



"It's a poor understanding we have of our bridge to the world when we fail to see what a job it is for anyone to keep on being the same person every day of the year, every year of a life's long span"

(George Park 1990)



A Newfoundland Pioneer in the Study of Immigration

By Stephen Harold Riggins

Memorial University's archivist Mel Baker once remarked to me that W. G. Smith's 1920 book *A Study in Canadian Immigration* was "almost sociology." At that point my knowledge of Smith was limited to knowing that he was a Newfoundlander. Only a few historians are familiar with Smith's major publication. Following Mel's lead, I discovered that indeed he was right. W. G. (William George) Smith, who was born in the town of Cupids in March of 1873, is surely the first Newfoundland-born sociologist. Most likely he is also the first experimental psychologist born on the island but that may not be the story he would most want to tell.

Although it is a convention for authors to seek anonymity by using initialized pen names, W. G. Smith is an exceptionally anonymous name. "I have no photograph, not having visited a photographer in ten years," he wrote in 1921. "I shall have to 'sit,' if you desire one, but I thrive best in obscurity." Filling in the gaps in the public and private record requires turning to archives in Newfoundland, Ontario, Manitoba; as well as the life of the boy from the outports who became the grand old man of Canadian poetry, E. J. Pratt.

Continued on page 3

William George Smith with his adult brothers and sisters, parents, and grandfather. William George stands in the back row. He is the last man to the right.

Even Better than the "Real Thing": Understanding Authenticity in Music

By Ryan Dinn

Editor's Note: Ryan Dinn completed a Master's degree in sociology at Memorial University last fall. He is an avid musician and songwriter who plans to continue to apply the practical applications of understandings of authenticity to current trends in tourism and heritage in Newfoundland and Labrador

To be honest, I cannot remember when my academic interest in cultural authenticity began. My personal interest, related specifically to music, was present long before I started university. In fact, I have met countless people throughout my life who are conscious authenticators of musicians and their music but never use the term "authentic."

I am reluctant to begin any academic discussion by defining abstract or contested terms. I find that doing so simply bores listeners and fails to garner any real curiosity about my topic. However, I do realize that such

Continued on page 4

If Their Stories Are True, Their Truth is a Story

By Chris Martin

Editor's Note: Chris Martin is presently engaged in research about tattooing for a master's degree at Memorial University. After presenting his work at this year's annual meeting of the Canadian Sociological Association, he was interviewed by journalists for the Central Newfoundland Morning Show of CBC Radio 1. Chris is also a local musician playing in the band Two Oceans.

When challenged to find my own "original" research to add to the rich field of sociological literature, I made the same mistake as many people before me and as many will likely do in the future. I focused all my energy on one topic only to become wide-eyed in a matter of weeks by the appeal of another topic.

Soon a seemingly unrelated inspiration helped me make up my mind. During the graduate seminar in the first semester of my program, students were required to read classical sociological texts which, in most cases, were outside the disciplinary canon. However obscure some of these texts may have been to us, and hidden in the stacks of the Queen Elizabeth II Library, professor Stephen Riggins made them not only accessible, but required reading. While reading Nels Anderson's *The Hobo* (1923), an early (and sometimes rather simplistic) example of Chicago School ethnography, I found priceless advice. Anderson wrote about his own difficulties in finding his identity as a graduate student. In a preface to the second edition of the text written 38 years after the first edition, he told the secret of how he overcame an identity crisis by quoting his own graduate supervisor Robert E. Park. (Incidentally, Nels Anderson taught at MUN for two years in the 1960s. He was the most famous sociology who taught here in that decade.)

Anderson quotes Park as saying: "Write down only what you see, hear, and know, like a newspaper reporter." From this advice, I began to think about what I knew, the things which actually interested me and with which I was personally intimate. Being a tattooed person, I began to wonder if I could write about my own understandings of such activities.

My quest to understand the process of becoming tattooed has taken me from Michael Atkinson's "sociogenesis" to a debate about the very nature of influence and control in art and body projects from other influential theorists (Foucault, Becker, Bourdieu, etc). Along the way, what I have found to be most promising is an understanding of social action provided by Anthony Giddens, two years before I was born, on structuration theory and the collaborative necessity of structure and agency. This theoretical understanding has become a really interesting challenge. I wake up just before noon; meet with people of different ages, classes, genders, races, creeds, etc.; and discuss shapes and lines which have been indelibly marked under at least two layers of skin and have become permanent. Their stories convey meaning and identity in infinite ways.

