



Masters of Traditional Arts

Education Guide

Paddy Bowman
Betty Carter
Alan Govenar

Masters of Traditional Arts Education Guide

Published by Documentary Arts, Inc.

Supported in part by

National Endowment for the Arts

Pennsylvania Council for the Arts

City of Dallas Office of Cultural Affairs

Ohio Arts Council

Photographs by Alan Govenar

Education Guide designed by Katy Parker



Contents

Preface

The National Heritage Fellowship

Meeting Education Standards

Opportunities for Learning

Tools for Learning

- Educators' Suggested Applications
 - Overarching Student Activities
 - Mini-Lessons
- Decoding Different Media
 - Studying Photographs
 - Reading Artist Profiles
 - Listening to Audio
 - Viewing Video
 - Comparing Media
 - Creating Multimedia Presentations

Unit 1. Sense of Place

- Cultural Insiders and Outsiders
- Sensing Place through the Five Senses
- Finding Clues to Sense of Place
 - Sample Sense-of-Place Chart

Unit 2. Sense of Wonder

- Indigenous Teachers
- Genres
 - Music and Dance
 - Crafts and Material Culture

Unit 3. Sense of Discovery

Fieldwork

Collecting and Organizing

Mapping

Culminating Projects

Resources

Printable Student Handouts

Photo Analysis

Artist Bio Notes

Video Analysis

Listening Log ~ Musical Elements

Listening Log ~ Audio Profile

Artifact Analysis

Exploring Sense of Place

Vocabulary

Fieldwork Rubric

Portfolio Rubric

Interview Form

Release Forms

Defining Folklore

Folklore in Education Bibliography

Folklore in Education Webography

Folkstreams Films about Heritage Fellows

Suggested Student Readings



Preface

Teachers across the country face mounting pressure to help students achieve state and national standards. With expectations continually increasing, these teachers are searching for strategies that incorporate new curriculum standards in creative, meaningful and purposeful ways. As I listen to requests from teachers and librarians in my district and throughout the nation, I hear them ask for materials that help accomplish these goals. While the curriculum — the what — is set by local, state and national standards, the delivery — the how — is left to the classroom teacher. For our educational system to work, it is vital to teach content with a thematic approach that employs authentic material designed to excite and to stimulate the student. The *Masters of Traditional Arts Education Guide* is a dynamic interdisciplinary tool for just such an approach.

This pioneering multimedia guide engages students in active learning in two vital ways. Not only do students meet diverse real people telling their stories, performing their music and demonstrating their richly varied crafts, they also explore the traditions and cultural heritage of their own families and communities through easily adaptable activities and lessons that teach important literacy skills. The most effective learning occurs when students develop an in-depth understanding of knowledge that they can use in school and in life. To develop this kind of understanding, learners must extend and refine the knowledge that they initially acquire in a way that helps them to make new connections, discover or rediscover meanings, gain insights and clarify misconceptions. The *Masters of Traditional Arts Education Guide* lays out the process for such meaningful instruction by offering creative methodologies and multi-layered, authentic content in several media forms.

Educators, students and parents can use this guide to discover many people, ideas, art forms and ways to link youths with their elders, families, neighborhoods, other cultural groups and the larger community.

Caroline Kienzle
Director of Library and Media Services
Irving Independent School District, Irving, Texas
2000 ALA National School Library Media Program of the Year



The National Heritage Fellowship

Masters of Traditional Arts is a journey across America through the lives of people whose creativity is rooted in a deep sense of cultural identity. Each is a recipient of the National Heritage Fellowship, presented annually since 1982 by the National Endowment for the Arts (NEA) to recognize the excellence of individual artists and the ongoing ingenuity of different cultural styles.

National Heritage Fellows often owe their diverse talents to the generations of artists who have preceded them. They live in every region of America — whether in urban neighborhoods or sprawling suburbs or along back country roads — and are dedicated to creating time-honored art forms, including, but not limited to, music, dance, crafts and spoken word traditions. The folk and traditional arts are cultural expressions and skills that are often learned informally by word-of-mouth and customary example. By definition, they are inevitably both old and new; they may embody the values of the past but are nonetheless innovative in the ways that they adapt to present-day concerns. The folk and traditional arts are constantly evolving through the ways in which they are made and performed.

Many folk and traditional artists are ordinary people doing extraordinary things. While some Heritage Fellows have earned their livelihood from their mastery of traditional art forms, most have not. Often they practice and master their art forms in their free time or, perhaps, they return to art forms they learned as a child but are only able to master as an adult or in retirement. Overall, their commitment is defined more by the intrinsic meaning of what they make than by the possibilities of financial success. They are people who pursue excellence and understand the deep value of family and community.

Meeting Education Standards

Many students complete the primary school years knowing how to read; solve arithmetic problems; and write letters, stories and descriptive paragraphs. As they grow older, these students need to master more complex skills to function effectively in society. In state after state, educational test results for 4th, 8th and 10th graders show that they do not automatically do so. Across the nation, these older students perform below expected norms when asked to read and understand expository material, categorize information, organize material in non-narrative formats such as charts and graphs and comprehend implied content. Students will become proficient at these tasks when two circumstances occur. First, they must have access to materials strongly grounded in contemporary society or the natural world that challenge them to think about and question themselves and their surroundings. Second, through these materials, teachers must introduce appropriate processes that help students make meaning from the information that they encounter.

The wealth of information and variety of media employed in the *Masters of Traditional Arts Education Guide* and DVD-ROM give students opportunities to interact with real people telling their own stories in their own voices. Some come from cultures similar to the students' own; others live in circumstances never even imagined by readers. Some masters of traditional arts engage in activities, such as pottery or instrument production, already of great interest to young people. Others introduce students to new ways of expressing themselves, from weaving to creating extravagant costumes, which can open up a myriad of possibilities for self-expression. The artists' lives and work have built part of the society in which students live and thus provide the stimuli that challenge students to examine and question both themselves and their world. This guide gives educators suggestions for introducing appropriate activities that will help students as they work toward a rich understanding of these materials and practice the kinds of skills that lead to sophisticated ways of thinking and problem solving.

The *Masters of Traditional Arts* DVD-ROM that accompanies the *Masters of Traditional Arts Education Guide* provides written artist bios of each of the National Heritage Fellows; formal and informal photographs; audio profiles; interview excerpts; and music samples and video segments. Many audio profiles were originally edited as radio features and broadcast on radio stations across the country. Many video segments were edited from the documentation of the National Heritage Fellowship Concerts held annually in Washington, D.C., while others were edited from full-length documentaries. Overall, the various media give students opportunities not only to discover fascinating individuals but also to engage in the kinds of decoding, reading and information-seeking behavior that they will encounter outside the classroom.

The *Masters of Traditional Arts* DVD-ROM offers primary source material, and students, in turn, must evaluate what they see and hear, frequently without an intermediary to offer a secondary source summation. At a time when information is proliferating at an exponential rate, learning cannot be confined to a single source. Students must sift through facts, evaluate those facts, bring

some kind of order to disparate pieces of information and, finally, create their own meaning. The more complex the stimulus materials, the more varied the educational objectives can be and the greater the number of content areas that can be addressed.

This guide includes a wide variety of suggestions adaptable for 4th through 12th grade students and across academic disciplines. **Opportunities for Learning** charts content and skills that the guide addresses in six discipline areas. **Tools for Learning** shares overarching activities and mini-lessons that teachers and librarians designed to reinforce higher-order reading and thinking skills and provide ways to use these rich multimedia resources more extensively in any educational setting. This section also includes exercises on decoding different media as a means of improving literacy. Three units — **Sense of Place**, **Sense of Wonder** and **Sense of Discovery** — offer ways to use the materials in the guide as separate curriculum components or integrated lessons. Resources include printable student handouts, annotated bibliographies of folklore in education publications and web sites and related student readings, both fiction and nonfiction.



Norma Miller

Opportunities for Learning

By getting to know a diverse array of traditional artists and art forms in the *Masters of Traditional Arts Education Guide*, young people and adults alike can think more about themselves and their own traditions. In addition to introducing important and vital music, crafts, stories and people from all over the United States and the world, this guide deliberately asks, “What do you know about your sense of place? Who are masters of tradition in your community? How can you discover more about your traditions as well as those of other cultural groups in your community?” Folklorists find that by first examining our own cultural heritage, we can lessen bias as we recognize that, although another cultural group may appear exotic or hard to understand, all cultural groups share common ways of life that call for ritual, celebration, custom, music, crafts, dance, food, stories and special language—in other words, folklore.

The content and varied formats of the *Masters of Traditional Arts Education Guide* and its companion interactive DVD-ROM provide a written artist profile; audio profile, interview or music sample; a video segment; and formal and informal photographs for each of 26 National Heritage Fellows listed below. These 26 artists represent the scope and diversity of the 377 artists and art forms that students can discover in the *Masters of Traditional Arts* DVD-ROM. The many interdisciplinary curriculum suggestions in this guide are adaptable for any of the other artists.

ARTISTS FEATURED

IN THE MASTERS OF TRADITIONAL ARTS EDUCATION GUIDE

Name	Ethnicity	State	Tradition
Etta Baker	African American	NC	Musician
Earl Barthé	African American Creole	LA	Building Artisan
Mozell Benson	African American	AL	Quilter
Lila Greengrass Blackdeer	Native American	WI	Basket maker
Eddie Blazonczyk	Polish American	IL	Polka Musician
Laverne Brackens	African American	TX	Quilter
Liz Carroll	Irish American	IL	Fiddler
Jim “Texas Shorty” Chancellor	Anglo American	TX	Fiddler
Gladys LeBlanc Clark	Cajun	LA	Weaver
Sidiki Conde	Guinean American	NY	Musician and Dancer
Antonio De La Rosa	Mexican American	TX	<i>Conjunto</i> Musician
Sonia Domsch	Czech American	KS	Bobbin Lacemaker
Qi Shu Fang	Chinese American	NY	Peking Opera Performer
Five Blind Boys	African American	GA	Gospel Musicians
Wayne Henderson	Anglo American	VA	Instrument Maker
Bettye Kimbrell	Anglo American	AL	Quilter
Jeronimo E. Lozano	Peruvian American	UT	<i>Retablo</i> Maker

Norma Miller	African American	NV	Tap Dancer
Allison “Tootie” Montana	African American	LA	Mardi Gras Indian Chief and Costume Maker
Konstantinos Pilarinos	Greek American	NY	Wood Carver
Buck Ramsey	Anglo American	TX	Cowboy Singer and Poet
Simon Shaheen	Arab American	NY	<i>Oud</i> Musician
Sophiline Cheam Shapiro	Cambodian American	CA	Cambodian Classical Dancer and Choreographer
Clyde “Kindy” Sproat	Hawaiian Native	HI	Hawaiian Musician
Ralph W. Stanley	Anglo American	ME	Boat Builder
Elaine Hoffman Watts	Jewish American	PA	Klezmer Musician

Teachers and librarians may use these materials as a stand-alone curriculum or in conjunction with specific subject areas to teach and reinforce a variety of skills and concepts. A sample of the scope available to educators is listed below.

ADDRESSING CONTENT AND SKILL REQUIREMENTS BY SUBJECT AREA

Subject Area	Content	Skills
Language Arts	Mastery, creativity, storytelling, poetry, reflection, humor, personal narrative, regional dialect, folk speech, biography, family folklore, bilingual artists and issues, effect of translation on song and text, connection of language and culture, point of view	Comparing and contrasting, understanding and using symbol and metaphor, vocabulary and special terms, listening, writing, editing, retelling, summarizing, storytelling, analyzing narrative perspective, synthesizing
Social Studies	Geography, history, belief and spirituality, oral history, historical events, cultural groups, cultural diversity, sense of place, changing roles of women, occupations, relationship of environment and culture, cultural analysis, migration and immigration, influence of mass media, intergenerational relationships, urban and rural life, childhood, social gatherings, local history	Mapping, fieldwork, cultural preservation, cultural analysis, community-based research, ethnography, point of view, using primary sources

Visual and Performing Arts

Mastery and creativity, improvisation, pattern and variation, learning and teaching specific genres, sacred and secular forms, individual musicians and singing styles, classical genres from other countries, ritual, practice and perseverance, materials, instruments, making of instruments, rhythm, dance, folk music revival, color, pattern

Comparing and contrasting genres and styles, tracing instruments across genres, studying music across cultural groups, interpreting symbols, crafts, analyzing artifacts and images, comparing crafts, genres such as needlework or basketry

Science

Nature, ecology, environment, materials, special terms, sound, climate

Understanding the environment, studying the impact of the natural world on everyday life, following directions, developing vocabulary

Math

Measuring, counting, geometry

Applying mathematics to natural situations, following directions, using precise terms and practices

Technology

Creativity, innovation, communication, collaboration, research, information fluency, technology operations and concepts, digital citizenship

Employing a variety of media and formats, finding and using information ethically, managing and creating multimedia activities, evaluating information, point of view



Mozell Benson



Bettye Kimbrell



Tools for Learning

Whenever people are very good at something, they seem to do it effortlessly. Masters of a traditional art form may have a particular talent, but they have also practiced long and hard. They spend countless hours observing and learning from someone in their family or community, then practicing repeatedly on their own. Not only do they replicate skills or products, they also create. Each time they tell a story, play a tune or make a basket, they have an opportunity to change, add or delete an element. Traditions are not frozen in time but are alive and part of an ongoing process. To be a master is to be creative.

National Heritage Fellows vividly recall the learning process, those who taught them and the persistence required to master their art forms. This kind of learning does not happen in a formal school setting but in family and community settings. Parents, grandparents, siblings, religious leaders, community and tribal elders, neighbors and friends are the teachers of cultural heritage. Likewise, Heritage Fellows are often teachers in their families and communities, passing on their complex, hard-won skills and knowledge through private community events; formal and informal apprenticeships; and public demonstrations, performances and exhibitions.

As individuals, we are both active and passive tradition bearers. Some of us are visual learners, while others are auditory or kinesthetic learners. We hear stories and we tell our own stories. We view media projects created by others, and we, in turn, create our own. We observe others as models to emulate or reject, and we act as models for others to do the same. We read the written word and produce it. This guide emphasizes four general tools for learning that are applicable to our understanding of ourselves and the National Heritage Fellows.

1. Oral Tradition

Listening to, evaluating and producing oral stories; conducting and transcribing interviews; evaluating information transmitted orally; and producing and presenting cogent oral directions, presentations and demonstrations

2. Media and Technology

Analysis of various media, including the materials used by artists and the forms of representation and documentation; use of media and technology to create projects; research tools; influence of media and technology on artists; history of media and technology in relation to culture; and cultural transmission and preservation

3. Life Skills

Practice and perseverance, learning and teaching, mastery and creativity, ingenuity, overcoming difficulties, prejudice and discrimination, cultural analysis, cultural preservation, interpersonal relations, passion for learning and for art forms, empathy, listening and understanding different points of view and belief systems

4. Reading and Writing

Reading and evaluating an array of media, drawing conclusions from a variety of sources, conducting community-based studies and ethnographic fieldwork, analyzing disparate written materials, transcribing interviews, synthesizing data, drawing on prior knowledge and producing written documents

The flexible components of the *Masters of Traditional Arts Education Guide* allow many points of entry in various educational settings. Educators will find a wide array of ideas for using this guide. For example,

- **Tools for Learning** includes suggestions from teachers and librarians for longer-term overarching student activities and mini-lessons.
- A set of activities targeting essential literacy skills — **Decoding Different Media** — may be used to launch further study of the guide, and teachers may choose to integrate these activities into their own curricula or other lesson ideas in this guide.

The artists, art forms and curricular connections in this guide dovetail with major themes in English language arts, social studies and the arts, including the following: America, diversity, community, family, migration and immigration, resilience, sense of place, mastery, creativity, art in daily life, traditions, culture, historic events, celebrations and heritage.

The guide contains three specific units, **Sense of Place**, **Sense of Wonder** and **Sense of Discovery**, which may be woven into a number of existing curricula or studied on their own. Some consistent themes and topics, ranging from the creation and preservation of traditions to historic events and from families to the environment, run through the lives and voices of this diverse group of master traditional artists. Teachers and librarians will design additional lessons that explore these topics and themes, fitting each to particular curricula or student interests.

To prepare for using this guide, , educators should review it and also familiarize themselves with the range of possible media that students will encounter. Start DVD-ROM exploration by following as Heritage Fellow John Cephas guides first-time users in a short tutorial. For each artist, students will have access to these categories:

Artist Bio

Photo Slide Show

Audio (profiles, musical samples)

Video (a variety of segments)

Category filters allow users to find artists through home states, ethnicity, art form and award year. As you peruse the DVD-ROM and this guide, think about ways that the lives and artistry of the Heritage Fellows can deepen your curricula. Comparing dancers, studying all the artists in one state or highlighting ethnicity are only a few of the ways that you and your students can learn.

