture, recognizing the significance of both history and religion. In 1992, Thomas published “The Bighorn Medicine Wheel: When Native American Religion Becomes American History.” This article provides a discussion of the historical backgrounds and past and present cultural significance of an important religious site high in the Bighorn Mountains of Wyoming.

Nature and the Environment

Representing both the academic and public sectors, David Stanley and Elaine Thatcher have both developed a particular interest in nature and the environment. Their independent fieldwork and research explores the relationships between humans and the land we inhabit, including how we shape the land, and, in turn, how it shapes us. This trend in Utah folklore scholarship covers many topics, including land-use ethics, sense of place, and Utah’s national parks.

After conducting fieldwork on how people order their domestic spaces and landscapes in the Pine Barrens of New Jersey, Thatcher returned to Utah interested in how people relate to the natural environment. Thatcher worked with the Utah Humanities Council managing an environmental ethics project in 1993, a project that resulted in Nature and Tradition: The Ethics of Land Use in Western Communities. She also produced, with Jack Loeffler, The Spirit of Place, a thirteen-part radio series on the relationship between traditional cultures and natural environments in the West.

Stanley has contributed two 1984 publications on the folklore of Utah’s national parks and the partnership between state humanities councils and parks. In 1990, he followed up these efforts with “Folklore, Landscape, and the National Parks” in a special issue of Blue Mountain Shadows, a journal focused on documenting the folklore and folklife of San Juan County and the Four Corners region.

Thomas Carter, a Utah native who returned to the state to research nineteenth-century housing traditions in Sanpete County for his doctoral degree in folklore at Indiana University, worked for the Utah State Historical Society before starting to teach architectural history at the University of Utah. He has published widely on vernacular architecture in Utah and the West, and he also headed a 1985 cultural resource survey in Grouse Creek, in far northwestern Utah. This project brought together the combined knowledge and energies of architectural historians, historic preservationists, folklorists, and media specialists.

Filmmaker Chris Simon, a resident of Moab, began her career in California and produced documentaries on a California folk poet originally from
The Grouse Creek Cultural Survey demonstrated cooperation among folklorists, historians, and historic preservationists. Here, Thomas Carter enters data into a Kaypro computer, 1985.

Oklahoma, on an Oakland shipwright and folk artist, and on a Cuban musician in Los Angeles. More recently, she created for the Western Folklife Center a series of five-minute films on cowboy crafts: rawhide braiding, silverwork, saddlemaking, and horsehair hitching (2003). She also filmed a documentary on legendary southeast Utah backcountry guide and river rat Kent Frost.

Women in the West

As in other areas of scholarly inquiry, women’s perspectives as expressed through folklore are often under- or misrepresented. This is certainly true
when studying the American West, a region and subject often thought to be primarily a male domain. Still, some Utah folklorists have intensively researched the lives of women who helped to settle the American West. Margaret Brady, Jeannie Thomas, and Jan Roush have all published work that not only provides overviews of how western women viewed their world, but also explains how they confronted the difficulties of frontier life and how they are currently represented in contemporary popular culture.

Brady’s article in Worldviews and the American West: The Life of the Place Itself (ed. Polly Stewart et al.) explores relationships among women on the frontier. “In Her Own Words: Women’s Frontier Friendships in Letters, Diaries, and Reminiscences” considers what “the world of the nineteenth-century West look[ed] like from the vantage points of women . . .” (p. 2). Thomas takes a different approach; her studies in gender are varied, not only commenting on western themes but combining them with contemporary material and popular culture. Perhaps most notable is her work with Barbie, the popular Mattel doll. “Ride ‘Em, Barbie Girl: Commodifying Folklore, Place, and the Exotic” (also in Worldviews and the American West) inspects “one strategy used in selling Barbie: the marketing of folkloric themes” (p. 65). In essence, Thomas argues that marketers have tapped into distinct folk communities when creating dolls, including western and Native American women in addition to the exotic “Dolls of the World” collection. These idealized, romanticized, and often stereotyped representations (as in many Hollywood films) are directly linked to outsiders’ notions of what these groups are supposed to be like, in essence a commodification of folklore. Her book, Naked Barbies, Warrior Joes, further develops the theme, exploring yard art, legends, and other forms of “visible gender.”