My title for this article has been influenced by this quest for truth and understanding in the tattooed world and by the ubiquitous concepts of meaning and identity. It is important to note that when I refer to "truth," it is not meant in a traditional sense of denoting a true value (if such a sense can really exist). I hope to prove the polysemic nature of words and symbols because I aim to write, see, listen, and record what I know to be true emotion – hope, love, regret, fear, and loss. These feelings which come attached to tattoos are the mystery of my thesis, but they also tell a story about individuals. It is a story which encompasses lives consumed by memories and which have been, and continue to be, influenced by the shifting nature of identity, meaning, and time.

An example of this blend of raw emotion and symbolism comes from an interview with a woman I will call Élise. Élise has tattooed the entire left side of her torso stretching right down to her thigh and up towards her shoulders with an image she calls a "fallen angel" and a "seraphim." Historical research on the theological distinctions among types of angels led me to the classic text *Celestial Hierarchy* (*De Coelesti Hierarchia*) by Dionysian and his description of a seraphim as an angel "destroying and dispelling every kind of obscure darkness."

In Élise's case, the seraphim who traditionally dispels darkness through light and the profane through sacred acts has been made permanent on her skin in an array of black and white shading, and an artistic/emotional splash of richly colored blue inks. The piece, which was drawn partly free-hand and partly stenciled, is a very intricate example of what I term contemporary-style tattoos. It blends traditional designs with new techniques and a high level of artistic professionalism in shading and attention to details. For Élise, a primary signifier for this tattoo is not its beauty but its symbolism. Élise says the angel is meant to be a memorial to two siblings who passed away at young ages and are deeply missed. "The wings are tattered and broken, her face is in anguish and the flowers are blue because it was my brother's favorite color and it is the only color in the tattoo. I have script running down my thigh that says 'this too shall pass'.... I took my brother's goalie mask and had the artist draw the mask resting on the angel's lap. She is weeping over it."

For Élise, this tattoo is a container of memory, a painful display of emotion, a sign of love, and a representative of her artistic side. The tattoo takes on multiple meanings and gives her a different representation to others, which will indefinitely effect the way others view her body and, in return, the way she views herself. Thus I tend to view Élise's seraphim as completing the ingredients for a structuration perspective on understanding the role a social actor plays in being both enabled and constrained by social structures while, at the same time, knowledgeably and consciously communicating a specific message. Élise is creating new meanings for herself and her family while still being influenced and shaped by others, namely social definitions of art, beauty, conventional ideas about family, and the technical capabilities of tattooing as an art form.

Continued on Page 5



Sociology graduate students at a workshop on ethics with Dr. Larry Felt.

Front row: Jolyne Roy, Jennifer Will, Jon Price, Ryan Webber, Adriana Castano-Kutty.

Back row: Ryan Dinn, Chris Martin, Katie McDonald, Jessica Snel, Jenna Hawkins, Chad Griffiths, Dr. Larry Felt, and Ian Evans.

A Newfoundland Pioneer in the Study of Immigration Continued

The diversity of Smith's career will probably strike people today as incompatible. Is it intellectually consistent to be a Christian minister, a laboratory psychologist interested in sensory perceptions, a social critic, and a sociologist? Such a career, however, would not have looked so odd in an era which is sometimes called the prehistory of Canadian sociology.

Smith's father, who made a living in fishing, apparently had no formal education; his mother's education stopped at age 10. However, there is evidence both parents were quite intelligent. W. G. was fortunate in being able to attend the Methodist College in St. John's in its heyday when Robert Holloway served as principal. Certainly in Ruby Gough's biography of Holloway he appears to be the most interesting educator in 19th-century Newfoundland. The curriculum at the Methodist College was unusual because Holloway placed so much emphasis on the natural sciences. In every generation since the mid-19th century Newfoundlanders have left the island to pursue higher education. Smith chose to study at Victoria College (University of Toronto), entering in 1895 and graduating four years later. In 1904 he was ordained a Methodist minister but was apparently not a success at the start of his ministry. He then turned to university teaching, which was combined with the ministry.