Educators' Suggested Applications

Overarching Student Activities

Incorporating the *Masters of Traditional Arts Education Guide* over a course of study opens opportunities to gain a much deeper understanding of culture as a process, ourselves as participants in and creators of cultural expressions and family and community members as important bearers of traditions and masters of local traditional arts. Teachers and library media specialists helped to develop the following suggestions to help students engage in ongoing in-depth applications.

1. Consider developing Masters of Traditional Arts Portfolios to hold students' ongoing work. Accordion files or file folders work, as do shopping bags or binders. They should label their portfolios and may decorate them. Ask students to stash their notes, drawings, maps, written assignments, photos and audio and video recordings in their portfolios. They can keep a supply of release forms and other handouts from the guide so they are always ready for interviews. Find a portfolio rubric among the handouts.
2. Students may develop Masters of Traditional Arts research projects by focusing on Heritage Fellows of their region or another part of the country that fit curricular needs. Students can work individually or in teams to research a geographic region and its traditions and art forms. Encourage students to bring the "I" into the I-search process by identifying their own interests, determining their sources for research and creating end products uniquely suited to their content. They must synthesize and re-present their regional research.
3. Another option is for students to study the traditions of different Heritage Fellows by ethnic identity or ancestry, cultural group or traditional art form (music, dance, spoken word or craft genre). Students will find a selected bibliography, discography and filmography at the end of each artist bio on the DVD-ROM. *Masters of Traditional Arts Education Guide* resources include a folklore in education bibliography, webography, list of Heritage Fellow films available online and suggested student readings. Students will use and evaluate nonconventional primary sources, allowing them to select and assess appropriate sources when conducting research either within or outside the classroom.
4. A Masters of Traditional Arts Museum could involve students working individually or in teams to become curators for individual Heritage Fellows and present their findings in different media to classmates or students from other classes or at a family night program. For success in this project, students must take information that they learn through their own research and their investigation of the *Masters of Traditional Arts* DVD-ROM and apply it to a unique task. They must tailor their content and conclusions to a particular audience, thus adding a focused edit to their manner of presentation and their implicit evaluation of source materials that they include or ignore.

5. Students can improve their technology skills by producing multimedia projects developed from their fieldwork research to identify and document local traditions and tradition bearers. **Unit 3 Sense of Discovery** provides tools for student fieldwork. Students can plan the fieldwork research; identify people to interview; choose documentation tools such as notepad and pencil, camera and audio or video recorder; practice interviewing in the classroom; and then conduct interviews and follow-up. Afterward, they must assess their findings; transcribe excerpts; edit writing, photos and recordings and create their culminating projects. Examples include written biographies and essays, photo slide shows, scrapbooks, radio shows, videos and Web pages. Not only can students work from their own interests, they can also select the appropriate methodology, media and tools for researching these topics and shape their findings into the kinds of products used outside school settings.

6. Reading nonfiction and fiction related to the traditional art forms and themes presented in the *Masters of Traditional Arts Education Guide* can deepen students' literacy and inquiry skills. The guide includes a substantial bibliography of suggested student readings in **Resources**. You can ask the school librarian to create a reading list that draws upon the guide and provide other suggestions for students' reading. Have the librarian gather all such books and present a short book talk introducing key titles. Then divide the class into four groups and give each group a few of the key titles and an equal number of the related books. Have each group categorize the books in some way (by craft, home state or literary genre, for example) using no more than four categories. The librarian and teacher should both be available to help the groups when appropriate. When students have finished this task, they should be able to defend their categories and book placement. Create two large groups from the original four and have the students compare the categories developed in their original group. Have them combine categories, adopt new categories and reject original categories in the process of creating four categories that logically contain all the books from the original two groups. Repeat this process with the class as a whole, creating the final four categories that contain all the books. Students can also write short book reviews that give them practice in thinking like a critic, using bibliographic formats and analyzing illustrations as well as text.

Mini-Lessons

The following lessons can be easily adapted throughout the course of studying the *Masters of Traditional Arts Education Guide*.

1. Critical Reading and Viewing Skills

Ask students to consider what they can tell from a photograph. Ask them to reflect on composition (aesthetics) and cultural clues (context) by writing their thoughts in two columns: Composition and Cultural Clues. Choose a photograph of one artist and discuss as a group. Then ask them, working individually or in teams, to choose and examine other photographs (also see **Decoding Different Media**).

2. Summarizing

Choose an artist bio, audio profile, interview excerpt, music sample, video segment or photograph of one artist and ask students to pay close attention and then react in writing.

3. Vocabulary Development

Assign students to design a lesson for other students based on a written artist bio, audio profile or video segment. They should pick out any special terms that the artist uses and make a glossary. What should other students learn about this person? What are some good ways to teach about this artist?

4. Setting Purposes for Reading

Choose one or two artists for students to explore what they say about learning and teaching, practice and perseverance and the passion to maintain traditions and art forms. Ask them to write, draw or record their conclusions.

5. Organizing Information and Setting Purposes for Reading

In studying the lives of several artists, choose one of these questions for students to address: What is the meaning of traditional arts and culture in a changing society? What is the relationship of traditional arts and culture to family, community and region? How do artists maintain their traditional identity while relating to mainstream culture? How do traditional artists adapt to change?

6. Comparing and Contrasting

The diverse artists and art forms in this guide allow students many ways to compare and contrast. For example, you might ask students to compare an ensemble and an individual artist, a musician and a craftsperson, a male and a female artist, artists from different regions or a recent immigrant and a long-time resident artist. Or they can study and compare the music and/or crafts of a cultural group such as Anglo Americans, African Americans, European Americans, Native Americans, Latinos and Asians or a region such as New England, the Mid-Atlantic, the Southeast, the Midwest, the Southwest, the Northwest or the Far West. Another option is to compare a musical genre, craft or instrument across time and regions. Examples include blues, ballads, a cappella singing, gospel, polka, drumming, dance, the guitar, the fiddle, the accordion, basket making, needlework and other traditional crafts. Students may start with a Venn diagram and then summarize their observations in a short essay, poem, drawing or word cloud. A Venn diagram is an organizational tool consisting of overlapping circles to chart similarities and differences

Decoding Different Media

When we hear the word “media,” we often think of television, advertising and the Internet. In this guide, the word “media” also describes the materials and means with which an artist creates as well as the ways in which we document and present cultural traditions. A visual artist may choose oil paint or watercolors; sculptors work in stone, metal and other media. While some Heritage Fellows use everything from feathers and beads to wood and cotton to create their art forms, others use various musical instruments, vocal phrasing or choreographed movement. Through the documentary media of text, photography, video and audio, students can research the cultural process and forms of creativity as they navigate a wide range of media to build an understanding of different ways of presenting information. All forms of documentary media frame reality from the producer's point of view. Who we are determines how we take a photo or write an essay, for example. In this guide, students will find clues to identity, culture and point of view as well as opportunities to analyze context and subjectivity in various forms of media.

Students using the *Masters of Traditional Arts Education Guide* may not have had extensive prior experience using and analyzing the media that they will encounter. The following exercises provide suggestions that will help them hone a range of information-gathering skills.

Reading text is only one form of literacy. We must decode many kinds of information and different forms of media throughout our lives. Helping students decode information from several types of media enhances their overall literacy. By *really* studying images, looking for clues in written text, listening to recorded stories and viewing video segments with a critical eye, students discover different ways of decoding, learning and teaching. They also discover that everyone learns differently and may prefer different types of media — the materials used by artists as well as the forms of representation and documentation.

Students employ these same skills as they consider their own heritage, traditions and ways of learning and teaching. Use the suggestions below or adapt the exercises to begin students' multimedia investigation into the lives and art forms of the Heritage Fellows. Teachers may extend the study of these artists to documenting the heritage and masters of tradition whom students identify through fieldwork research and document through various types of media.

The *Masters of Traditional Arts Education Guide* also presents opportunities for young people to consider cultural similarities and differences among the Heritage Fellows and people in their classrooms and communities as well as throughout the United States and the world.

Studying Photographs

1. Choose a photograph of a Heritage Fellow for the class to “read,” or analyze, before students read the artist profile or listen to the artist’s audio samples. You may print the Photo Analysis worksheet or they may use notebook paper. Project the image and ask students to sit quietly and look at the photograph for one minute. Next, ask them to write down everything they see — for example, facial expression, hair and clothing styles, background, objects, gender, age, possible ethnic group, mood, light and shadow. After sharing answers, ask students to study the photograph again and add details to their list that they previously missed. This exercise will prepare students for close photo analysis on their own.
2. Questions to ask: What kind of photograph are you studying? Is it a posed, formal shot? An informal shot? Who do you think made the photograph? Ask students to compare the kind of information that styles of photographs can give: formal individual portraits, group photographs or informal photographs.
3. Questions for students: What clues to this artist’s life or art form do you read in this photograph? Do you think that the mood of the photograph says anything about the artist? What more do you want to know? Ask students to jot down thoughts about where the artist might live, what his or her art form might be, what might be going on just outside the photograph.
4. As a class, examine all the media for the artist: written artist bio, audio profile, audio and video segments and other photos. What did students surmise correctly? What did they miss? How well does a picture tell this artist’s story? Point out any visual clues to this context that a viewer might experience upon first seeing the photograph in an exhibit or a book.
5. To sum up, ask students to write what journalists call a cutline, or short description, for the photograph. They should share some of the context, or story, of the artist’s life and art form that they have learned from further investigation into the artist bio, audio profile or interview excerpt or video segment.

Reading Artist Profiles

1. Choose a written artist bio of a Heritage Fellow for students to learn about the artist and his or her art form. In addition to basic information such as name and birth and death dates, they will find interesting stories about the artist and probably learn about an art form that is new to them. Students may read the first paragraph aloud or silently and write down any words that are new to them. You may print out the Vocabulary worksheet for them or they may use notebook paper. Some new words may be special terms related to an artist’s music or craft,

such as types of music or tools necessary for a craft; other new words may belong to a specific cultural group based on region, religion, occupation or ethnicity.

2. Students should continue to read each paragraph of the artist bio, adding words to their vocabulary lists. As they learn the meaning of special terms in the artist profile, they should write down the meaning and make a Masters of Traditional Arts glossary. They can look up other new words in a dictionary or online and create two word lists: New Vocabulary Words and Special Cultural Terms.
3. Questions for students: What more do you want to know about the artist? Write down at least two questions that you would like to ask the artist. Also write down something that you learned from reading the artist bio. Make up a title for this biography that expresses something about the artist.
4. Create a clerihew. A clerihew is a four-line (two couplets), humorous poem about a famous person. The first line of the poem always ends with the name of the individual, while the remaining three lines list characteristics or accomplishments of that person. (Find a full explanation of clerihews in *How to Write Poetry*, by Paul B. Janeczko, Scholastic Reference, 2001.) Allow students the option of writing a clerihew as a way of summarizing the short artist bios of Heritage Fellows. Older students may write an autobiographical poem.
5. Assign students to write a short biography of someone they know. They will need to interview the person (see Unit 3 Sense of Discovery for interview tools). They should take notes and consider recording the interview. They can illustrate the biographies with photographs or drawings.

Listening to Audio

1. Choose an audio profile, interview excerpt or music sample from a Heritage Fellow for e students to learn more about the context, or background, of an artist and his or her art form. You may print the appropriate Listening Log (Audio Profile or Musical Elements) or they may use notebook paper. As they listen to the artist's voice, ask them to try to learn what regional accent or languages the artist uses. They may hear instruments, songs or the sounds of an artist at work. Play the sample more than once. The first time they listen, ask students to try to picture the artist and write down any special terms or words that they don't know and later add them to word lists they began while reading the written artist bio.
2. The second time students listen to the audio sample, ask them to write down words, phrases or sounds that give clues about the artist, the art form, the place where the artist grew up or considers home. Assign them to write a short paragraph about one of the following questions: How did the artist learn his or her art form? What do you find the most important part of the story? The most interesting? Is there humor in the audio profile, interview or music sample? Sadness? What points led you to answer as you do?

3. Choose a short excerpt of an audio profile for students to listen to and transcribe, or write down word for word, as folklorists or oral historians would do to preserve and share the words of people they interview. Students must listen to the sample several times. Wearing headphones improves concentration. They should write down exactly what the artist or announcer says, including hesitations and pauses. Students can pair off to listen to the story segment and proofread their transcription before using a word processor to type it or neatly hand-print it. Older students may transcribe a longer portion of an artist’s audio profile or record and then transcribe their own stories.

Viewing Video

1. Choose a video segment of a Heritage Fellow to view as a class. Ask students to watch the artist in action and think about how the medium of video contributes to their understanding of the artist’s identity and art form. Most video segments of the 26 artists featured in this guide come from the annual concerts that honor the Heritage Fellows artists. Some videos are excerpted from full-length documentaries. Each year, different emcees introduce the concert and ask the artists a few questions. Musicians and dancers then perform one or two pieces and artisans and craftspeople explain their work to the emcee as the audience views slides of their artworks. View each video segment at least twice and ask students to jot down observations on a “double-entry ledger,” shown below. To make this ledger, they can draw a line across the top of a piece of paper and another line down the middle, labeling the left side “Facts” and the right side “Responses.” On the left, they should write facts they learned from the video, such as the artist’s name, gender, art form, name of a tune or type of craft. On the right, they should note observations and questions — for example, thoughts about the artist’s movements, voice and mood; reactions to the artist and the art form; and any questions about what they’ve seen. The objective facts go on the left; the subjective opinions, thoughts, and questions go on the right. They should add facts and responses each time they view the video segment.

FACTS

RESPONSES

- 2. Discuss students’ responses on the right of the double-entry ledger. Are they more accustomed to fast-paced music and YouTube videos, for example? Do they belong to a cultural group that shares this tradition? What preconceptions did they have about this artist, art form or cultural group? What surprised them? What did they bring to the process of observation that might affect how they viewed the video, the artist and the art form? Ask them to add personal notes to the Responses side of the ledger. What facts can they add on the left? Assign students to use information from both sides of the ledger to “free write,” then edit and refine the free writing to create a polished paragraph or essay about the experience of watching the video, the artist and the art form.

- 3. Unlike footage that folklorists or documentary filmmakers shoot during fieldwork or that friends and family members make to document an artist, many of these segments show public situations. During rehearsals, professional videographers plan camera angles, study the lighting and set sound levels. Ask students to pretend to be the director of this video segment and create a storyboard to show sound engineers, lighting technicians and the camera crew what to do and in what order. A storyboard shows the sequence of a plot, or story line, as well as technical requirements. The space on the left is for images and sketches, and the space on the right is for the story line and directions.

Story Board

Name _____

Page _____

4. Direct students to create a storyboard for a short excerpt of a favorite movie, television show, advertisement or music video. Then ask them to compare and contrast this video excerpt and storyboard with the video segment of one of the Heritage Fellows. They should consider camera angles, lighting, pace, mood, the kinds of culture being shown, point of view and the people or characters depicted. They may start with a Venn diagram to map comparisons and expand reflections to a written paragraph or a poster to illustrate their findings. A Venn diagram is an organizational tool consisting of overlapping circles to chart similarities and differences.
5. Traditional art forms differ from popular culture music and images, but all popular music has roots in traditional music, and many images in mass media refer to cultural expressions that are common to certain cultural groups. For example, rap is rooted in African American blues and pre-blues traditions, and cartoon characters such as Bart Simpson are trickster figures that are part of ancient oral narrative traditions found among Native Americans and African Americans. Choose a video segment of one of the Heritage Fellows that demonstrates the “roots” of a popular tradition for class discussion. Then assign students to research the history of one of the traditional art forms that appeals to them.
6. Ask students which of their traditions they would like to document through video. They should decide which aspects of the tradition would best contribute to a three-minute video — the process of making, singing or telling; preparing for the tradition; the reaction of observers; or an artifact, for example. Assign them to create a storyboard for videoing their tradition and, if possible, make a video. A team could choose one student’s tradition to video and work together as a production crew. Students should share their final storyboards and videos with other classes and family members or on the school Website (see Unit 3 Sense of Discovery for interview tools).