Thomas further explores this theme, although through less obvious objects (no Barbie pink here), in “Pickup Trucks, Horses, Women, and Foreplay: The Fluidity of Folklore” (1995). In addition to noting the creative augmentation and adornment of the pickup truck (a valued tool as well as a symbol on western farms and ranches), she describes the position of women in western society through everyday speech, country-music lyrics, epitaphs, and joke cycles. The result is a comprehensive look at the everyday expressions of contemporary cowboy culture, how it reveals the place and role of women in this context and “the feminine [as] an integral part of culture” (p. 226).

Most notable of Thomas’s work in women’s studies is her 1997 award-winning book Featherless Chickens, Laughing Women, and Serious Stories (University Press of Virginia). For the book, Thomas collected a number of stories detailing the serious events of her mother’s and grandmothers’ lives and described the significant role played by laughter in the performance and interpretation of those stories. Although this study does not detail the experiences of women in the West specifically, the themes she touches upon directly parallel those of her Utah colleagues.
Utah’s Ethnic Groups and International Folklore

While a good portion of Utah folklorists’ research interests focus on Mormons and the American West, other scholars have found success in documenting the traditions of Utah’s ethnic minorities. Often, outsiders do not fully recognize the diversity Utah offers. But, as Margaret K. Brady explains in *Ethnic Folklore in Utah*, “it becomes clear to any who take more than a cursory glance that Utah is far more interesting and ethnically diverse than they might ever expect” (p. 3). Recognizing and appreciating the ethnic diversity of Utah is an integral part of understanding the rich history and traditions of Utah’s past. Further, many of Utah’s folklorists have conducted significant research in other countries and regions.

In addition to his work documenting the folk art and folklife of Idaho, Utah State University’s Steve Siporin has published *American Folk Masters: The National Heritage Fellows*, a collection of portraits of the most outstanding folk artists in the United States. The publication received an honorable mention in the competition for the Giuseppe Pitrè International Folklore Prize in 1993.

Steve Siporin’s research has carried him from Oregon to Idaho to Utah to Italy and Portugal; his knowledge of public folklore has added greatly to the Utah State University folklore program and to the annual Fife Conference. Here, he discusses the conference with Alta Fife (1987).
Margaret K. Brady has done fieldwork in Navajo country in Arizona, in southern and western Utah, and on islands off the coast of Ireland. Here she visits Mac O’Donoghue of Cape Clear Island, Ireland (2002).

Siporin’s major body of work has concerned the cultures of Italian Jews and Italian-Americans. Nearly twenty articles, published both nationally and internationally, have described and analyzed many facets of Italian Jewish culture. Joke cycles, ethnographic and historical studies, foodways, and narratives provide a comprehensive overview of the folk traditions of Italy’s Jewish community. Siporin’s fieldwork in this area has taken him to, among other places, Pitigliano, where he conducted an ethnographic/historic study of Jewish identity and the uses of Jewish heritage by non-Jews in the former Little Jerusalem of Italy.

Siporin’s research interests have also led him to Price, Utah, a less exotic but quite significant location in Utah’s ethnic history. In 1990, he published “Our Way of Life Was Very Clear,” an article documenting the transformation of immigrant Italians to Italian-Americans based on in-depth interviews with selected Italian-Americans, the Nick family in particular. This fieldwork also resulted in “Folklife and Survival: The Italian-Americans of Carbon County, Utah” (1992).

In addition to her gender-focused research on Mormon and western women, Margaret K. Brady has also contributed to the study of ethnic folklore through her editing of a 1984 special issue of the Utah Historical Quarterly and through her research in Native American cultures. Her own interest in ethnic folklore results from her experience as a researcher of children’s folklore in Texas; by
observing African-American girls at play, Brady was able to offer folkloric perspectives on child development in her 1974 article “‘Gonna Shimmy Shimmy ’Til the Sun Goes Down’: Aspects of Verbal and Nonverbal Socialization in the Play of Black Girls.” More recently, Brady has done extensive fieldwork among present and former residents of islands off the western coast of Ireland, and her interest in personal history is also resulting in a major new project to document the life stories of elderly Utahns.