From 1905 to 1921 W. G. Smith taught experimental psychology in the University of Toronto department of philosophy. Many professors of philosophy in the 19th century were also professors of psychology. This changed only near the end of the century with the introduction of experimental psychology which was defined as a natural science. In 1908 the head of the Toronto laboratory resigned. University administrators then tried to get by as cheaply as possible. Smith would have been one of the cheap replacements because his highest degree was a B.A. By the time he resigned on June 30, 1921, he had become the highest ranking member of the group teaching psychology. In 1920 Smith published *A Study in Canadian Immigration* which some authorities consider "the pioneer work" about Canadian immigration. It is certainly not the first book about the topic but it is more professional than the earlier publications. Almost nothing in this book suggests that the author was a psychologist. His extensive discussion of government statistics is certainly more consistent with sociology.

Smith is remembered today partly because of his contact with the poet E. J. Pratt, although teacher and student had a difficult relationship. Pratt was a demonstrator in laboratory classes Smith taught at Toronto. More importantly, Smith was Pratt's Ph.D. supervisor for a thesis about ancient Jewish concepts of life after death, although nothing could be further from experimental psychology.

In 1921 Smith was offered an administrative and teaching position

at Methodist-affiliated Wesley College (now the University of Winnipeg). Letters of recommendation call Smith a "radical." For example, the President of the Toronto Conference of the Methodist Church wrote that Smith "has doubtless a taint of radicalism but he has also an innate sense of the spiritual that comes from his Newfoundland ancestry." At the time "radical" typically meant identifying with the Social Gospel movement. Smith was acquainted with Salem Bland, one of the leaders of the Social Gospel movement. Bland acknowledged the intellectual assistance of only one person in writing his book *The New Christianity*, "my friend W. G. Smith."

It is not possible to understand early Canadian and American sociology without reflecting on the religious motivation that inspired so many young people to study sociology. Rather than emphasize individual salvation as earlier generations had done, members of the Social Gospel movement understood "sin" as a consequence of social conditions. Thus activists were committed to the assimilation of immigrants, women's suffrage, temperance, the eradication of child labour, the promotion of labor unions, etc. Some argued that the competitive nature of capitalism was inconsistent with Christianity and that if Jesus were alive, he would be a socialist. The relevance of sociology to the Social Gospel was that reform required an accurate understanding of how institutions functioned. Only sociology could provide that knowledge.

Negotiations for the position at Wesley College were complicated but ended with Smith sending a telegram to the President saying: "Abandon idea experimental psychology and laboratory. Offer me professorship philosophy and sociology with deanship." This is the most obvious sign of Smith's increasing identification with sociology and social psychology. There are two surviving outlines for introductory sociology courses Smith proposed. Both emphasize social psychology, which was the sub-discipline Smith knew best. Assigned readings were the standard American textbooks of the time coupled with philosopher Bertrand Russell's book on the causes of World War I, *Why Men Fight*. But Smith was fired before he could teach these courses in Winnipeg. The reasons were his difficult relationship with the college's President and his religious views. Smith publicly rejected the miraculous conception and virgin birth of Jesus, doubted the resurrection of Jesus, and questioned ideas in the Gospel of John. Smith's views are perhaps not too surprising for a professor inspired by the Social Gospel movement, which historians interpret as a form of "secularizing the faith." His opinions are also evidence of the split which had occurred between professors/clergymen and their more orthodox congregations.

As Smith was pursuing his court case against Wesley College, he

published a second book aimed at general readers, *Building the Nation: A Study of some Problems concerning the Churches' Relation to the Immigrants*. Although Smith promoted assimilation rather than the melting pot or multiculturalism, one of the most inspiring aspects of this book is Smith's defense of Chinese immigrants. He explicitly wrote that white racism prevented the Chinese from assimilating. The cause was not Chinese culture. To put this in perspective, *Building the Nation* was published one year before the Canadian government passed the Chinese Immigration Act which excluded almost all Chinese people from moving to Canada and did nothing to address the unequal civil rights of those then living in the country.

Smith was angry about social injustices; he had remedies for social problems; he knew at least the basic American literature in sociology on race and ethnicity and on social psychology. But he was never able to articulate this knowledge in a form which we would recognize today as mainstream sociology. After a period as a supply minister, Smith concluded his career as a public servant in Manitoba. He died in 1943 and was buried in Queen's Park Cemetery in Calgary.

In academic institutions in 1920s Canada it was a liability to be a sociologist. There would not be a thriving market for sociologists until the 1960s. University administration

was so poorly organized that there were legitimate reasons for misunderstandings between professors and administrators. Even elite institutions like the University of Toronto did not consistently support excellence. Instructors in the social sciences lacked sufficient training and their readers were likely to be the general public rather than fellow social scientists. What lingers in the mind from reading W. G. Smith is the strength of his commitment to social justice.