Comparing Media

1. After studying the artist photographs, reading the artist profiles, listening to the audio samples and viewing the video segments, what have students learned? Ask them to write down some phrases that come to mind, choose one on which to elaborate in a paragraph or drawing and then share in a class discussion. What more about the artist or art form do they want to know? Generate a list of questions, including how to undertake more research on the artist or the genre. What one medium would they use to present their new findings, and why?
2. Ask students to consider from which of these four media sources they learned the most: written artist bio, photography, audio samples or video segments? Which one medium would they choose to present research about someone in your community? Why? If they were to combine media, what two would they choose? Why?
3. Have students return to their initial notes about an artist’s photograph after they have read the artist’s bio; listened to the artist’s audio profile, interview or music sample; and viewed the artist’s video segment. Ask them to make a chart to compare their theories, or inferences, about the artist with what they learned. What clues did they miss in their first reading of the

photograph? What did they infer correctly? What do they still want to know about the artist? How would they conduct further research?

4. Collect a variety of reviews by professional critics in newspapers, magazines and online to introduce students to media criticism. What do they think qualifies someone to be a critic? With which reviews do they agree or disagree and why? Ask them to pretend that they are a music or art critic and write a review of one of the following: an artist profile, a video segment, an audio sample or a set of photographs of one or more of the Heritage Fellows. They should use imagery to describe the mood and artistic content of the work and try to include words of the artist. They should also discuss the technical qualities of the medium and compare the work with others that they have experienced. Students may debate their reviews in a class discussion and post them in a class blog or on the bulletin board.

Creating Multimedia Presentations

1. Assign students to study one Heritage Fellow through all the media provided for the artist and then interpret the material in a multimedia presentation to the class. Students may work in teams or individually. They must use at least two forms of media, which may include spoken word, audio, video, drawing, maps, drama, music and poetry. Again, a storyboard will be useful scaffolding. The media will have different points of view, so students must decide from what point of view they want to tell the artist's story. They might choose a childhood story from the artist's bio to re-enact, for example, or they might pretend to be a folklorist interviewing the artist. They can combine writing and artwork to make a picture book about the artist, as folklorist Alan Govenar did in *Stompin' at the Savoy: The Story of Norma Miller* (see suggested student readings).
2. Depending upon available resources, students may produce audio or video podcasts focusing on the artist to share in class or on the school Website.
3. Documenting local Masters of Traditional Arts grounds students in family and community culture through interviews, audio and video recording, drawings, photography and mapping. Working with the school librarian and media specialist, students can build a multimedia platform such as a CD-ROM, DVD-ROM, podcast or Website to present their findings and help preserve local traditional culture. Unit 3 Sense of Discovery includes interview strategies and tools as well as links to more in-depth guides.
4. Each student will contribute different points of view, skills and interests that influence their learning through media and their use of media to re-present learning and to create primary sources. As they review and create multimedia work, ask students to reflect on which formats they prefer for both processes and why. They might love looking at photos but find making an iMovie a more satisfying creative medium. Such reflection helps build self-identity and confidence.

Unit 1. Sense of Place

I have been awakened a many morning hearing my daddy's music on the guitar, violin, or banjo, and my mother in the kitchen. Oh, it just smelled so good, that country ham frying and making biscuits. It's just been a wonderful life.

Etta Baker
Morgantown, North Carolina

If one of the purposes of education is to help young people make sense of their world, then they can start only if they can define their world. Understanding a sense of place is the first step in that definition. This lesson offers a model for studying sense of place through the eyes and voices of two very different artists from the same state: a Cajun weaver who lives in a rural area of southwest Louisiana and a New Orleans African American Creole costume maker and tradition bearer. Use this lesson or adapt it to study your own region and other parts of the United States by choosing other artists. Use this lesson in creative and expository writing; regional literature; local, state and national history; or mapping, geography and the environment.

How do we know a place? How do our senses tell us about home, community and region? Through the five senses, students explore their own sense of home and community as they examine the strong sense of place that informs some of the Heritage Fellows' artistry. Whether they have lived in a place for generations or recently emigrated from another country, the Heritage Fellows evoke a strong sense of place in their art forms and life stories.

CULTURAL INSIDERS AND OUTSIDERS

I love to speak French, Cajun French. When we went to school, they wouldn't let us speak in French on the school ground. We had to speak English, whether we knew it or not. I think at one time they were looking down on us, and now they're looking up. They can't have enough of Cajun style, Cajun food, Cajun music, and Cajun culture.

Gladys LeBlanc Clark
Duson, Louisiana

We experience life both as cultural insiders and outsiders. We are cultural insiders at home, where sounds, smells, tastes and sensations are specific to our families. We are also cultural insiders in other groups that share common customs, language and other cultural expressions. Cultural

groups are defined by age, gender, occupation, religion, region, community and so on. Cajun weaver Gladys LeBlanc Clark is an insider in her small southwest Louisiana town, where many residents grow cotton, speak Cajun French and share customs such as building a trousseau of handmade linens for brides. Someone from outside this region might not understand the language and might come face to face with unfamiliar traditions.

What would a cultural outsider make of our own homes, our communities? What can students make of these artists' sense of place? Exploring sense of place sends students on a cultural scavenger hunt of sorts, as they search for clues to discover how these artists and people in their own communities represent a sense of place. Students will find clues in speech patterns and language, music and crafts, names and place names, as well as descriptions of landscapes and natural materials that people use in their art forms, occupations, foods, customs and beliefs. An exercise to introduce students to studying sense of place follows. You will need enough local telephone books for students to work in teams and use this "secret weapon" to unveil clues about sense of place in their community.

Exercises — Cultural Insiders and Outsiders

- * Direct students to examine local telephone books closely. What clues about their community, such as family names and street names, do they find in the white pages? What businesses, restaurants and religious organizations listed in the Yellow Pages give clues about their community? Ask them to consider names as well as types of businesses (Magnolia Cleaners or Pacific Travel Agency, for example). Ask students to create an ad for the local Yellow Pages that would give an outsider clues about community, such as local names, occupations, places and "insider language."
- * Students will find some Heritage Fellows who describe prejudice they have faced at different times in their lives, when they might have been viewed in a biased way by cultural "outsiders," for example, Sikidi Conde and Clarence Fountain of the Five Blind Boys. Older students can debate whether such prejudice affected the traditional art forms of these Fellows. They can also study "insider" and "outsider" cultures in their own schools, working individually or in teams to identify and describe folk groups, or subcultures. They can make a glossary of "insider" slang, fads and clothing and hair styles for each group. To deepen their analysis, students can write a script for a video guide on how cultural "outsiders" might perceive each group. What assumptions do "outsiders" make? On what characteristics do they base their assumptions? Students can discuss whether people's assumptions about a group influence that group's cultural expressions. A video project can include interviews with students from different groups (see Unit 3 Sense of Discovery for interview tools).

SENSING PLACE THROUGH THE FIVE SENSES

We sat on mats that were woven from the leaves of the pandanus tree and watched the reflection of the sun rising up the east wall of the valley, then dancing on the trees at the very top of the ridge before slowly fading out of sight. I sang my heart out. At that time I felt like we were singing the sun to sleep, so in the morning as he crept over the east ridge with his long shadowy legs, he would be warm and friendly and let us have another good day of swimming and fishing in the stream and doing all the things that little boys do in a day.

Clyde “Kindy” Sproat
Kapa’au, Hawaii

Reflect back on where you grew up and where you live now. What are your memories of place? Be ready to share your stories of sense of place with students. Ask students first to think about how they sense a place through their five senses: seeing, hearing, smelling, tasting and touching. What do they see, hear, smell, taste and touch at school? A mini-field trip to observe the school cafeteria will challenge them to use their senses and prepare them for this lesson as well as for fieldwork research with family and community members. Arrange an appropriate time for students to observe. Ask them to be quiet and concentrate on one sense at a time as they carefully look, listen, smell, taste and touch things in the cafeteria. They can take notes in the cafeteria to expand upon back in the classroom, then discuss their findings in teams or as a class. Older students can make these fieldwork observations somewhere outside school and compare them through group or class discussion.

Before playing an artist’s audio samples, ask students to use their senses as they listen. First, prepare by studying the written artist bio; photographs; audio profile, interview or music samples; and video segments of the artist. You might want to accumulate things for students to see, hear, smell, taste and touch. For example, for Cajun weaver Gladys LeBlanc Clark, ask the art specialist for a loom; find pictures of looms and weavers from various cultural groups; check out a recording of Cajun music from the library; have some cotton on hand, as well as a variety of woven things from place mats to shoestrings; make lemonade and cookies; and even invite a local weaver to school.

Below are clues to sense of place that students could find by reading the artist profile, studying the photographs, listening to the audio profile and viewing the video segment of Gladys LeBlanc Clark of Duson, Louisiana. Use these activities as a model for listening to any of the artists and, later on, for assessing students’ fieldwork documentation of family or community members (see Unit 3 Sense of Discovery). Play the five-minute audio profile of Gladys LeBlanc Clark several times in class so that students may listen for different clues to sense of place and concentrate on the five senses.

Exercises — Sensing Place through the Five Senses

* Seeing

Listen to Gladys LeBlanc Clark’s audio profile. What visual clues to sense of place does she mention?

Colors of the cotton thread she uses: brown, indigo blue, white
Patterns in different types of her weaving
Acadian loom made of cypress wood
Sitting with family members as they spun, carded and wove cotton

What else do students envision as they listen? Gladys at work on her loom? Her mother’s hands gnarled by arthritis?

What do we see outside our homes and on the way to school — farmland or busy streets, suburban parks or mountains? What is the landscape, including housing and businesses, highways and sidewalks, as well as landforms and waterways?

* Hearing

What aural clues to sense of place do we hear from Gladys LeBlanc Clark?

Her regional accent
Words such as *parish* instead of *county*
Weaving terms such as *card* and *spin*
Cajun French

What else might Gladys hear that would “sound” like home? She might hear live or recorded Cajun music in the background, the sound of her loom as she works, the buzz of insects in the long Louisiana summer.

When we wake up in the morning, what do we hear? What is the soundscape of home—the garbage truck on Tuesday in the city, cows in the country, family members getting ready for school or work? What music do we encounter as we go through the day—in elevators or the family car, in music class, in video games or after-school TV? What are the noises of local industry and businesses?

* Smelling

What might Gladys LeBlanc Clark smell if she were sitting on her front porch carding and spinning cotton in rural southwest Louisiana?

A nearby swamp
Pesticides from a crop duster flying over a cotton field

Gumbo cooking on the stove indoors

The air indoors and outdoors smells different throughout the seasons. Smells can help us tell if rain is pending, cookies are baking and different kinds of factories are working. What smells remind you of home?

* **Tasting**

What foods does Gladys LeBlanc Clark recall from childhood “carding parties,” when she would sit with adults while learning to card and spin?

Lemonade and cookies

Research Cajun food to determine what else she and her family might eat. Cooking shows on TV often feature Cajun chefs, and the Internet has many Cajun culture resources such as www.louisianavoices.org.

Like smelling, our sense of taste evokes strong memories and feelings. A relative’s recipe, our favorite childhood sweet or the salt of the ocean might contribute to our sense of place. Make a list of tastes that remind you of home or of your childhood.

* **Touching**

What might Gladys LeBlanc Clark touch that would make her feel that she was at home?

Patterns in various types of her weaving
Parts of a loom
Tightly held seeds in a cotton boll
Heat and humidity of the Louisiana climate

Roughness, smoothness, coolness and heat —what do we sense through touching favorite objects at home? If we close our eyes and think back to childhood, we might remember the itchiness of grass on bare legs, the sharp edge on a jackknife or the soothing warmth of blankets in winter. Close your eyes and think about what you like to touch. What makes you uncomfortable? Choose an object and ask classmates to close their eyes and identify it by sense of touch.

FINDING CLUES TO SENSE OF PLACE

I went to a two-room schoolhouse north of the Canadian River, Middle Well School. A lot of big ranches around there. I was exposed to the cowpunchers, and I wanted to walk and talk like them.

Buck Ramsey
Amarillo, Texas

In addition to using the five senses, consider the categories below as factors that you might ask students to consider in investigating sense of place. Others include geography, foods, local history, local legends, landmarks, customs, religion, ethnicity and migration patterns. Look at the clues found in the artist bios, photographs and audio profiles of Cajun weaver Gladys LeBlanc Clark from rural southwest Louisiana and African American Creole costume maker Allison “Tootie” Montana of New Orleans in the chart below. Although both artists have deep roots in Louisiana, they come from very different places.

Exercise — Finding Clues to Sense of Place

Students may use the Exploring Sense of Place worksheet as they research a Heritage Fellow, family member or local resident. Introduce this exercise by sharing and discussing these factors in your own life and in your community and by asking students to consider and share their own sense of place as they go through the lesson. Older students should provide more detail and can design a Sense of Place Spreadsheet to display and organize information on several Heritage Fellows.

Naming Traditions

Names of people, places, buildings and businesses often reveal settlement and migration patterns, historical eras, local history and other factors that contribute to a sense of place.

Dialect and Language

Dialect, language and folk speech vary not only regionally but among cultural groups of any community, from family expressions to regional accents or usages. Hints to sense of place may be found in many of the Heritage Fellows’ voices.

Music, Dance or Craft

A traditional music, dance or craft genre is often specific to a place. Such cultural expressions are influenced by settlement and migration patterns, climate, environment, occupation or religion.

Landscape and the Natural World

Geography, climate and ecology affect a region's traditional culture, making some materials easily available, for example, or influencing indoor or outdoor customs across the seasonal round. City streets, waterways, mountains, plains — landscapes also influence how we feel about “home.”

Religion and Belief

Protestant to Roman Catholic, Muslim to Buddhist, people's religions reflect old as well as new settlement patterns. In addition to formal religions, people's traditional beliefs underlie their worldviews, their values. Some beliefs might be connected to place, while many more will not be. For example, some cultural groups believe that landmarks are sacred or that the environment contributes to their well-being as well as to their traditional music or crafts.

Customs

Some customs are seasonal, some are widespread and others are specific to a family, region or specific cultural group. Customs help us to mark rites of passage and holidays. We pass along our beliefs and values through customary behavior and practices. Examples include Thanksgiving meals, back-to-school night, birthday parties and July 4 parades.

Occupations

Occupations can tell us a lot about a place. Occupational culture includes work-related skills such as the knowledge, customs, traditions, stories, jokes, music and lore of different jobs. Many Heritage Fellows do not earn a living from their art form and so work at a different occupation to earn a living. Some jobs are specific to a community; for example, Silicon Valley in California is famous for its high-tech industries, and West Virginia is known for its coalmines. Our sense of place includes occupations.



Earl Barthé

Sample Sense-of-Place Chart

Make a blank work sheet for students to fill out for other artists.

1. Names of People and Places

Gladys LeBlanc Clark

French maiden name LeBlanc

Lafayette Parish (Louisiana has parishes, not counties)

Allison "Tootie" Montana

Yellow Pocahontas Tribe

New Orleans

Uptown and downtown

3. Language and Dialect

Gladys LeBlanc Clark

Regional accent

Bilingual, speaking English and French

Special terms for weaving such as *card* and *spin*

Allison "Tootie" Montana

Regional accent

Black "Indian tribe" terms

5. Religion and Belief

Gladys LeBlanc Clark

Roman Catholic

Pride in being Cajun

Allison "Tootie" Montana

Sense of connection to Native Americans

Gratitude for his father teaching him

Self-confidence in his ability
to make "just about anything"

2. Music, Dance or Crafts

Gladys LeBlanc Clark

Cajun weaving

Types of weaving: table runners,

Bed linens

Acadian loom

Allison "Tootie" Montana

Costume making

Polyrhythmic percussion

Vocal and musical call and response

Second-line dancing

Masking, or masquerading

4. Landscape and Nature

Gladys LeBlanc Clark

Rural home place

Cotton fields and gins

Brown, indigo and white cotton

Cypress from swamp for Acadian loom

Allison "Tootie" Montana

City streets and parts of the city

Warm climate suited for outdoor
celebrations

6. Customs

Gladys LeBlanc Clark

Making a trousseau

Saying morning prayers in French

Carding parties

Allison "Tootie" Montana

Making elaborate costumes

Mardi Gras

St. Joseph's Night

Super Sunday

Masking, or masquerading

Rivalry with other tribes

Second-line dancing

7. Occupations

Gladys LeBlanc Clark

Weaver

Cotton farmer

Cotton ginner

Allison “Tootie” Montana

Costume maker

Lather (making wood frames
for plaster forms)

8. Other

Gladys LeBlanc Clark

Allison “Tootie” Montana

Unit 2. Sense of Wonder

I came from a family of performers, and I just followed them. The first song I learned was opera. Many of the songs are about the suffering of women, young women, and how they get blamed, and how the virtuous overcome the suffering. The songs come from a wild history, the personal history of the Chinese.