Brigham Young University folklorists Eric Eliason and Jacqueline S. Thursby have also contributed to the study of both ethnic communities and international folklore. Beginning with his M.A. thesis about the Caribbean Island of Saba, Eliason has published The Fruit of Her Hands: Saba Lace History and Patterns (1997), a portrait of folk artists and their intricate designs in traditional needlework. In addition, Eliason is continuing research on changing folkways, focusing particularly on English foxhunting traditions.

Thursby has also done research in ethnic folkways, specifically with Basques in America. Her early work provided an overview of Basque traditions in Summer Studies in the Basque Country, a University of Nevada-Reno alumni publication. This research has developed into a more specific exploration of Basque women’s narratives, resulting in her 1999 book Mother’s Table, Father’s Chair: Cultural Narratives of Basque American Women, a work that explores topics ranging from the immigrant experience to difficulties of acculturation to gender issues. Her most recent publication is a chapter on Basque foods published in Lucy Long’s Culinary Tourism (2004), and she is continuing ethnographic work with three Basque families in the sheep industry in Idaho.

Deirdre Paulsen’s recent research has focused on Russian folklore, and “what it reveals of the Russian soul.” On a trip to Russia, Paulsen met Galina Sysoeva, a Russian folklorist who studies southern Russian wedding traditions. Sysoeva invited Paulsen to help lead a fieldwork project along the Don River, collecting narratives from eighty- and ninety-year-old women who remember the folklore of pre-Soviet Russia. The results of this partnership include Russia: Hidden Memory, a documentary film that in 1996 won an Intermountain Emmy as well as the Catholic Gabriel Award in the Documentary Division. In addition, Paulsen has published “Russian Women: Finding Roots and Growing Stronger,” an article based on her fieldwork experiences with Russian women.

Another Utah folklorist with both a national and international perspective is Kimberly Lau, who teaches folklore and gender studies at the University of Utah with interests ranging from feminist theory to ethnography to tourism. She has written on the ways in which local cultural productions are resold in capitalist marketplaces throughout the world, but also on the ways that local cultures rework international popular culture. Her work includes well-received articles on globalization and commodification and a book, New Age Capitalism: Making Money East of Eden (2000), which examines the appropriation of traditional practices for capitalist purposes. Lau has also lectured and published on the writing of ethnographies and on multiculturalism and diversity.
Utah’s public-sector folklorists have worked extensively with ethnic communities closer to home. With their sights set on documenting Utah’s ethnic folk arts and artists, Carol A. Edison, Craig R. Miller, Anne F. Hatch, and George H. Schoemaker have researched and documented Utah’s traditional arts and artists as a means to understanding Utah’s ethnic and international communities.

Research in this area includes Edison’s “Folk and Ethnic Arts in Utah,” as well as extensive work with Utah’s growing Latino communities that resulted in *Hecho en Utah (Made in Utah): A Cultural History of Utah’s Spanish-Speaking Communities* (1992), a comprehensive look at Utah’s Latino arts community, including a fifty-six-page collection of essays by respected community scholars along with a study of community identity in the 1990s and more than fifty photos of musicians, dancers, and artists. For this project, Edison examined trends in Hispanic folk art in “Contemporary Hispanic Arts;” while Miller produced three cassettes of studio recordings of traditional Latino music.

**Folklore and Education**

Another trend in Utah folklore scholarship explores the relationship between folklore and education and the various approaches to incorporating folklore within the educational system. In some cases, folklore has been combined with other disciplines; in others, it is used to teach a particular academic subject. Additionally, some educators look at the possibilities in teaching particular genres of folklore, while others explore the role of folk arts in education.