Here is part of Smith's criticism of Canadian immigration policies towards the Chinese, which was written in 1922: "One of the tasks of the Church ... is to arouse a sentiment favouring race equality before the law. That claim could be argued on other grounds, political, economic, and humanitarian, but the Church emphasizes it on the ground of religion. The truth presented to the Oriental is that he and the white man are both members of the one human family, in which they stand on terms of equality.... In the sublime equality of faith how can it be possible that invidious discriminations can be made by the political disfranchisement of those Orientals who seek equality before the law, and who demonstrated their capacity for it? How can it be possible to offer the Oriental the right hand of fellowship in religion, and reject his hand in the fellowship of building a nation?"



Professor Linda Cullum with Professor Peter Ayres, Associate Dean of Arts, Undergraduate. Professor Cullum was the 2012 recipient of the Dean's Award for Teaching Excellence.

Even Better than the Real Thing Continued

formalities are necessary, especially for terms that are often used so casually. The definition of authenticity I adopted when I began my research was in no way esoteric or academic. Performers, artists, and cultural products are authentic if they are what they claim to be. In this sense counterfeit is the opposite concept.

When we think about the authenticity of a musical product, debating its presence or absence with our friends or colleagues, we often

rely on sentiments like sincerity. To me, this points to an important element in understanding how music is validated. Certainly a piece of music can convey feelings and emotions that resonate with particular individuals as sincere but the music that elicits that particular aesthetic often requires a musician who is also viewed as credible, truthful, or genuine.

As a teenager I remember often looking at the song-writing credits on an album to determine if the artist whose name was present on the record was the sole writer, a contributor, or only a performer. I often felt that the writer, or writers,

of a song were the “true” artists while I viewed the performers as more like sentient instruments. Naturally, those who perform a work without having written it still have an impact on the piece. Yet my own notion of the “real” artist persisted. For me, then, authentic music was essentially performance by the composer or the writer of the lyrics.

I have always been a fan of songs. In high school, and even now, the mixed CD or constructed playlist has been my preferred method of listening to music. I was never loyal to any one genre, artist, or era of music, but the notion of genre is critically important in understanding musical authenticity.

For my master’s research I decided to look at both early punk and country music to understand the ideology of authenticity. While I feel it is useful to look at specific examples to illustrate the social actions that are present in creating authentic music, I don’t think it is necessary to limit this discussion to those particular genres. My use here of the word “created” points to the real thesis of my work which I have only been hinting at until now. When I discuss what authentic music is for me, I imagine many readers have different notions of this concept. Even those who agree that performance by the composer is one critical aspect of a truthful work likely feel that there is something more, something sublime, that exudes authenticity.

Often the objects of interest that are most important and meaningful to someone confront them as an objective reality. While people may not be aware of the social actions present in the authentication process, they often impact both consumer and artist alike. To identify this process I adapted Howard Becker’s notion of the “art world.” Using the terms “perceptive work” and “adherence work,” I examined how each type of collective social action affirms or denies musical authenticity.

“Adherence work” denotes the process in which the performers of a musical work adhere to socially constructed conventions relevant to the art form they are creating. Within the genre of country music this can be seen in the continual presence of both musical and extra-musical conventions. In the case of the former, real country music often contains the presence of acoustic instruments, lyrics related to “rural life,” and numerous other aspects one might identify. However, this superficial description of country music’s conventions obscures the extra-performative aspect that is present in adherence to country music conventions. For example, traditional Irish music also fits the criteria I have provided. The real country music performer often exhibits a presentation of self that adheres to aesthetic and cultural values associated with the art form. From cowboy hats to leather boots the genuine country musician draws upon stylistic conventions that link him or her to a tradition of performance that began in the early twentieth century.

While the presence of the aforementioned criteria does serve as effective symbols that represent conventions relevant to the artwork, it is most important to convey personal authenticity. The scene in James Mangold’s film *Walk the Line* in which the actor portraying Sun Records founder Sam Phillips dismisses the gospel music performed by the character playing Johnny Cash, urging him to “play the one song he would sing if he was dying in a gutter,” illustrates the convection of personal conviction. The performance of the original song “Folsom Prison Blues” and the warm reception that followed illustrates an effective adherence to the conventions. The presence of conventions aids in this, but one must be perceived as an artist who naturally adopts these conventions. Conscious intentionality detracts from the type of perceived spontaneity and genius that often contributes to the reception of a musician as personally authentic.