Qi Shu Fang
New York, New York

The sense of wonder that the Heritage Fellows express in their artistry and life stories conveys their passion for their traditions, their gratitude to previous generations and their gifts of talent and perseverance that led to their mastery. All of us are tradition bearers who experience our daily lives often unaware of how deeply folklore and traditional culture underpin our worldview, occupations, recreation, families and communities, yet few of us are masters of deeply held traditional art forms. The National Heritage Fellows are true masters of tradition, and their lives and artistry illuminate for young people not only a wealth of music, dance, craft and stories, but also how masters have learned, performed, preserved, innovated, served their cultural communities and passed on their knowledge. Their mastery defines who they are, and that mastery has been fed by years of passion, curiosity, persistence, practice and performance. Some Heritage Fellows have been able to make a living as traditional artists, and some are even famous internationally, but most have had to make a living through other occupations. Some have returned to traditions they learned in childhood, and others have practiced their art forms since childhood. In fact, important childhood experiences run throughout Fellows' stories. Many discovered the wonder of their crafts as children, and some return to art forms they learned as a child but are only able to master as an adult or in retirement.

This unit opens worlds of wonderful art forms to students and beckons them to identify and honor the wonder of tradition, music, craft, dance and stories in their own lives. Again, a handful of artists model possible ways of accessing the *Masters of Traditional Arts Education Guide* resources, so adapt this lesson in ways that best serve your curriculum and your students. Experiment with the 26 artists and art forms in this guide to inspire students' interest in how the artists have become masters and in their diverse genres and cultural communities. Students will also explore where wonder and mastery fall in their own lives and in the lives of family and community members.

INDIGENOUS TEACHERS

I do it the way my daddy and them used to do it, and my daddy do it the way he seen it when he was a boy. It's creating ... I thank him every night for giving me the knowledge and understanding to know that I could do so much. Not only with Indian suits, I can design and create just about anything with my own ideas.

**Allison “Tootie” Montana
New Orleans, Louisiana**

Folklorist Barbara Kirschenblatt-Gimblett refers to the people we learn from in everyday life as “indigenous teachers” and asks us to contemplate whom we learn from and what we teach outside school and within our various cultural groups. The Heritage Fellows share stories of what inspired their passion for learning, those who taught them and those they teach. Following are some exercises for students to use as they search for the sense of wonder that fueled these artists’ learning, teaching and practicing of their art forms.

Exercises — Indigenous Teachers

* Ask students to compare three stories of learning and wonder. For example, Chinese Opera performer Qi Shu Fang fell in love with the spectacle of Peking Opera at age four and gained access to training in singing, dancing and martial arts thanks to a family member (see *Extraordinary Ordinary People: Five American Masters of Traditional Arts* in suggested student readings). She studied from childhood through young adulthood in highly specialized schools. This kind of formal, structured training contrasts with the informal training of traditional musicians. In China, this genre is a classical art form, but in this country it is often considered a folk or traditional genre because it falls outside Western European classical music. Antonio De La Rosa accidentally discovered accordion music on the radio, fell in love with it and went on to develop a unique Mexican American *conjunto* music style. Clyde “Kindy” Sproat honors his Hawaiian ancestors by passing on all he learned from them — music and stories, as well as deep regard for the environment and respect for other people. Konstantinos Pilarinos was apprenticed to a master wood carver at age thirteen in Greece, and Bettye Kimbrell learned from her grandmother to make quilts from scraps to keep her family warm in rural Alabama. By reading artists’ profiles listening to their audio profiles, studying their photographs and viewing their video segments, students will be able to answer some of the following questions. Not all questions will pertain to each artist. Learning is unique to individuals. Students should discuss their answers in teams or as a class.

1. When did the artist learn the tradition or art form?
2. Who were the teachers? (Remember, some people teach themselves.)
3. What inspired the artist to continue the tradition?

4. How and to whom is the artist passing on the tradition?
5. Briefly describe an interesting story about an artist's learning or teaching. What appeals to you about this story?
6. What else would you like to ask about how the artist learned or is teaching the art form?

- * Ask students to look for deeper levels of meaning in artists' words, music, crafts and images. What symbols do artists describe? What other symbols do students hear or see? What values besides the skill itself does an artist honor: family, ancestors, history, language, persistence, curiosity, humor, or religious belief?
- * Who are the "indigenous teachers" in students' lives? Whom are the students themselves teaching? Share a story about how you learned to make or do something outside school — for example, tying your shoes or learning a popular dance. Tell a story about how you taught someone else something. Brainstorm with students about things that they have learned and taught outside school. Often these things that we've learned by observation and imitation in informal settings carry a personal meaning or value that contributes to our worldview. Students might report that they have learned patience, for example, or the importance of telling the truth. Assign them to interview someone about an "indigenous teacher." They might choose a classmate for starters and then expand their fieldwork to family and community (see Unit 3 Sense of Discovery for interview tools). Students can share their findings in class discussions and then write a short essay or poem about an "indigenous teacher."
- * Share with students something that you feel you have mastered — a hobby or an old or a new skill — for example, something that inspires a sense of wonder in your life. Then ask students to demonstrate to classmates something that they learned to make or do outside school. Ask them to compare the experience with teaching and learning in school. Assign them to write or draw about something that gives them a sense of wonder in their own lives. Older students can produce a short in-class performance or a video of some classmates' skills learned outside school from "indigenous teachers" such as friends or family members, or they can focus on skills that they have taught as "indigenous teachers" themselves. For a bigger production, they can use the format of the annual concert honoring the Heritage Fellows in Washington, D.C., choosing an emcee, sound engineer, video crew, director, script writers and so on. They can view several video segments to see how different productions have showcased musicians and craftspeople. Often a local TV cable company will volunteer to help with such school projects.

GENRES

When we came into the polka scene, a lot of the bands in Chicago were just playing basically a Polish style. They were doing very little of crossing music from other fields. When we came in we kind of innovated, and we took some Cajun sounds, we took some rock 'n' roll tunes, we took country Western, and we turned these tunes into polkas.

Eddie Blazonczyk
Bridgeview, Illinois

A genre, or type, of traditional cultural expression does not remain static but changes with each maker and, often, with each performance or creation. Here, students can explore a wide array of folk genres, some familiar and many unfamiliar. Invite them to expect ways of talking, creating music and making things that may be new to them. And invite them to consider where such genres exist in their own regional culture. They may not hear *loud* music like Simon Shaheen's at a wedding, but they hear some type of music. Czech bobbin lace making like Sonia Domsch's is not common in the U.S., but quilting and other needlework genres are found everywhere. This guide organizes the artistry of 26 Heritage Fellows into two large categories:

Music and Dance **Craft and Material Culture**

Students can compare and contrast an artist from each of these categories or artists from the same category. Despite the differences among genres, students will find many commonalities among the various artists. They can choose to study a specific genre, such as African American gospel or Mexican American *conjunto* music, basket making or boat building. They can become curators for an artist, researching the artist's life, cultural group, community and art form and preparing classroom exhibits, audio podcasts or oral presentations. That way, the whole class can learn about each artist and model different ways of organizing research and presentations. They can explore where wonder and mastery fall in their own lives and in the lives of family and community members.

Music and Dance

Sometimes .music ... it's not like language, where you have to understand the words in order to be moved. Sometimes a certain sound, whether you understand it or not, can influence a listener. You know, it's infinite. You can do anything in music.

Simon Shaheen
Brooklyn, New York

Masters of Music and Dance

Name	Ethnicity	State	Tradition
Etta Baker	African American	NC	Musician
Eddie Blazonczyk	Polish American	IL	Polka Musician
Liz Carroll	Irish American	IL	Fiddler
Jim "Texas Shorty"			
Chancellor	Anglo American	TX	Fiddler
Sidiki Conde	Guinean American	NY	Musician and Dancer
Antonio De La Rosa	Mexican American	TX	<i>Conjunto</i> Musician
Qi Shu Fang	Chinese American	NY	Peking Opera Performer
Five Blind Boys	African American	GA	Gospel Musicians
Norma Miller	African American	NV	Tap Dancer
Buck Ramsey	Anglo American	TX	Cowboy Singer and Poet
Simon Shaheen	Arab American	NY	<i>Oud</i> Musician
Sophiline Cheam Shapiro	Cambodian American	CA	Cambodian Classical Dancer and Choreographer
Clyde "Kindy" Sproat	Hawaiian Native	HI	Hawaiian Musician
Elaine Hoffman Watts	Jewish American	PA	Klezmer Musician

Music may be sacred or secular or, sometimes, both. For example, many tunes for Protestant Christian hymns came from traditional secular music of the British Isles; a sacred song might be adapted for a secular celebration such as Juneteenth, which marks the day, June 19, 1865, when slaves in Texas finally learned that the Emancipation Proclamation had freed them more than two years earlier.

A lot of traditional music is meant for dancing and community events, and a lot is meant for celebrations and religious purposes. The *Masters of Traditional Arts Education Guide* allows students to hear authentic traditional music, not music filtered through mass media, although they will find influences of popular culture in some of the music they hear. Likewise, pop music has its roots in traditional music, and Western classical music also borrows from traditional music.

Studying traditional music and dance incorporates history, reading, writing, geography and math in addition to music. Consider how you might use music to embellish your curriculum: immigration and migration patterns, lyrics as poetry, the relationship of math to rhythm and

timing, patterns in music and dance, how music and dance change over time, what music and dance relate to various historical eras and so on.

Begin by asking students to describe their favorite musical genres. Ask what they like and why. What kinds of music do they experience at home, at school and in the community? Do they dance? Where and with whom? Do they listen to music and watch dance on TV and the Internet? What do music and dance mean to them?

Below find suggestions for integrating music and dance into various subjects.

Exercises — Music and Dance

- * The interactions of people from different Anglo, European and African cultures in the United States produced distinctly American traditional music genres such as bluegrass and blues, rock 'n' roll and jazz. Compare the music of recent immigrants (for example, Guinean musician and dancer Sidiki Conde or Cambodian dancer Sophiline Cheam Shapiro) with that of longtime cultural groups such as Anglo or African Americans (cowboy singer and poet Buck Ramsey or African American gospel singers Clarence Fountain and the Five Blind Boys). Students can contemplate how new immigrants' music might change over the years in the United States and, vice versa, how new immigrants' music might influence existing American musical traditions. For example, the rising popularity of various types of Latino music and pop recording artists parallels the growth in Latino population and speaks to the power of various types of media. Older students can make a timeline of traditional and popular music trends across several decades. Or they can embark on an ambitious study of the traditional roots of any popular music or dance form, now or in the past, their favorite forms or their parents' favorites. They can take changes in technology into account: availability of instruments through mail-order catalogs, affordable sheet music, the early recording industry and its relationship with traditional music and musicians, radio, movies, electric instruments, microphones, reel-to-reel tape recorders and TV, on up to the Internet and digital recording. They can debate the downloading of music from the Internet, investigating legal, ethical, technical and economic issues for traditional musicians as well as pop musicians.
- * Younger students may especially want to know how instruments are made and played and how they sound. Borrow some instruments from the school music specialist and ask parents if they have instruments to lend the class. If possible, find some instruments that students can hear in recordings of the Heritage Fellows: drums, acoustic and electric guitars, ukuleles, fiddles, accordions, *ouds* and other instruments. Students can research what instruments can be found in Eddie Blazonczyk's Chicago polka band (accordion, drums, guitar) or drummer Elaine Hoffman Watts' klezmer group (clarinet, drums, trumpet).
- * Find some instruments that students can handle and play, such as a triangle, blocks, drumsticks or a tin whistle, and ask them to research these instruments, explain how they are played and give a short demonstration to the class. Other students may give similar presentations with instruments that they play in band, private lessons, at weekend ethnic schools or with friends. Talk with students about the care that instruments require and invite a

musician to demonstrate the care and playing of an instrument. Invite students to interview musicians, such as your school music specialist, about how they chose an instrument and learned to play it and about their personal experiences with music (see Unit 3 Sense of Discovery for interview tools).

- * The voice is also an instrument. Ask students what genres, or types, of songs they know how to sing. Compare two singers such as Clyde “Kindy” Sproat of Hawaii and Buck Ramsey of Texas. The students should consider how broad each singer’s repertoire, or body of songs, is, how they learned and from whom, what music they heard and sang as children, how their voices differ, what stories their songs tell, how the songs relay a sense of place. They can use a Venn diagram to compare the singers and then summarize their findings in a short essay or oral report. Which singer do they prefer and why?
- * African American tap dancer Norma Miller makes music with her feet. Ask students what kinds of dances they know. Where do people dance in their community? Norma Miller loved watching people at her mother’s house parties, which helped pay the rent. She says that dancing was part of everything she and her family and friends did as she grew up during the Jazz Age in Harlem. Identify students who can demonstrate dances that they know, whether traditional, popular or classical. Invite someone such as school staff members or a person from a different state or country for students to interview about dances they know. Ask students where young people and adults dance and perform music in their community and ask them to include dance in their fieldwork. They could draw a community map indicating these places. Include religious music, clubs, recreation centers, homes and festivals. They can also study the history of tap dancing and compare it with traditional Irish step dancing for a class presentation. Traditional Irish dancing is a source of tap dancing, which is also rooted in African American polyrhythmic traditions.
- * Students can research the origin and development of instruments such as the fiddle, guitar or accordion, which traditional musicians of many genres play, and explore why they have been so popular. (For example, they are portable, became affordable and available through mail-order catalogs in the late 19th and early 20th centuries, can be played solo or in a band or with vocals and accommodate many musical styles.) Students can compare the accordions in Antonio De La Rosa’s Texas *conjunto* group and Eddie Blazonczyk’s Chicago polka band and research how German polka found its way into Mexican music. They can study Wayne Henderson’s passion for making guitars and how Liz Carroll came to play the fiddle. They can listen to Etta Baker’s Piedmont style of guitar playing, then research Mississippi Delta and urban blues styles to compare with the softer Piedmont sound. They should create Sense of Wonder essays, poems or podcasts to share their investigations.
- * Students can compare various types of drums. Sidiki Conde plays a variety of African drums and demonstrates different styles of drumming in his music samples. Elaine Hoffman Watts plays a drum set used by many types of bands, including Eddie Blazonczyk’s polka band and rock bands. Students can research drums around the world and across cultural groups. They can make several types of drums as well. Even musical groups that don’t feature drums often have a rhythm instrument such as a bass guitar or a bass fiddle to emphasize the beat, which is especially important for dance music. Ask students to listen for the rhythm of Antonio De La Rosa’s L’s *conjunto* group and of Jim “Texas Shorty”

Chancellor's ensemble. Ask students about young musicians in their community. Invite a local drummer to class for students to interview (see Unit 3 Sense of Discovery for interview tools). Perhaps a student is a drummer. A classroom demonstration for other classes could be a culminating project, or students could share their interviews on a podcast for the school Website.

- * Special terms and vivid language pepper the language of the Heritage Fellows. Ask students to identify and research the terms of a musician. For example, the young fiddler Liz Carroll uses these terms: fiddle, hornpipe, button accordion, grace note, fancy bowing, reel, set dance, march and jig. In Liz's audio profile, her mother uses dry Irish humor. She did not want Liz to become conceited about how well she played, and her colorful language illustrates some of the family's values. Song selection also says a lot about a musician. In their audio profiles, Clarence Fountain sings an old Protestant hymn, "His Eye Is on the Sparrow," and Buck Ramsey sings another old hymn, "Precious Memories." Both men suffered physical disabilities that they said contributed to their musical ability, and they talk easily about being blind or using a wheelchair. Ask students to listen to their audio profiles and view the video segments, then write a short paragraph about how each man's musical choices reflect his values and beliefs.
- * Assign students to listen to Palestinian musician Simon Shaheen's audio profile to learn why he says, "You can do anything in music." Ask them to debate, using arguments for or against this position, employing examples from his story and their own musical experiences.
- * The arts influence society and are often an inspiration for and a bellwether of change. In *Stompin' at the Savoy: The Story of Norma Miller* (see suggested student readings), the dancer describes how traveling to Paris from Harlem in 1935 influenced her. "I realized that anti-Semitism in Europe was just as bad as racism in America. Jews in Europe were being persecuted like blacks in the South. But in spite of all that was going on around me, I began to believe that dancing could overpower the politics. It allowed me, a young black woman, to go to the forefront. Dancing did more for politics than all the politicians in the world. The Lindy Hop was the most profound dance to come out of America." In a class discussion ask how music today expresses political and social views. How do music and dance move young people to the forefront? Brainstorm social issues that concern your students and in groups or individually ask students to write lyrics for a song to address an issue. Students may borrow a tune from a song or compose their own. Older students may debate the paradoxes of representation in rap and hip-hop and research Mexican *corridos*, which are ballads that tell stories about current events.