Jan Roush’s research in this area includes the internet, a newer realm of folkloric inquiry, and the teaching of family folklore. Interested in online research possibilities, Roush has explored the ethics of conducting folklore fieldwork on the internet and has offered practical considerations for other folklorists using this medium. Her interests in folklore and teaching also resulted in a *Southern Folklore* article titled “Is There a Folklorist in the Family?: Teaching Family Folklore.”

Brigham Young University folklorists Jill Terry Rudy and Jacqueline Thursby and Utah State’s Randy Williams also have interests in the relationship between folklore and education. Thursby’s faculty assignments in folklore and secondary English education have resulted in a number of publications describing the usefulness of teaching folklore in the literature classroom. In two of her publications, Thursby focuses on classroom dynamics by examining the construction of discussion in the English classroom and how to cross cultural boundaries respectfully in order to help reluctant readers. In other articles, she offers a more folkloric approach as in “Folklore, Ethics, and Conflicted Narratives” (1999) and “A Grave Situation: Folkloristics and the Language Arts Classroom” (2000).

Rudy’s interests in folklore and education have resulted in publications ranging from history and the humanities to literature and rhetoric. *The Folklore Historian* published Rudy’s article analyzing Stith Thompson’s *Four Symposia* as well as her essay on George Lyman Kittredge, and *College English* (May 2004) published her article on connections between folklore and English studies in
the work of Thompson, Kittredge, and Francis James Child. Rudy also considered the influence of rhetoric on ballad scholarship in “Considering Rhetoric’s Wayward Child: Ballad Scholarship and Intradisciplinary Conflict” in the *Journal of Folklore Research* (1998).

USU folklorist Randy Williams, the curator of the Fife Folklore Archives, has worked to develop partnerships throughout the state, especially between the arts community and public education. In fact, the majority of her fieldwork, presentations, and workshops have addressed the benefits of having Utah educators partner with local tradition-bearers and artisans. Her master’s thesis, “Experiencing Folk Art in the Classroom,” laid the groundwork for other endeavors, including the “Folklife and Folk Art Education Resource Guide” (1997). Williams has also presented to the Utah State Office of Education, detailing the benefits of having folk artists visit Utah’s classrooms, and has directed a Utah Arts Council Arts in Education workshop. Her work, like that of many others, exemplifies the commitment Utah’s folklorists have made to the general public and to public education.

**Fieldwork and Archiving**

Several of Utah’s folklorists in the public sector have published works concerning folklore fieldwork and archiving, an often-neglected topic receiving more attention as archival collections expand and age. Noted for her work in this field is Barbara Lloyd, former director of USU’s Fife Archives and now associate director at the Center for Folklore Studies at the Ohio State University. While at USU, she created the index for the Austin and Alta Fife fieldwork recordings of cowboy and western songs (1993) and the inventory for the Grouse Creek Cultural Survey (1989). Lloyd also created the folksong and ballad index to the Fife Mormon and Americana collections and edited a collection of essays on folklore and the supernatural, *Out of the Ordinary*. Lloyd’s successor as archivist, Randy Williams, has also done presentations on the value of archives to local communities.

Like Williams, Deirdre Paulsen has combined interests in archiving and working with the public. She has done public presentations, lectures, and demonstrations on how to preserve and archive family stories, family traditions, and material culture. She also published, in 1988, *Preserving the Precious: A Conservation Manual for Paper Documents, Photographs, and Textile Art*.

**Conclusion**

Utah’s working folklorists and their research interests are highly varied and extremely diverse. Current themes, trends, and directions in Utah folklore scholarship are even more diverse than the state itself, and this broad foundation can provide future folklorists with research opportunities built on the work of this third generation. Most notable in recent years has been the expansion of
research interests from Mormon folklore to the folklore of Utah generally, and from there to the folklore of the American West and to national and international topics. Expanded horizons in folklore theory and the incorporation of perspectives drawn from other fields—anthropology, literature, history, cultural studies, ethnic studies, women’s studies, and others—have dramatically changed both the subject matter and the analytical approaches to folklore in the state.