Continued on Page 6

If Their Stories Are True, Their Truth is a Story Continued

It is with the highest regard for my interviewees that I begin to apply theoretical perspectives to understanding these emotions. Unlike a static object, these elusive semiotic ink marks are shifting phenomena and require both subjective and objective understandings. When given the task of scientifically studying the unscientific, I have found more inspiration from the early Chicago School methodologists. Robert E. Park and his relation to *The Hobo* are discussed in detail in Griff Foley’s text *Strategic Learning*. According to Foley (2001: 177), Park was known to say things to his students like “get out in the field, get to know your research subjects, understand the world through their eyes. But do not forget that you are a scientist, strive for objectivity. By recognizing and working with this tension between empathy and distance, Park said, comes insight.”

In many ways I am new to this world of academia, but I have tried my best to become a sociologist in the most productive way. My influences have come from many sources, but the story of a man who made the transition from being a hobo to writing about hobos while still fitting in the world of academia has provided me with inspiration. The stories of tattooed individuals, like the images of remembrance and love from *Élise*, have provided me with a sense of accomplishment in being able to record their truth and proudly make it a part of my own story.

Even Better than the Real Thing Continued

“Perceptive work” relies on mutually understood conventions in order to legitimize a musical activity as authentic. To participate in perceptive work one must first be aware of the stylistic conventions relevant to the specific art form in order to interpret any musical activity as accurately reflecting those conventions. When we say that an artist has “sold out,” we are conflating authenticity with an artist’s exploration of commercial endeavors. While artists might honestly desire to move away from a particular genre to develop different ideas or explore new options, the perception of artists by their fans can function to undermine their creative interests.

Those that participate in perceptive work do so in places of varying power and authority. As such, their perceptive judgments carry varying degrees of social weight. When we think of a grizzled veteran of the punk scene who has performed with several bands that have been accepted as poignant, important and genuine, his judgments of particular artists may have more influence within the social circles which show an interest in that genre.

While I feel that the use of what I’ve been calling “perceptive work” and “adherence work” is helpful in understanding how musicians and their work come to be understood, I feel that there are larger historical developments that indicate why cultural authenticity becomes more and more important in contemporary society. I feel that my explanation of each respective type of work is useful in understanding *how* authenticity is achieved, but my research also includes an analysis of the historical demand for the notion of cultural authenticity. Perhaps the best text one can use

to understand this development is Charles Guignon’s book *On Being Authentic*, a text that continues to fascinate me.

In this work, Guignon provides convincing historical evidence that the desire for personal authenticity is a relatively new phenomenon beginning in the second half of the 18th century. He contends that in the 16th century many individuals experienced a type of demystification of personal being wherein the human subject was able to view itself as both a subject and object of inquiry. Dissatisfaction with this enlightenment paradigm saw a reaction in both thought and experience that we now identify as Romanticism. The development of Romanticism provided the subject with a particularly anthropocentric view of the self wherein the “self” became the highest and most encompassing measure of reality. Real truth does not reside in sterile scientific measurement or rational deduction, but rather a deep immersion in one’s innermost feelings. The sentiment that feeling rather than objective understanding is the tool one uses to understand art and artist appears to me as easily reconcilable with the Romantic understanding of the self. However, if we look further, those feelings are not always as spontaneous as we might think. I feel that adherence and perceptive work allow us to understand the contemporary desire for “authentic” art and artists.

While I think there may never be entirely objective criteria upon which we can base a study of artistic creativity, perceptive work and adherence work are effective tools we can draw upon in order to understand the social processes by which authenticities are created. When dealing with human perception and the social negotiation of authenticity, it is not surprising that signs of credibility, commitment, purity, genuineness, and truth are dynamic and ever changing.



The 2011 Sociology Society Christmas party. (Photo 1) MA student Chris Martin with his girlfriend April Lee, (Photo 2) Sociology major Erin Woolridge and (Photo 3) Professor Karen Stanbridge, Jenna Hawkins, and Nick Green

The Clipboard

By Stephen Harold Riggins

Robert Jones, a MUN Sociology Honours student, was awarded the University Medal for Academic Excellence in Sociology at the spring 2012 convocation. He was also selected by SSHRC to receive the J. A. Bombardier CGS Master's Scholarship. Robert will commence graduate studies in sociology this autumn at McGill University.