Crafts and Material Culture

It was a good feeling to build a work boat because a man was using that boat and making a living with it. It would benefit the whole economy. It was real, you know. The boat was out there working in all kinds of weather. It had to be built good. You put a lot of effort into making it solid and seaworthy. Building a boat is a challenge and you like the challenge, and you like the feeling of accomplishing something. A lot of work to it, but you're creating something. Every boat has a character of its own; it almost seems that it's alive.

Ralph W. Stanley
Southwest Harbor, Maine

Masters of Crafts and Material Culture

Name	Ethnicity	State	Tradition
Earl Barthé	African American		
	Creole	LA	Building Artisan
Mozell Benson	African American	AL	Quilter
Lila Greengrass Blackdeer	Native American	WI	Basketmaker
Laverne Brackens	African American	TX	Quilter
Gladys LeBlanc Clark	Cajun	LA	Weaver
Sonia Domsch	Czech American	KS	Bobbin Lacemaker
Wayne Henderson	Anglo American	VA	Instrument Maker
Bettye Kimbrell	Anglo American	AL	Quilter
Jeronimo E. Lozano	Peurvian American	UT	<i>Retablo</i> Maker
Allison "Tootie" Montana	African American	LA	Mardi Gras Indian Chief and Costume Maker
Konstantinos Pilarinos	Greek American	NY	Wood Carver
Ralph W. Stanley	Anglo American	ME	Boat Builder

Folklorists study crafts and other "material culture." This very broad term covers a range of activities and artifacts from cooking to wood carving, household decoration to making instruments. The process of making things by hand, the way things are used within a home or community, the stories about things and the traditionally made things themselves are all part of the wonder of traditions passing from generation to generation.

Exercises — Crafts and Material Culture

- * Find some traditionally made things to bring to school: for example, quilts and other needlework such as crocheting or knitting, instruments, model boats, baskets, masks, homemade costumes, weaving. Ask students to bring in things as well. Let students examine an array of objects as they listen to the audio profiles of some Heritage Fellows who are craftspeople. You may print the Artifact Analysis worksheet or students may use notebook paper to take notes about the artifacts they handle as well as those that the Heritage Fellows

make. A student might be learning a traditional craft and could share the experience with classmates. Students should document the process by taking notes, making photos or recording to share photos or podcasts with family members or on the school Website.

- * Not everyone thinks of men as expert needle workers, despite the venerable profession of tailoring. Allison “Tootie” Montana not only made elaborate costumes, every year he designed a new set of regalia for his Mardi Gras Indian tribe, the Yellow Pocahontas, choosing a different theme each time. He used fabric, sequins, beads, feathers and other materials. Likewise, Lila Greengrass Blackdeer of Wisconsin makes traditional clothing of the Hocak (pronounced Ho-chak) people that includes intricate beadwork. Some of the symbols that she uses are sacred to her Native American clan. Making art that is sacred to cultural groups is not always appropriate, so ask younger students to look at photographs of her beadwork and of Allison “Tootie” Montana’s, then make a Mardi Gras mask that incorporates some of their own personal symbols and favorite colors. They may start with a plain mask and sew on beads or glue on feathers. They may also make the masks more elaborate by building extensions of pipe cleaners and covering them with fabric on which they sew or glue pictures, sequins and feathers. Older students can research and sketch a detailed design of authentic regalia for a Native American man or woman. They will have to research the group they choose to make sure the design is authentic and appropriate for the group’s beliefs.
- * Some Heritage Fellows participate only in sacred or secular music or traditions, while others may participate in both. For example, although Mardi Gras originated as a religious holiday, today it is celebrated for both sacred and secular reasons. Jeronimo E. Lozano has adapted the ancient art of *retablos*, wooden altars that hold plaster statues of Christian saints, to hold his sculpted figures depicting daily life, drama and political statements. Ask students to compare sacred and secular traditions, such as Christmas, Passover, Ramadan, Thanksgiving, July 4, a wedding and a graduation ceremony. A Venn diagram would be a helpful means to discuss differences and similarities. Older students can expand their comparisons of several Heritage Fellows in oral or written reports and include examples from their own lives as well.
- * Special terms abound in making crafts. By identifying and defining terms that artists use, students learn a great deal about their crafts. For example, Wayne Henderson is a luthier, someone who makes guitars and other stringed instruments by hand. Earl Barthé of New Orleans made masterful works in plaster such as decorative corbels and ceiling medallions. Maine boat builder Ralph W. Stanley uses the following terms that would teach students a lot about commercial versus recreational watermen and boats as well as New England boat building: apprentice, lobster boat, hull, Friendship sloop (see *Extraordinary Ordinary People: Five American Masters of Traditional Arts* in suggested student readings). Students could delve into Native American culture by studying terms that Lila Greengrass Blackdeer of Wisconsin uses: finger weaving, appliqué, ribbon work, clan, thunderbird, beadwork. Students could use the Vocabulary worksheet to list new words and special terms from the artist profiles and audio stories and categorize them on graphs in groups such as tools, materials and techniques. They can also define the words and make a glossary to add to a class or individual portfolio.

- * How do we know when we've done something well? Ralph W. Stanley of Maine says that he's never made a perfect boat. Wayne Henderson of Virginia doesn't believe that one of his guitars comes to life until he puts strings on it and plays it for the first time. The sense of wonder that we feel when we accomplish a task or create something sparks our lives, feeds our souls. Share something that you have learned outside school, then ask your students to do the same. After students have shared their stories and studied how one of the artists learned his or her art form, ask them to demonstrate or teach something that they have learned. They may do this work in small groups or as a class. Invite another class to a demonstration of things that your students can make or do.

- * The process of learning to make something by hand, play an instrument, sing, dance and, indeed, tell a story well illustrates concretely to students how all learning is a process, achieved in steps, measured in fits and starts at times, revealing new capabilities and inspiring students to learn more. None of the Heritage Fellows makes learning seem either easy or simple, although they learned their artistry outside school. Their learning might not have been visible to the artists' schoolteachers; nonetheless, they were mastering important lessons. In studying the artist bios, audio profiles, interview excerpts, music samples, video segments and photographs, the complexity of artists' skills emerges. This kind of learning can intersect with formal, in-school instruction to benefit the student and the community. Certainly, math skills are essential to the craftspeople in this guide. Science is important to *retablo* maker Jeronimo E. Lozano, luthier Wayne Henderson and boat builder Ralph W. Stanley. Have students connect math or science with the work of other Heritage Fellows or with their own learned skills in a short essay or a graphic organizer.

- Plan for students to make something such as a model boat or a quilt square. Seek the help of the school art specialist, a traditional craftspeople from the community or a parent. The school visual art specialist can help with an appropriate craft for students to make. Through fieldwork, students will find expert bakers, carpenters, needle workers and other craftspeople in their community who can present a demonstration to the class and perhaps teach students to make something by hand. It may also be possible to plan a field trip to a local artisan's workspace or a museum. Share students' work in a classroom exhibit.

*Millions of people in the United States are avid quilters, and a number of Heritage Fellows are master quilters. Quilts convey clues to regional, cultural and personal identity. Ask students to compare the quilt styles and stories of Mozell Benson, Laverne Brackens and Bettye Kimbrell. Both Benson and Kimbrell are from Alabama. Both Benson and Brackens are African American. Students can use Venn diagrams or the Artifact Analysis worksheet to analyze commonalities and differences among these three quilters or between two of them. In addition to aesthetics, students should consider the monetary and personal value quilters place on their work, for whom they quilt and how they learned. Older students can expand the comparisons by interviewing a local quilter.

- Studying local crafts could provide a jumping-off point for studying the occupations in your region. How do people learn their jobs? What types of jobs are possible in your region? Involve a career counselor and the staff of the shop department in a local middle or

high school in investigating local occupations and crafts. Fieldwork research of occupations yields rich examples of “indigenous teaching,” tricks of the trade, use of humor on the job, best and worst scenarios, special terms and so on. As practice, start by sharing some of your occupational stories or modeling interviewing with another teacher and ask students to participate and critique (see Unit 3 Sense of Discovery for interview tools). Older students can investigate the occupations of the people who produced *Masters of Traditional Arts*: folklorist, oral historian, photographer, filmmaker, record producer, media designer. Or they can explore the occupational folklore related to careers that interest them. All professions have some kind of folklore associated with them. Students may share their investigations in classroom presentations or podcasts.



Qi Shu Fang

Unit 3. Sense of Discovery

I had 80-year-olds that I got a great laugh with, you know, sitting down as a 21-year-old, sitting over at a house, having played music for three hours, going out into the kitchen to have tea and ham and listening to them telling stories about music in the 1940s and loving it. I hope I'll be there for some young person that comes along; even if there's only one, I'll say, "Here you go, this is what it was like, and here's the laughs that we had, and here's the fun that we had, and here's this story, here's that story—and here are some tunes."

Liz Carroll
Chicago, Illinois

In addition to learning from others, the Heritage Fellows pass on their knowledge and skills, inspiring a sense of discovery in younger generations. Just as Liz Carroll sat enthralled in a Chicago kitchen listening to older musicians talking about their exploits and the Irish music scene of earlier eras, young people today are often surprised when they break the generation barrier to discover that family and community members have rich memories and traditions to share. Although young, Liz Carroll, like most people, hopes that some day young people will ask her questions so that she can pass on stories and tunes.

Folklorists use the term “personal experience narrative” to describe a story about one’s life. Traditional storytelling is not a formal, staged event but an informal “performance,” occurring in countless times and places in our daily lives. This lesson provides ways of discovering that open students’ ears and eyes to the stories and traditions around them. Students may learn from the stories, music and crafts of the Heritage Fellows, and they may learn by conducting their own folklore fieldwork at school, with family members and in the community. They will discover community masters of tradition and examine what they themselves know and teach. They will master new literacy, technology, analysis and presentation skills.

Fieldwork

You cannot do this work if you don't appreciate it. It's not something you're just doing out of the sky. It's some precious work. It's like a diamond, like a jewel, and it's for you to preserve it.

Earl Barthé
New Orleans, Louisiana

Folklorists often discovered the Heritage Fellows through fieldwork, and their documentation through various types of media of the artists’ lives and their importance to their traditions and communities served as evidence to National Endowment for the Arts panels that these artists

should be named Heritage Fellows. Tradition bearers themselves conduct fieldwork by studying the traditions of their cultural groups, asking questions and sharing what they have learned. Fieldwork consists of planning, assessing existing resources, identifying traditions and tradition bearers to interview, using equipment properly, ensuring release forms are signed, reviewing and transcribing interviews, processing photographs, editing audio and video recordings and preserving findings. Often fieldwork results in a presentation of some kind, such as a publication, exhibit, performance, CD, film, festival or Website. Students need these same skills, and by conducting fieldwork they not only learn more about their communities, they also improve their investigative and reasoning skills and build their self-awareness and self-reliance.

What can you and your students discover about family, school and community traditions and local masters of traditions? Students do not need elaborate equipment to conduct folklore fieldwork. They begin by simply asking questions and listening carefully. Crafting questions and following up are important skills in any subject area. An in-depth fieldwork project would include documenting people in your school or home community. As students can see from this guide, documentation can take many forms: handwritten notes, audio and video recordings, photography, maps and sketches. Students must buy into a fieldwork project. Find out what they are interested in by asking them where they hear stories--on the school bus, at the dinner table, on the playground, at soccer practice, during family events? Where do they tell stories and with whom? Where do they hear music? Perform or sing? Where do they make things? With whom do they do these things? For example, Norma Miller describes how she and her sister went out on their fire escape to watch dancers in the Savoy Ballroom. Elaine Hoffman Watts played klezmer with her musical family. Clarence Fountain shares his sense of relief at meeting other blind children when he was sent off to the Alabama School for the Blind.

This guide offers some basic fieldwork tools. Find more detailed student fieldwork tools and strategies in these free online guides:

City Lore Interviewing Guide and Listening Exercise

www.locallearningnetwork.org/local-learning-tools/great-interview-guides

Louisiana Voices is an extensive guide in the public domain that is very useful in studying all types of folk arts. Unit II on Fieldwork provides detailed instructions for planning and carrying out documentation projects. There are many student work sheets and rubrics for many topics.

www.louisianavoices.org

The Smithsonian Center for Folklife and Cultural Heritage provides two interviewing guides.

* Discovering Our Delta Student Guide and Teacher Guide are useful for any region.

www.folklife.si.edu/education_exhibits/resources/delta.aspx

* The Smithsonian Folklife and Oral History Interviewing Guide is a general guide to conducting an interview that includes a sample list of questions that may be adapted to your needs and circumstances.

www.folklife.si.edu/education_exhibits/resources/guide/introduction.aspx

Wisconsin Teachers of Local Culture guides are easy to use for any grade level, especially elementary.

* Teacher's Guide to Local Culture
<http://artsboard.wisconsin.gov/docview.asp?docid=18876&locid=171>

* Kids' Guide to Local Culture
<http://artsboard.wisconsin.gov/docview.asp?docid=18876&locid=171>

This guide provides these tools:

Release Forms
Interview Form
Fieldwork Rubric

Exercises — Fieldwork

- * As practice for fieldwork, ask students to complete the Masters of Traditional Arts Interview Form in this guide for one of the Heritage Fellows using the artist bio, audio profile, video segments and photographs. They do not have to complete the Release Form for these artists, but they must when interviewing classmates, family members and people in the community so that they may use the results in their presentations.
 - Interview practice is essential, so students should pair off and practice interviewing one another, which students do with ease. Like most people, students enjoy talking about something they know how to do, so this makes a good topic for rehearsing. Games and play are also fruitful topics.
- * Additional practice could come from asking students to choose a person they would like to know more about and deciding how they would obtain the information. They should craft questions, choose what equipment they would ideally use and describe how they would set it up, create a fieldwork checklist of tasks and materials they would need, and imagine how they would present and preserve their findings.
- * Ask students to review the Masters of Traditional Arts Interview and Interview Release Forms What questions do they think are most important? What questions would they add or leave out? Your class may design its own interview form to learn about how a classmate, family member or community member learned a tradition and what this tradition means to the person.
- * With students, design a fieldwork project that focuses on a theme that fits your curriculum needs. They can collect the musical traditions associated with children, community celebrations, local occupations, traditional crafts, seasonal customs or personal experience stories about something that happened to them. Students may work individually or in teams, dividing tasks such as note taking, mapping, questioning, taking photographs, handling

audio or video recording equipment, transcribing interviews, designing presentations, following up interviews and so on. Let them know how you will assess their fieldwork. The Fieldwork Rubric offers one assessment approach. Older students' work should be more detailed.

- * Record a story about your own life as a model for students. Then, assign students to record a personal experience narrative such as a story about themselves when they were little: an adventure, how they got a scar, or a favorite relative. Combine classmates' stories for a class podcast of personal experience narratives. Invite the principal to add a story. Play the podcast for parents at a class family night, for other classes or the school board or through a "live broadcast" on the public address system or the school Website.

Collecting and Organizing

If anybody needs help of any kind with any of the traditional beadwork, or dress, or whatever, anyone that comes or calls me, I'm willing to help because of the fact that I know how to do these things and I would like to help anybody that wants to even learn.

**Lila Greengrass Blackdeer
Black River Falls, Wisconsin**

Organizing information is a big part of learning. When students begin fieldwork, they begin accumulating data, which they will have to organize and analyze. They will have to assess how much more information they need, how to establish categories, how to evaluate their data, what to do with their research results.

Exercises — Collecting and Organizing

- * To start students thinking about collecting and organizing information, share stories about things you collected when you were their age and what you collect now. Ask what they collect, where they keep collections, how they organize them. Do they have albums of stickers or trading cards, a drawer filled with rocks, an MP3 playlist, a shelf of action figures? Do they carefully arrange their collections or toss new items into a pile? What stories do they have about collecting? If their collections were museum exhibits, what would a visitor to the exhibit learn about them? What would the visitor need to know to understand the collection — and the collector — more deeply?
- * Organizing their fieldwork may be an individual, team or class endeavor. Students must decide whether to use documentation from all the media they used or only some of their research results. They must decide whether to preserve their documentation data, how to share results with people they interviewed and how to assess their products and presentations.

- * Ask students to organize themselves into a “living exhibit” based on what shirts and tops they are wearing. Give them only six or seven minutes to work together. They must choose on their own how to organize the data: size, style, color, pattern, sleeves, gender, neckline and so on. When they have arranged themselves, ask them to describe how and why they chose to “exhibit” themselves in this fashion. Discuss how many other criteria they might have chosen.
- * Students may choose a Heritage Fellow and reorganize the multimedia materials to create a new style of presentation. Or they may choose a theme such as music or craft, region, family, hard times, childhood, ethnic background and so on, and organize information about several artists into a presentation.
- * Work with students to design individual, team or class presentations of their fieldwork discoveries. Students may invite the people they interviewed, parents and other classes to showcase an exhibit, oral presentation, demonstration, Power Point presentation or video or audio podcast, for example. The Fieldwork Rubric offers assessment strategies for presentations based on student fieldwork.

Mapping

It was always a big excitement to say, it's getting close to the time to start following the people around. Where are we going to start this year? Well, this year in the state of Washington, and then it's cherries and we go off to Michigan.... .Wherever there were people working, it didn't matter to us. We knew we were going to travel from one end of the United States to the other.

Antonio De La Rosa
Riviera, Texas

Mapping is yet another way of learning and organizing information. Fieldwork involves identifying not only people but places. Putting stars or pins on a world map to show all the places that the Heritage Fellows mention is one way to use mapping. Another is to ask students to map something very familiar, such as a corner of the classroom or the inside of desks or backpacks. Or what about mapping sounds in school, home or the community? What discoveries do they make when they compare these personal maps? They can also design a compass rose for their Masters of Traditional Arts Map or their personal maps. Older students should make more complicated maps. All maps may be incorporated into a class Masters of Traditional Arts atlas.

Exercises — Mapping

- * Stories also fall on maps. Where have important things in your school occurred? Where are the special places in students' lives? What local history developments and stories would go on a community map? Mapping local history connects students to national and world history. As students conduct fieldwork, ask them to put stars or pins on a community map to show where they have interviewed people and observed traditions. Students can see how

they and people in their family and community participate in and contribute to making history.


- * Using information about Sidiki Conde, ask students to trace his life journey from a village in Guinea to New York City. They may do the same for any of the Heritage Fellows, characters in literature they are reading or historical figures they are studying, or by interviewing classmates and other people about places they have lived and traveled. Such life journey maps can be displayed in a classroom exhibit.
- * Ask students to make a musical map by researching musical traditions of the region, the United States or the world. In addition to what they learn from the multimedia materials in this guide, students may add recordings, films and publications to their findings. They will find recordings in the school library, from the school music specialist and through the Internet (see the Webography in Resources). Families' and students' music collections may include traditional recordings. Older students can add research on the folk roots of popular music that they like and share findings in class presentations that can include music, images and maps.
- * Borders mark off not only places but things and ideas. The edges of a map, the outline of a quilt, the place where accents change — all these are borders. Ask students to think about borders in their own lives, such as where they are allowed to go unaccompanied, neighborhoods, the state. Many Heritage Fellows mention geographic as well as symbolic borders in their lives — discrimination, stereotypes about women's roles, migrating from place to place, knowing and loving the landscape of where they live. Ask students to draw and illustrate a map that shows a border that is important to them or to one of the Heritage Fellows.

Culminating Projects

While studying Masters of Traditional Arts, students have encountered diverse, authentic grassroots art forms and artists. They have also considered their personal traditions and local art forms and artists. Organizing their work into a culminating project validates and reinforces students' learning. Their explorations of Heritage Fellows and local masters of traditional arts are exciting and demonstrate students' expertise to the school community, family members and the larger community.

Ideas for student products shared throughout this guide can be expanded to incorporate all their work: exhibits, multimedia presentations, performances, podcasts, poetry, expository writing, photographs and portfolios. No matter what form they take, such projects should invite audience contributions in some way, for example, a question-and-answer session; an invitation to share personal traditions or an opportunity to draw, sing, dance or make something.

Culminating projects also offer assessment opportunities for the teacher and for students themselves. Methods include developing a project rubric, guided writing prompts or an oral or written self-assessment reflection. Invite family members to comment on student work as well.



Resources

PRINTABLE STUDENT HANDOUTS

PHOTO ANALYSIS

Name _____

An old adage says that a picture is worth a thousand words. Choose a photo of a National Heritage Fellow to see what clues to their artistry you can discover. Sit quietly and closely examine the photo for one minute. Then use the list below to help you “read” this photo.

Later, read the artist bio and explore the audio profile and video segments. Return to your original photo analysis to compare your observations to what you now know about the artist.

Artist

Hometown and State

Group or individual photo

Female or male

Posed or informal photo

Black-and-white or color

Full portrait or partial portrait

Composition (how people and objects are arranged)

Clothing style

Hairstyle

Objects

Gestures

Facial expressions

Background

Light and shadow

Relationships between people

Placement of objects (musical instruments, crafts, tools, etc.)

Think Tank

What choices do you think the photographer made when making the photograph?

What is the focus of the photograph?

What do you think happened just before the photo was taken? Just after?

What clues to the artist’s life and art form do you see?

What surprised you after you learned more about the artist?

ARTIST BIO NOTES

Name _____

As you read the artist bio for a National Heritage Fellow, write down key facts. The list below will help you take notes. Not all elements will relate to every artist bio.

Artist

Hometown and State

Art Form

Year of Heritage Fellowship

Birth year

Death year

Birthplace

Places important to the artist

People important to the artist

Childhood

Occupation

Interesting facts

Vocabulary As you read the artist bio, write words and cultural terms that are new to you or that you find important.

Think Tank

What surprised you in the artist bio?

What hardships did the artist face?

Whose life would you like to document and why?

What information would you want included in your bio?

VIDEO ANALYSIS

Name _____

Choose a Heritage Fellow and watch the video segments available for that artist. Some artists have several. Many are featured in clips from the annual National Heritage Fellowship Concert in Washington, D.C. Below, find elements to help you take notes about the videos. Not all apply to every video.

Artist

Hometown and State

Type of Video Segment

Setting

Is this a formal setting or a community setting? Notice both time and place.

Sound Track

Is there a narrator or an emcee? Do people speak for themselves? Describe the artist's voice. Does it offer clues to the artist's community or region?

Main Issues

What topics are covered? What do you learn about the artist? The art form?

Techniques and Effects

Camera angles (looking down, up or straight-on)

Camera moving or fixed

Still photos or images, if any

Point of view (whose?)

Vocabulary As you view the video, write words and cultural terms that are new to you or that you find important.

Think Tank

What does this video remind you of in your own life?

What is not represented; whose point of view is not included?

What values are expressed?

What novel or short story does this video remind you of?

Write a synopsis of the video. What title would you give it?

LISTENING LOG ~ MUSICAL ELEMENTS

Name _____

Choose a musical selection by a Heritage Fellow and use the list below to help you take notes as you listen. Play it more than once to become familiar with the song.

Artist

Hometown and State

Style or Genre

Selection Title

Solo or Ensemble

Voice

number of voices

a cappella

instrumental accompaniment

Instruments

Lyrics and Language

Sacred or Secular

Tempo (fast, slow, or in between)

Melody (simple or complicated tune)

Dynamics (loud, soft or in between)

Rhythm (number of beats per measure; is the accent on the strong or the weak beat?)

Think Tank

What do you want to ask the musician?

Was this a familiar song or type of music?

What did you like most about this song?

Where do you sing, play music and listen to music?

Sing or hum a verse of the song.

LISTENING LOG ~ AUDIO PROFILE

Name _____

Choose an audio profile of a Heritage Fellow and use the list below to help take notes as you listen. You will need to listen more than once.

Artist

City or Town and State

Art Form

Voices

- Narrator
- Artist
- Others

Music

- Instrumental
- Vocal

Background sounds

- Natural
- Man-made

Setting

- Indoors, outdoors or both
- Formal or informal

Topics

For example, family, community, learning and teaching the art form, love of the art form, the process of doing the art form, hard times, good times, celebrations, gratitude

Vocabulary As you listen to the audio profile, write words and cultural terms that are new to you or that you find important.

Think Tank

What do you want to ask the artist?

How do the setting and the sounds contribute to the audio profile?

What does this audio profile remind you of in your own life?

If you produced an audio profile of someone you know, what sounds would you want to record to tell your story?

ARTIFACT ANALYSIS

Name _____

Choose a Heritage Fellow who is a craftsperson. Explore the artist bio, audio profile and video segments to learn more about the artist and the art form. Choose a photo of one object the artist has made to study carefully. Use the list below to help you analyze this artwork.

Artist

Hometown and State

Art Form

Object

Materials

Use

History

Description

Tools needed

Is the object specific to a cultural group or region?

How the artist learned to make it

What you like about it

Think Tank

What do you want to ask the artist?

Do you have similar objects in your life?

What is an object that is important to you and why?

What do you know how to make? How did you learn?

What would you like to learn to make? Why? Who might teach you?

EXPLORING SENSE OF PLACE

Heritage Fellows represent many different places. Some came from other countries to live in and contribute to their American communities. Many elements contribute to each community's unique sense of place. The list below will help you think about how to document and describe your community. Use it to brainstorm and then refine thoughts for a Sense of Place essay or poem.

Language and dialect

Music and Dance (Where do people experience music or dance? Think about lullabies, playground songs, school fight songs, religious services, festivals, weddings, birthdays.)

Geography and Ecology (What are the population, climate, important landforms, waterways, man-made features, plants and animals?)

Landscape and Land Use (Where are schools, parks, farms, businesses, industries and neighborhoods?)

Religion (What religions are practiced? Where are religious activities held?)

Crafts and Decorative Arts (Are there crafts such as boats, baskets, pottery or quilts unique to your area? How are local buildings built and decorated?)

Celebrations (What are seasonal events? Is there a festival, homecoming, fair or parade? What about events associated with the cycle of life such as birth, coming of age, marriage? Where do these events occur?)

Foods (What are local food crops? Where is local produce sold, and what restaurants serve local specialties? What celebrations involve foods?)

Oral Narratives (Are there jokes, stories, tall tales, legends and anecdotes about the area?)

Naming Traditions (How did places in the area get their names? What do place names and street names say about local history and culture? What family names dominate in the white pages of the telephone book? For whom are schools named?)

Occupations (What are local jobs and work-related skills, customs, traditions, stories, jokes?)

Settlement Patterns (Who founded the place? Where did some current ethnic groups in town come from? Who are the newcomers? Where do they live? What brought different groups there?)

Adapted with permission from www.louisianavoices.org

VOCABULARY

The Heritage Fellows have special terms related to their art forms, and readers will probably encounter a good number of unfamiliar words as well as regional expressions and plenty of colorful language and metaphors. Make a vocabulary list for each artist. After reading, listening to audio profiles, and watching video segments, you can add probably a short definition. If not, look up the word!

New Words

Cultural Terms

Expressions, Metaphors



Fieldwork Rubric

Name _____ Title/Topic _____ Date _____

Task You are a folk researcher who has been directed to conduct fieldwork to research some aspect of folklife. You will be assessed on your ability to prepare carefully, practice needed skills, conduct fieldwork productively and accurately, process and archive materials properly, and present your findings.

Performance Element	Accomplished Points	Developing Points	Beginning Points	Total Points
Preparing	<ul style="list-style-type: none"> Correctly identifies who to interview and what to collect and/or study. Chooses appropriate method of documentation and prepares needed materials and tools. 	<ul style="list-style-type: none"> Identifies inappropriate interviewee or irrelevant terms to study or collect. Method of documentation is not most appropriate; prepares some materials and tools. 	<ul style="list-style-type: none"> Incorrectly identifies who to interview, what to collect and/or study. Chooses inappropriate method of documentation fails to prepare materials and tools. 	
Practicing	<ul style="list-style-type: none"> Sufficiently practices using the equipment that will be used. Practices interviewing interviewees. Completes items in the Before section of the Interview Checklist. 	<ul style="list-style-type: none"> Practices using the equipment a little, mastery not attained. Practices interviewing interviewees a little. Omits some items in Before section of the Interview Checklist. 	<ul style="list-style-type: none"> Fails to practice using the equipment. Fails to practice interviewing interviewees. Omits most items in the Before section of the Interview Checklist. 	
Conducting Fieldwork	<ul style="list-style-type: none"> Collects appropriate notebooks, forms, surveys and/or checklists Asks meaningful questions, records accurately Takes high-quality photographs; labels prints, slides, diskettes Tape records at appropriate volume, with no interfering noises. Completes items in the During section of the Interview Checklist. 	<ul style="list-style-type: none"> Collects most of fieldwork tools. Asks mostly meaningful questions, recording mostly accurate. Takes a large amount of high-quality photographs, labels them adequately. Tape recordings lacking in quality, some interferences. Omits some items in the During section of the Interview Checklist. 	<ul style="list-style-type: none"> Collects inappropriate or inadequate fieldwork tools. Omits questions, records inaccurately. Takes insufficient photographs, labels them inadequately. Tape recordings of poor quality. Omits most items in the During section of the Interview Checklist. 	
Processing Fieldwork Materials	<ul style="list-style-type: none"> Completes Tape Log and Photo Log. Labels materials carefully, files permission slips with materials Transcribes tapes accurately; proofs and edits transcriptions. Archives recorded materials where they will be protected. Completes items in the After section of the Interview Checklist. 	<ul style="list-style-type: none"> Tape Log and/or Photo Log, incomplete. Labels some materials inaccurately, files most permission slips. Transcribes some tapes inaccurately, proofs and edits most transcriptions. Archives most recorded materials where they will be protected. Omits some items in the After section of the Interview Checklist. 	<ul style="list-style-type: none"> Tape Log and/or Photo Log, incomplete. Labels most materials inaccurately, files few permission slips. Transcribes most tapes inaccurately, proofs and edits few transcriptions. Archives few recorded materials where they will be protected Omits most items in the After section of the Interview Checklist. 	
Presenting Findings	<ul style="list-style-type: none"> Chooses appropriate medium for presenting findings. Conveys a message through creative presentation. 	<ul style="list-style-type: none"> Chooses inappropriate medium for presenting findings. Conveys a message through mundane presentation. 	<ul style="list-style-type: none"> Chooses inappropriate medium for presenting findings. Fails to convey a message through creative presentation. 	

Portfolio Rubric

Name _____

Performance Indicators	Possible Points	Actual Score
Well-documented and -organized; container and theme relate creatively; table of contents includes excellent annotated descriptions, not just a list; synthesis demonstrates analysis and growth and is well written; shows superior effort.	10	
Fairly well-documented and -organized; container and theme relate; table of contents includes good annotated descriptions; synthesis good and clearly written; shows excellent effort.	8	
Portions may be poorly or inaccurately documented and/or organized; table of contents may not be complete and may be hard to follow; synthesis is average, shows good effort.	6	
Disorganized, poorly documented; container and theme irrelevant; table of contents is only a list or incomplete; synthesis poorly written and difficult to follow; shows poor effort.	4	
Project incomplete, incorrect and/or inadequate; shows little or no effort.	2	
Portfolio not submitted.	0	

Adapted with permission from www.louisianavoices.org

Interview Form

Interviewer _____ Date _____

School _____ Grade Level _____

Interviewee _____

Interviewee's Address _____

Ethnic Heritage _____ Religious Affiliation _____

Birth Date _____ Birthplace _____

Occupational Experience _____

Musical Traditions of Childhood and Today _____

Craft Traditions _____

Learned Traditions—How and from whom? _____

Teaching Traditions—How and to whom? _____

Release Forms

Note: Either an oral or a written release is needed for use of documentation in a presentation. Choose one or the other.

1. Oral Release Form

Record this statement at the beginning of an audio or video recording of an interview in the presence of the interviewee. Circle the documentation method(s) used.

This is _____ (Name of Interviewer) of
_____ (Name of School)
in _____ (Town and State) on _____ (Date)

I am interviewing, photographing, audio-recording or video-recording
_____ (Name of Interviewee).

Do you understand that portions of this interview may be quoted or used in a publication or exhibition for educational purposes? (Interviewee responds.)

OR

2. Written Release Form

I, the interviewee, understand that this interview and any photographs, tape recording or video recording are part of scholarly research by students at the school named above. I give permission for the following (check all that apply):

- _____ May be used for educational purposes and research at the above school
- _____ May include my name
- _____ May be included in a school publication or exhibit
- _____ May be included in another educational, nonprofit publication or exhibit
- _____ May be used, but DO NOT include my name
- _____ May be deposited in a school, county or state archive
- _____ Other (explain)

Signature of Interviewee

Date

Signature of Parent or Guardian if Interviewee Is a Minor

Date

DEFINING FOLKLORE

The Educative Matrix of Folklore

Clearly, folklore is alive and well. It constitutes a basic and important educative and expressive setting in which individuals learn how to see, act, respond, and express themselves by the empirical observation of close human interactions and expressions in their immediate society (that is, the family, occupational or religious group, ethnic or regional community). Folklore structures the worldview through which a person is educated into the language and logic systems of these close societies. It provides ready formulas for the expression of cultural norms.