&

Jenna Hawkins, second-year M.A. student; and Ashley Laracy, recent M.A. graduate of our department, have been named Fellows of the MUN School of Graduate Studies.

&

Ph.D. student Kelly Greenfield was selected as one of six recipients of a Going Global Grant provided by the MUN International Centre. The grant will allow Kelly to return to Cambodia to conduct follow-up field research to further her Ph.D. thesis project. Kelly wrote about her research on Cambodia in the 7th issue of *Sociology on the Rock*.

&

Professor Linda Cullum was the 2012 recipient of the Dean's Award for Teaching Excellence. This award recognizes superior performance in classroom teaching, curriculum development or the advancement of teaching practice in the Faculty of Arts. Only one award is given annually to a tenure-track faculty member in the Faculty of Arts.

&

Judy Adler participated in a conference at Lingnan University in Hong Kong on the intellectual legacy of the theorist and sociologist of ideas, Robert Nisbet. Judy's paper was titled "Robert Nisbet's Sociology as an Art Form."

&

Since July 2011 when Justin Piché joined the department of sociology as a criminologist, he has been a commentator for 14 newspaper articles, including *The National Post*; appeared on the CBC Radio 1 program *The House*; and on the CBC Newsworld program *The Lang & O'Leary Exchange*. He submitted briefs to two House of Commons committees in Ottawa: the Standing Committee on Justice and Human Rights; and the Standing Committee on Human Resources, Skills and Social Development. Justin also submitted a brief to the Manitoba Adult Corrections Capacity Review Committee.

&

Meng Yu, a doctoral student in our program, has been selected by the SSHRC-funded Population Change and Lifecourse Strategic Knowledge Cluster to receive their student training award in order to attend a summer program in quantitative methods of social research at the University of Michigan. Founded in 1963, the summer program of the Inter-university Consortium for Political and Social Research at the University of Michigan is recognized internationally as the preeminent forum for basic and advanced training in the methodologies of social science research.

&

Andrew Canning has been awarded a full Fellowship to attend Carleton University in the autumn of 2012. Andrew finished his M.A. last year in sociology and has been employed with Choices for Youth counselling and assisting disadvantaged and marginalized youth. The two-year fellowship at Carleton will allow him to pursue this career choice in the Master's in Social Work Program.

&

The **Victor Zaslavsky Conference** is an annual conference of undergraduate and graduate students in the social sciences at MUN. This year's conference included the following presentations:

Dr. Stephen Riggins, Introductory Remarks about Victor Zaslavsky.

Politics and Development

Stephanie Sodero, Greenhouse Gases, Pine Beetles and Humans: Reassembling the Development of British Columbia's Carbon Tax.

Jessica Barry, Social Capital: Theory, Development Actors and Implementation.

Colin Scott, Indigenous Identity Politics in Latin America: Guatemala, Bolivia and Ecuador.

Keynote Speech

Dr. Stephen Crocker, Anonymity and Intimacy in the Digital Age.

Conflict and Deviance

Meghan MacMillan, Issues of Reintegration of Child Soldiers in Sierra Leone.

Brendon Hayward, Education in Post-conflict Societies: Examining the Benefits for Ethnic and Gender Relations.

Erin Woolridge, Victims or Perpetrators? Re-negotiating Male Identity as Victims of Violent Crime.

Keynote Speech

Linda Cohen, My Never-ending Story: Recurring Problems in Defining the Insecurity of Contractual Work.

Identity and Meaning

Jenna Hawkins, Articulating the Work-life Thing.

Chris Martin, Tattooed Minds: Expressing the Self through Shapes and Lines.

Emily Maynard, Virtual Worlds: Imagined Communities with No Sense of Place.

Health

Jessica Earle, Maternal Depression, Alcohol Consumption, and Parenting Practices: Impacts on Adolescent Self-esteem.

Meng Yu, Who are more Vulnerable to Mental Health Problems? Gender Variation in Stress Exposure for Recent Immigrants to Canada.

Christine Knott, A Gendered Analysis of the OHS of Fishery Workers: A Comparative Case Study of Aquaculture and Capture Fishery Workers in British Columbia.



Participants in this year's Victor Zaslavsky conference, an annual conference by MUN graduate and undergraduate students in the social sciences.