*--The Dynamics of Folklore, by Barre Toelken
Utah State University Press, 1996*

General Traits of Folklore

1. Folklore involves a tradition that passes over time and through space and is not necessarily old; in fact, it is often contemporary and dynamic.
2. The learning process is usually by word of mouth, observation and imitation.
3. There are conservative elements that stay the same through many transmissions. For example, the plot of the ballad "Barbara Allen" remains the same: A woman forsakes a man and he dies.
4. On the other hand, folklore is also dynamic, changing in transmission (versions), while keeping a storehouse of conservative elements such as motifs, metaphors, characters that belong to the collective and get reworked again and again. Thus, each singer of "Barbara Allen" might accidentally or purposefully change the lyrics.
5. The source is often anonymous.

Folk Groups

Folk groups can be any groups of people who share special language, customs, traditions and can be based upon factors such as nationality, age, gender, ethnicity, religion, region, neighborhood, social class, social clubs, family, occupation, school, classroom. All of us belong to many different, sometimes overlapping, folk groups that change throughout our lives.

Functions of Folklore

- Entertainment
- Education and instruction
- Relief of cultural tension
- Boundary-defining

- Validation of a culture (paradoxically, folklore can also violate cultural norms)

Basic Types of Folklore

Oral Narratives--tales, legends, proverbs, jokes, riddles, anecdotes, oral poetry, toasts, sermons, personal experience narratives

Music--lullabies to highly polished song styles

Material Culture--the "stuff" of traditional culture, which includes, for example, the following:

Architecture--barns, fences, outbuildings, houses
 Crafts and Decorative Arts--baskets, quilts, coverlets, carvings, pottery, weaving, tool-making, furniture-making, needlework, home or yard decoration

Foodways--preserving food, recipes, ritual meals, who does what

Beliefs--folk wisdom, superstitions, weatherlore, remedies, prejudice, spirituality

Customs--group celebrations, holidays, calendar traditions, rituals, birthdays

Body Communications--greetings, handshakes, dance, games, gestures

Traditional, Popular and Elite Culture

Traditional knowledge and culture are learned and transmitted by word of mouth and observation within our many overlapping folk groups. Elite or academic knowledge is learned and transmitted formally in a society's institutions such as schools, universities, museums and concert halls.

Popular culture is learned and transmitted through mass media. The boundaries between these kinds of knowledge and culture blur interestingly, and often traditional knowledge and culture are overlooked or dismissed as quaint or untrue.

Content and Methodology

Folklore's relevance to K-12 educators is interdisciplinary and twofold. Young people respond not only to the content of folklore--sharing their own and discovering others' traditions--but to collecting folklore through various fieldwork methods, which can include observation, notetaking, mapping, interviewing, audio or video recording, archiving and presenting findings in any variety of ways.

FOLKLORE IN EDUCATION BIBLIOGRAPHY

Many of these resources for educators will appeal to older students as well.

Bowman, Paddy, and Lynne Hamer. *Through the Schoolhouse Door: Folklore, Community, Curriculum*. Logan: Utah State University Press, 2011, 286 p. This anthology of folklorists' experiences in K-12 education is useful for educators as well as folklorists.

Bronner, Simon. *American Children's Folklore*. Little Rock: August House, 1988. 281 p. This examination of how children create culture includes many examples of genres such as parodies, games, jump rope rhymes, and instructions for simple toys that remind readers of their own childhood culture.

Brunvand, Jan Harold, editor. *American Folklore: An Encyclopedia*. New York: Garland, 1996. 794 p. Although the over 200 entries in this comprehensive encyclopedia (ranging in length from a single paragraph to several pages) are scholarly in nature, the scope of coverage (rodeo, Appalachia, theoretical approaches to folklore, the tooth fairy, Internet urban legends) and the credentials of the varied contributors make this entry an invaluable browsing tool as well as a respected reference.

Burton, Bryan. *Moving Within the Circle: Contemporary Native American Music and Dance*. Danbury: World Music Press, 1993. 167 p. plus cassette or CD. Photographs, songs, and dances from many North American tribes.

Campbell, Patricia Shehan. *Songs in Their Heads: Music and Its Meaning in Children's Lives*. New York: Oxford University Press, 1998, 246 p. Music educators will appreciate Campbell's attention to children's creativity and imagination in this ethnographic exploration of how children relate to music outside the classroom.

Campbell, Patricia Shehan, Ellen McCullough-Brabson, and Judith Cook Tucker. *Roots and Branches: A Legacy of Multicultural Music for Children*. Danbury: World Music Press, 1994. 153 p. Teacher resource for all grades, this book and CD set shares musical memories of people from 23 cultures.

Gillis, Candida. *The Community as Classroom*. Portsmouth: Boynton/Cook, 1992. 186 p. Good K-12 resource on expanding curriculum to include people and places in students' lives.

Jones, Bessie, and Bess Lomax Hawes. *Step It Down: Games, Plays, Songs, and Stories from the Afro-American Heritage*. Athens: University of Georgia Press, 1987. 233 p. A classic collection of games, hand-clapping rhymes, songs, and stories plus 70 activities. Cassette features Bessie Jones, one of the Georgia Sea Island Singers.

Lomax, Alan. *The Folk Songs of North America*. New York: Doubleday, 1975. 623 p.

Although out of print, many libraries have this collection of lyrics, tunes, and notes on over 250 songs.

Long, Larry. *Here I Stand: Elders' Wisdom, Children's Song*. Washington, DC: Smithsonian Folkways Recordings, 1996. Working with young people who interviewed community members, a singer songwriter helped them write and perform songs based on their fieldwork. A guidebook accompanies this CD and describes how to recreate such a project.

Lornell, Kip. *Introducing American Folk Music*. Dubuque: Brown and Benchmark, 1993. 251 p. plus cassette. A good resource offering lots of photos, some curriculum ideas, and thorough overview of traditional American music and its influence on pop music. Helpful to K-12 classroom and music teachers and grades 7-12.

Lornell, Kip, and Anne Rasmussen. *Musics of Multicultural America: A Study of Twelve Musical Communities*. New York: Schirmer Books, 1997. 348 p. The interdisciplinary text and CD examine several diverse American music communities from closely.

MacDowell, Marsha, and LuAnne Kozma, eds. *Folk Arts in Education: A Resource Handbook II*. East Lansing: Michigan State University Museum, 2008. 350 p. A sampler of folklore in education lesson plans from around the country and lots of ideas and resources for all grades. Order or download at www.folkartsineducation.org.

Pryor, Anne, and Nancy B. Blake, eds. *Quilting Circles ~ Learning Communities: Arts, Community, and Curriculum Guide*, University of Wisconsin School of Education and Wisconsin Arts Board, 2007, 92 p. This beautiful spiral-bound book comes with a CD-Rom that includes quilt slideshows and video demos.

Reagon, Bernice Johnson. *Wade in the Water: African American Sacred Music Traditions*. Washington, DC: Smithsonian Folkways Recordings, 1994. 4-CD set or order individual CDs. These rich recordings from the public radio series of the same name chronicles African American history and culture as well as sacred music and include extensive liner notes.

Rodseth, Lars, Sally Howell, and Andrew Shryrock. *Arab World Mosaic: A Curriculum Supplement for Elementary Teachers*. Illus. by Michelle Gallagher. Detroit: Arab Community Center for Economic and Social Services, 1994. 209 p. Written by anthropologists, this guide offers many activities relating to the traditions of Arabs in different countries as well as Arab Americans.

Sam, Sam-Ang, and Patricia Shehan Campbell. *Silent Temples, Soulful Hearts: Traditional Music of Cambodia*. World Music Press, 1998, 144 p. This book and companion CD present traditional music and culture of Cambodia, particularly how it is thriving today in communities outside Cambodia.

Santelli, Robert, Holly Warren-George, and Jim Brown, editors. *American Roots Music*. New York: Harry N. Abrams, 2001. 140 p. This companion to the PBS series explores the traditional roots of American popular music.

Schafer, Andrea. *My Harvest Home: A Celebration of Polish Songs, Dances, Games, and Customs*. Illus. by Peter Schafer. Danbury, Conn.: World Music Press, 1996. 76 p. plus cassette or CD. Explore traditions and music of several regions of Poland as well as Polish American communities. Features Polish and English lyrics, recipes, and folk arts projects.

Simons, Elizabeth Radin. *Student Worlds, Student Words: Teaching Writing Through Folklore*. Portsmouth: Heinemann, 1990. 232 p. A teacher and folklorist, Simons offers background on contemporary folklore and detailed lesson plans for writing and folklore studies.

Sobel, David. *Mapmaking with Children: Sense of Place Education for the Elementary Years*. Portsmouth: Heinemann, 1998. 164 p. Find highly creative and developmentally appropriate mapping lessons for K-8.

Thompson, Paul. *The Voice of the Past: Oral History*. New York: Oxford University Press, 3rd edition, 2000. 260 p. Oral historians regard this as an invaluable teacher resource.

Toelken, Barre. *The Dynamics of Folklore*. Logan: Utah State University Press, rev. ed., 1996. 439 p. A good basic textbook on folklore and cultural process useful for teachers and older students.

Wagler, Mark, Ruth Olson, and Anne Pryor. *Teacher's Guide to Local Culture and Kids' Guide to Local Culture*. Madison: Madison Children's Museum and Center for the Study of Upper Midwestern Culture, 2004, 70 p. and 139 p. Download free at <http://csumc.wisc.edu/wtlc/?q=resources>.

Zeitlin, Steven J., et al. *A Celebration of American Family Folklore*. Cambridge: Yellow Moon Press, 1982. 291 p. A full selection of family stories, customs, and photos for K-12 teachers to help students start family writing, oral history, and folklore projects.

FOLKLORE IN EDUCATION WEBOGRAPHY

Alliance for American Quilts www.quiltalliance.org recognizes quilts as works of art and pieces of history with stories to be documented and preserved. Find interviews with quilters and resources for preserving quilts and collecting stories.

American Folklife Center at the Library of Congress www.loc.gov/folklife has many digital collections useful in the classroom plus *Folklife Resources for Educators*, a portal to many free online curriculum guides.

American Folklore Society (AFS) Folklore and Education Section at www.afsnet.org publishes an annual newsletter for members, who may sign up for ten dollars without having to join AFS. The AFS Children's Section awards the annual Aesop Prize and Aesop Accolades for English language books for children and young adults in which folklore is central and presented authentically. Find a list of past recipients at www.afsnet.org/?page=Aesop

Bullfrog Jumped in the Classroom www.alabamafolklife.org/content/bullfrog-classroom provides audio excerpts of children's songs recorded in 1947 in an online guide for young children by Paddy Bowman and Marsha Weiner.

American Memory Learning Page <http://memory.loc.gov/ammem/ndlpedu> Teachers have designed lesson plans as part of their participation in an annual summer institute at the Library of Congress using the large online collections of the American Memory Project, which digitizes thousands of photographs, documents, and recordings.

American Routes <http://amroutes.cc.emory.edu> Folklorist Nick Spitzer, often an emcee for annual concerts honoring NEA Heritage Fellows, hosts this weekly public radio show on the traditional roots and routes of American pop music. Find an archive of past shows featuring interviews with noted roots musicians, including many National Heritage Fellows.

Center for the Study of Upper Midwestern Culture <http://csumc.wisc.edu> supports the Network for Teachers of Local Culture and projects that show how deeply students can reflect about culture and themselves. See the *Dane County Cultural Tour* and *Hmong Cultural Tour*, which includes the free downloadable *Teacher's Guide to Local Culture* and *Kids' Guide to Local Culture*.

Crossroads of the Heart: Creativity and Tradition in Mississippi www.arts.state.ms.us/crossroads Find streaming audio, photographs of traditional music and crafts, a useful teacher's guide, and an overview of the state's traditional culture.

Culture in Context: A Tapestry in Expression www.njn.net/artsculture/cultureincontext features New Jersey folk artists and art forms organized in the themes of Home, Work, and Community.

Davenport Films www.davenportfilms.com Filmmaker Tom Davenport has produced and directed award-winning American adaptations of Grimm Brothers fairytales and folk arts documentaries useful for the classroom. Order films online, find teaching resources, and download a student guide to video production of fairytale adaptations.

Digital Traditions www.digitaltraditions.net offers South Carolina folk artist profiles from the McKissick Museum collection and online education guides such as *Jubilation! African American Celebrations* and *Row Upon Row: Sea Grass Basketry*.

Documentary Arts www.docarts.com Producer of *Masters of Traditional Arts*, this Dallas-based organization collects, presents and preserves historically and culturally significant people and places and provides educational resources and programming.

From Cambodia to Greensboro

www.greensborohistory.org/exhibits/cambodia/tour/tour.html is an online exhibit that traces the journey of Cambodians to Greensboro, North Carolina (see Suggested Student Readings for an accompanying book for grades 3-6).

Folkstreams www.folkstreams.net is a video-streaming site built as a national preserve of American folk culture documentaries and offers users extensive background materials for each film. A number of films feature Heritage Fellows. See especially the **Educators Portal** for lessons for higher grades.

Folkvine www.folkvine.org gives users video, audio, and text options to explore folk artists of Florida, including bobble-head dolls representing real-life scholars of the state's traditional culture.

Iowa Folklife: Our People, Communities, and Traditions www.uni.edu/iowaonline/folklife is an award-winning online multimedia learning guide for all ages with excellent interviewing strategies. A new volume is at **[www.uni.edu/iowaonline/folklife v2](http://www.uni.edu/iowaonline/folklife)**.

Louisiana Voices: An Educator's Guide to Exploring Our Communities and Traditions www.louisianavoices.org Although written for Louisiana classrooms, this extensive guide is adaptable for any region and includes rational, evaluation strategies, student worksheets, fieldwork guidelines, and dozens of lessons in public domain.

Local Learning: The National Network for Folk Arts in Education

www.LocalLearningNetwork.org advocates for inclusion of folk arts and artists nationwide. See especially the multimedia virtual artist residencies with five National Heritage Fellows. Also find a library of useful articles for teachers, including the 2009 CARTS Newsletter on the Art of Interviewing, plus links to regional resources and tools for engaging young people in fieldwork and folklore.

National Endowment for the Arts <http://nea.gov/honors/heritage/index.html> publishes

National Heritage Fellows' bios on the web site. Find ordering information for the *National Heritage Fellows* DVD-ROM and *Masters of Traditional Arts Education Guide* here.

National Museum of the American Indian at www.nmai.si.edu features virtual exhibits and education guides on its Web site.

Public Broadcasting System www.pbs.org Find useful education guides related to traditional culture for teachers and students. Examples include several featuring Heritage Fellows: **Mississippi River of Song**, where students can investigate music and musicians from Minnesota to the Gulf of Mexico; **Accordion Dreams** which chronicles Tex-Mex *conjunto* music; and **American Roots**, a series on 20th century American traditional music.

Smithsonian Center for Folklife and Cultural Heritage www.folklife.si.edu has online exhibits, education guides, and interview tools such as *Discovering Our Delta* and the *Smithsonian Folklife and Oral History Interviewing Guide*. Find lesson plans for music from around the world found in **Smithsonian Folkways Recordings** www.folkways.si.edu under Tools for Teaching and many recordings by Heritage Fellows.

Vermont Folklife Center www.vermontfolklifecenter.org supports education through **Discovering Community** www.discoveringcommunity.org, which provides training and resources to educators, and a series of award-winning children's books based on stories in the Center's extensive archive (see suggested student readings).

Western Folklife Center www.westernfolklife.org is home of the annual National Cowboy Poetry Gathering and the site features many audio and video segments of the top cowboy poets and musicians and exhibits on western ranching life.

Wisconsin Folks www.wisconsinfolks.org teaches students about folk arts and artists of that state and provides examples of many genres and artists, from fish decoys to dance.

Folkstreams Films about Heritage Fellows

Folkstreams (www.folkstreams.net) is a web site dedicated to preserving folklore documentaries, offering a free video on-demand service. Among the films on the site are the following that feature National Heritage Fellows.

Nicholas Benson (2007), son of John "Fud" Benson, the stone carver featured in *Final Marks*.

Joe Thompson (2007) in Alan Lomax's *Appalachian Journey*.