First row: Professor Stephen Crocker, Linda Cohen, Jessica Barry, Emily Maynard, Megan MacMillan, Jessica Earle, Erin Woolridge, and Stephanie Sodero.

Second row: Chris Martin, Brandon Hayward, Christine Knott, Jenna Hawkins, and Colin Scott.

&

Greg Bowden, who holds M.A. and B.A. degrees in sociology from MUN, recently completed the Ph.D. program in sociology at the University of Alberta. Greg's thesis is titled *Reading Disorders of Inattention and Hyperactivity: A Normalization Project*. It consists of theoretical work on tensions between sociological and medical theories of disorder, based on a case study of texts about inattention and hyperactivity published between 1975 and 2000. The major contribution of the thesis is demonstrating how defenses of disorders as real tacitly rely on a sociological understanding of disorder. The evaluation of differences as pathological, and of the success of treatment, necessarily depends on social norms about what forms of life are valued. The thesis troubles the distinction between stigmatized deviance and physiological dysfunction, and shows how interventions for inattention and hyperactivity constitute a mechanism for socialization.

&

In May the department hosted a two-day Research Meeting of the Canadian team of COMPON (Comparing Climate Change Policy Networks). COMPON is a cross-national project involving twenty teams which examine media framing and policy networks related to climate change. The Research Meeting was organized by Mark Stoddart.

&

Professor Lisa Kaida has been elected a council member of the Canadian Population Society (CPS). Lisa will serve on the CPS Council for two years, starting in June 2012.

&

Stephen Riggins gave a plenary speech in the fall at the Things in Culture, Culture in Things conference at the University of Tartu, Estonia. Stephen's speech was titled "The Natural Order is Decay: The Home as an Ephemeral Art Project." This winter he organized the photography exhibit FOURsights: One Medium, Four Minds, at the Queen Elizabeth II Library which presented photographs by four people affiliated with MUN. This spring in Toronto, Stephen's photographs of flowers were featured in a dance piece on Tibetan themes, *The Lord of Death*, by the Wu Ming Dance Project. At the 2012 annual meeting of the Canadian Sociology Association, Stephen was a critic of the book awarded this year's John Porter Prize, *Us, Them, and Others: Pluralism and National Identity in Diverse Societies* by Elke Winter.

&

Recent Publications:

Mark Stoddart, *Making Meaning out of Mountains: The Political Ecology of Skiing*. Vancouver: University of British Columbia Press.

Karen Stanbridge and Howard Ramos, *Seeing Politics Differently: A Brief Introduction to Political Sociology*. Toronto: Oxford University Press.

Liam Swiss, "The Adoption of Women and Gender as Development Assistance Priorities: An Event History Analysis of World Polity Effects," *International Sociology*, 2012, 27(1).

Kathleen Fallon, Liam Swiss, and Jocelyn Viterna, "Resolving the Democracy Paradox: Democratization and Women's Legislative Representation in Developing Nations, 1975-2009," *American Sociological Review*, 2012, 77(3).

Justin Piché and Kevin Walby, "Carceral Tours and the Need for Reflexivity: A Response to Wilson, Spina and Canaan," *The Howard Journal of Criminal Justice*, February 2012.

Justin Piché, "'Going Public': Accessing Data, Contesting Information Blockades," *Canadian Journal of Law and Society*, 2011, 26(3).

Kevin Walby and Justin Piché, "The Polysemy of Punishment Memorialization: Dark Tourism and Ontario's Penal History Museums," *Punishment & Society*, 2011, 13(4).

Ailsa Craig and Scott Kenney, "Illegitimate Pain: Introducing a Concept and a Research Agenda." In Dale Spencer et al. (Eds.) *Emotions Matter: A Relational Approach to Emotions*. Toronto: University of Toronto Press.

&

Recently Defended Research Papers for an M.A. Degree in Sociology:

Sumaiya Bagee, "Occupational Health and Safety Education for Youth: The Process of Constructing Knowledge in the High-school Curriculum."

Adriana Castano-Kutty, "The Immigrant Experience in St. John's."

Ashley Laracy, "The Promise of Another Spin: Identity and Stigma among Video Lottery Players in Urban Newfoundland and Labrador."

Jonathan Ricketts, "Ethnic and Civic Nationalisms: Rethinking the Dichotomy in Relation to Quebec."

Ian Evans, "Desired Consent: Considering Pickup Artists with Social Theory."