Alphonse "Bois Sec" Ardoin (1986) in *Cajun Country and Dry Wood*

Dewey Balfa (1982) in *Cajun Country, Cajun Visits, Homemade American Music, and Les Blues de Balfa*

Sister Mildred Barker (1983) in *The Shakers*

Jerry Brown (1992) in *Unbroken Tradition*

Joseph Cormier (1984) in *New England Fiddles*

Elizabeth Cotten (1985) in *Homemade American Music*

Michael Doucet (2005), in *Cajun Country*

Conray Fontenot (1986) in *Cajun Country, Cajun Visits, and Dry Wood*

Ray Hicks (1983) in *Appalachian Journey*

Stanley Hicks (1983) in *Appalachian Journey and Talking Feet*

John Dee Holeman (1988) in *Appalachian Journey and Talking Feet*

Tommy Jarrell (1982) in *Appalachian Journey, Dreams and Songs of the Noble Old and Homemade American Music*

Riley "B.B." King (1991) in *Give My Poor Heart Ease*

Lily May Ledford (1985) in *Homemade American Music*

Alex Moore (1987) in *Black on White, White and Black*

Jack Owens (1993), in *Dreams and Songs of the Noble Old* and *The Land Where the Blues Began*

Irvan Perez (1991) in *Mosquitoes and High Water*

Adam Popovich (1982) in *The Popovich Brothers*

Almeda Riddle (1983) in *Almeda Riddle: Now Let's Talk about Singing*

Saunders "Sonny" Terry (1982) in *Sonny Terry: Shoutin' the Blues* and *Sonny Terry: Whoopin' the Blues*

Othar Turner (1992) in *Gravel Springs Fife and Drum, Made in Mississippi*, and *The Land Where the Blues Began*

Cleofes Vigil (1984) in *The Grand Generation*

Nimrod Workman (1986) in *The Grand Generation*

Mike Seeger (2009) in *Homemade American Music and Talking Feet* (director)

Johnny Gimble (1994) in *Gimble's Swing*

John Jackson (1986) in *Blues Houseparty*

Bill Monroe (1982) in *Bill Monroe, Father of Blue Grass Music*

Nikitas Tsimouris (1991) in *Every Island Has Its Own Songs: The Tsimouris Family of Tarpon Springs*

SUGGESTED STUDENT READINGS

This bibliography suggests leisure reading and supplementary trade books for students in grades 4 through 12 to complement the *Masters of Traditional Arts Education Guide*. The titles below offer many possibilities for making connections to material outlined in the guide. Suggested age levels (indicated following imprint information) are broad and may be extended upward or downward depending on particular school situations. In addition, several resources from the Folklore in Education Bibliography, such as Jan Harold Brunvand's *American Folklore: An Encyclopedia*, are also appropriate for high school students. Librarians and teachers should add books from their own collections, using this list as a beginning point for recommendations rather than a finite product. Every effort has been made to ensure that the titles are still in print, although those that may not be available for purchase should be housed in many school and public libraries. The original dates of publication and imprint information are given. Many of these books are available in other editions.

Abelove, Joan. *Go and Come Back*. New York: DK Inc./Richard Jackson, 1998. 176 p. Middle School, High School

Akin, S. Beth. *Voices from the Fields: Children of Migrant Farmworkers Tell Their Stories*. Illus. with photographs by the author. Boston: Little Brown, 1993. 96 p. Intermediate, Middle School

Appelt, Kathi and Jeanne Cannella Schmitzer. *Down Cut Shin Creek: The Pack Horse Librarians of Kentucky*. New York: HarperCollins, 2001. 58 p. Intermediate, Middle School

Ashbranner, Brent K. and Paul Conklin. *To Live in Two Worlds: American Indian Youth Today*. Illus. with photographs by Paul Conklin. New York: Dutton, 1984. 149 p. Intermediate, Middle School, High School

Astroth, Kirk A. *Spurrin' the Words: 4-H Cowboy Poetry Youth Guide* (78 p.) and *Leader's Guide* (66 p.). Montana 4-H Center for Youth Development, 2004. Order with accompanying CD from www.montana4h.org. All grades.

Belton, Sandra. *From Miss Ida's Porch*. Illus. by Floyd Cooper. New York: Four Winds, 1993. 40 p. Intermediate

Bial, Raymond. *Cajun Home*. Illus. with photographs by the author. Boston: Houghton Mifflin, 1998. 48 p. Intermediate, Middle School

Blum, Joshua, Bob Holman, and Mark Pellington, compilers. *The United States of Poetry*. New York: Abrams, 1996. 176 p. High School

Branch, Muriel Miller. *Juneteenth: Freedom Day*. Photographs by Willis Branch. New York: Cobblehill/Dutton, 1998. 54 p. Intermediate, Middle School

Bridgers, Sue Ellen. *Home Before Dark: A Novel*. New York: Knopf, 1976. 192 p. Middle School, High School

Calhoun, Dia. *Aria of the Sea*. New York: Winslow, 2000. 264 p. Middle School, High School

Carmi, Daniella. *Samir and Yonatan*. New York: Scholastic, 2000. 183 p. Middle School

Chapman, Richard. *The Complete Guitarist*. New York: Dorling Kindersley, 1993. 92 p. High School

Cheung, Shu Pui, Shuyuan Li, Aaron Chau, and Deborah Wei. 2004. *Walking on Solid Ground*. Philadelphia: Philadelphia Folklore Project, 2004. 64 p. In English and Chinese. Elementary, Intermediate

Congdon, Kristin. *Uncle Monday and Other Florida Tales*. Kitty Kitson Petterson, illus. University of Mississippi Press, 2001. 195 p. Intermediate, Middle School, High School

Cormier, Robert. *The Chocolate War*. New York: Knopf, 1974. 272p. Middle School, High School

Cuyler, Margery. *From Here to There*. Illus. by Yu Cha Pak. New York: Holt, 1999. 32 p. Intermediate

Doney, Meryl. *Baskets*. New York: Watts, 1997. 32 p. Intermediate, Middle School

Doucet, Sharon Arms. *Fiddle Fever*. New York: Clarion, 2000. 164 p. Middle School

Dyson, Michael Eric. *Between God and Gangsta Rap: Bearing Witness to Black Culture*. New York: Oxford University Press, 1996. 218 p. High School

Erdrich, Louise. *The Birchbark House*. Illus. by the author. New York: Hyperion, 1999. 244 p. Intermediate

Ellis, Rex M. *With a Banjo on My Knee: A Musical Journey from Slavery to Freedom*. New York: Franklin Watts, 2001. 160 p. Middle School, High School

England, Linda. *The Old Cotton Blues*. Illus. by Teresa Flavin. New York: Margaret K. McElderry, 1998. 32 p. Intermediate

Garza, Carmen Lomas. *Family Pictures*. Illus. by the author. San Francisco: Children's Book Press, 1990. 32 p. Intermediate

Glover, Savion, and Bruce Weber. *Savion: My Life in Tap*. New York: Morrow, 2000.

79 p. Intermediate, Middle School, High School

Gordon, Ruth, selector. *Pierced by a Ray of Sun: Poems About the Times We Feel Alone*. New York: HarperCollins, 1995. 105 p. Middle School, High School

Goss, Linda, and Clay Goss, editors. *Jump Up and Say! A Collection of Black Storytelling*. New York: Simon and Schuster, 1995. 301 p. High School

Govenar, Alan. *African American Frontiers: Slave Narratives and Oral Histories*. Santa Barbara: ABC-CLIO, 2000. 551 p. Middle School, High School

Govenar, Alan. *Extraordinary Ordinary People: Five American Masters of Traditional Arts*. Cambridge, MA: Candlewick Press, 2006, 86 p. Intermediate, Middle School

Govenar, Alan, editor. *Osceola: Memories of a Sharecropper's Daughter*. Illus. by Shane W. Evans. New York: Hyperion, 2000. 64 p. Intermediate, Middle School

Govenar, Alan, ed. *Stompin' at the Savoy: The Story of Norma Miller*. Illus. by Martin French. Cambridge, MA: Candlewick Press, 2006, 56 p. Intermediate, Middle School

Granfield, Linda. *97 Orchard Street, New York*. Illus. with photographs by Arlene Alda. Toronto: Tundra Books, 2001. 56 p. Intermediate, Middle School, High School

Grimes, Nikki. *Aneesa Lee and the Weaver's Gift*. Illus. by Ashley Bryan. New York: Lothrop, 1999. Unpaged. Intermediate

Haas, Jessie. *Will You, Won't You?* New York: Greenwillow, 2000. 167 p. Middle School

Hamill, Pete. *Snow in August*. Boston: Little, Brown, 1997. 327 p. High School

Hart, Elva Trevion. *Barefoot Heart: Stories of a Migrant Child*. Tempe, Arizona: Bilingual Press/Editorial Bilingue, 1999. 236 p. High School

Haskins, James. *Black Dance in America: A History Through Its People*. New York: Crowell, 1990. 232 p. Middle School, High School

Hicks, Ray, as told to Lynn Salsi. *The Jack Tales*. Illus. by Owen Smith. New York: Calloway, 2000. 40 p. Intermediate

Hinton, S. E. *The Outsiders*. New York: Viking, 1967. 188 p. Middle School, High School

Hurmence, Belinda, editor. *Slavery Time When I Was Chillun*. New York: Putnam, 1997. 96 p. Middle School, High School

Jabar, Cynthia, selector. *Shimmy Shake Earthquake: Don't Forget to Dance Poems*. Illus. by the selector. Boston: Little Brown, 1992. Unpaged. Intermediate

Jiménez, Francisco. *The Circuit: Stories from the Life of a Migrant Child*. Albuquerque: University of New Mexico Press, 1997. 134 p. Middle School, High School

Jones, Bill T. *Dance*. Illus. with photographs by Susan Kuklin. New York: Hyperion, 1998. 32 p. Intermediate, Middle School, High School

Landau, Elaine. *Slave Narratives: The Journey to Freedom*. Illus. with archival photographs. New York: Franklin Watts, 2001. 96 p. Intermediate, Middle School, High School

Lau, Barbara. *From Cambodia to Greensboro: Tracing the Journeys of New North Carolinians*. Greensboro: Greensboro Historical Museum, 2004. 36 p. Intermediate

Left Hand Bull, Jacqueline. *Lakota Hoop Dancer*. Illus. with photographs by Suzanne Haldane. New York: Dutton, 1999. 32 p. Intermediate

Lester, Julius. *The Blues Singers: Ten Who Rocked the World*. Illus. by Lisa Cohen. New York: Jump at the Sun/Hyperion, 2001. 48 p. Intermediate

Lord, Bette Bao. *In the Year of the Boar and Jackie Robinson*. Illus. by Marc Simont. New York: Harper Trophy, 1986. 169 p. Intermediate

Lyon, George Ella. *Basket*. Illus. by Mary Szilagyi. New York: Orchard, 1990. 32 p. Intermediate

Lyons, Mary E. *Catching the Fire: Philip Simmons, Blacksmith*. Illus. with photographs by Mannie Garcia. Boston: Houghton, 1997. 48 p. Intermediate, Middle School

Lyons, Mary E. *Painting Dreams: Minnie Evans, Visionary Artist*. Boston: Houghton, 1996. 84 p. Intermediate, Middle School

Lyons, Mary E. *Starting Home: The Story of Horace Pippin, Painter*. New York: Scribners, 1993. 42 p. Intermediate, Middle School

Lyons, Mary E. *Stitching Stars: The Story Quilts of Harriet Powers*. New York: Scribners, 1993. 42 p. Intermediate, Middle School

Lyons, Mary E. *Talking with Tebé: Clementine Hunter, Memory Artist*. Boston: Houghton, 1998. 48 p. Intermediate, Middle School

MacLachlan, Patricia. *All the Places to Love*. Illus. by Mike Wimmer. New York: HarperCollins, 1994. 32 p. Intermediate

Medearis, Angela Shelf and Michael Medaris. *Dance*. New York: Twenty-First Century Books, 1997. 80 p. Intermediate, Middle School

Meyer, Carolyn. *White Lilacs*. New York: Gulliver/Harcourt, 1993. 242 p. Intermediate, Middle School

Meyer, Carolyn. *Where the Broken Heart Still Beats*. New York: Gulliver/Harcourt, 1992. 197 p. Middle School, High School

Myers, Walter Dean. *Monster*. New York: HarperCollins, 1999. 281 p. Middle School, High School

Nance, Susanna. *Sights*. New York: Delacorte Press, 2001. 216 p. Middle School, High School

Oates, Eddie Herschel. *Making Music: Six Instruments You Can Create*. Illus. by Michael Koelsch. New York: HarperCollins, 1995. 32 p. Intermediate, Middle School

Orgill, Roxane. *Shout, Sister, Shout! Ten Girl Singers Who Shaped a Century*. New York: Atheneum, 2001. 144 p. Middle School, High School

Paker, Josephine. *Beating the Drum*. Brookfield, Conn.: Millbrook Press, 1992. 48 p. Intermediate, Middle School

Paterson, Katherine. *Jacob Have I Loved*. New York: HarperCollins, 1980. 216 p. Intermediate, Middle School

Peck, Richard. *Long Way from Chicago*. New York: Dial, 1998. 148 p. Middle School, High School

Pellowski, Anne. *Hidden Stories in Plants*. Illus. by Lynn Sweat. New York: Macmillan, 1990. 93 p. Intermediate, Middle School, High School

Press, David Paul. *A Multicultural Portrait of America's Music*. Boston: Marshall Cavendish, 1994. 80 p. High School

Ray, Mary Lyn. *Basket Moon*. Illus. by Barbara Cooney. Boston: Little Brown, 1999. 32 p. Intermediate

Reagon, Bernice Johnson. *We'll Understand It Better By and By: Pioneering African American Gospel Composers*. Washington: Smithsonian, 1992. 84 p. High School

Salisbury, Graham. *Blue Skin of the Sea*. New York: Delacorte, 1992. 215 p. Middle School, High School

Santiago, Esmeralda. *Almost a Woman*. Reading, Mass.: Perseus/Merloyd Lawrence, 1998. 313 p. High School

Shusterman, Neal. *The Dark Side of Nowhere*. Boston: Little Brown, 1997. 185 p. Middle School, High School

Slatta, Richard W. *The Cowboy Encyclopedia*. Santa Barbara, California: ABC-CLIO, 1994. 474 p. Middle School, High School

Stewart, Sarah. *The Gardener*. Illus. by David Small. New York: Farrar, 1997. 32 p. Intermediate

Sullivan, Missy, Deborah Schwartz, Dawn Weiss, and Barbara Zaffran. *The Native American Look Book: Art and Activities from the Brooklyn Museum*. New York: The New Press, 1996. 46 p. Intermediate, Middle School, High School

Tamar, Erika. *Blues for Silk Garcia*. New York: Knopf, 1983. 155 p. Middle School, High School

Trice, Dawn Turner. *Only Twice I've Wished for Heaven*. New York: Crown, 1997. 304 p. High School

Voigt, Cynthia. *Seventeen Against the Dealer*. New York: Atheneum, 1989. 181 p. Middle School, High School

Waldman, Carl, and Molly Braun. *Word Dance: The Language of Native American Culture*. New York: Facts on File, 1994. 290 p. High School

Wells, Ken. *Meely LaBauve: A Novel*. New York: Random House, 2000. 244 p. High School

Williams, Sherley Anne. *Working Cotton*. Illus. by Carole M. Byard. San Diego: Harcourt, 1992. 32 p. Intermediate

Yee, Paul. *Tales from Gold Mountain: Stories of the Chinese in the New World*. Illus. by Simon Ng. New York: Macmillan, 1999. 64 p. Intermediate, Middle School

Yep. Laurence. *Dragonwings*. New York: HarperCollins, 1975. 248 p. Intermediate

Yin, Chamroeun. *In My Heart, I Am a Dancer*. Illus. by René J. Marquez. Philadelphia: Philadelphia Folklore Project, 1996, 32 p. Find the online Teacher's Guide at www.folkloreproject.org/programs/education/dancer. Elementary, Intermediate

Vermont Folklife Center Children's Book Series
www.vermontfolklifecenter.org/childrens-books

For more than twenty years, the mission of the Vermont Folklife Center has been to gather and record the voices and stories of Vermonters. An archive of more than 4,000 oral tales inspired

the **Vermont Folklife Center Children's Book Series**, which captures the color and spontaneity of the most unforgettable stories and preserves them for learning and enjoyment. Regional in origin, universal in nature, these true stories feature real people and real places, create history readiness for ages 6 to 12, stimulate discussion with background information and learning activities, offer intergenerational appeal and encourage families to pass on their own stories.

Bruchac, Marge. 2005. *Malian's Song*. Illus. William Maughan. August House.

Jaspersohn, William. 2002. *The Scrimshaw Ring*. Illus. Vernon Thornblad. August House.

Jaspersohn, William. 2000. *The Two Brothers*. Illus. Michael A. Donato. August House.
NCSS Notable Book.

Lange, Willem. 2001. *John and Tom*. Illus. Bert Dodson. August House. Storytelling World Honor Book.

Medearis, Michael. 2000. *Daisy and the Doll*. Illus. Larry Johnson. University Press of New England. AFS Aesop Accolade.

Milord, Susan. 2003. *The Ghost on the Hearth*. Illus. Lydia Dabovich. August House.

Walter, Mildred Pitts. 2004. *Alec's Primer*. Illus. Larry Johnson. August House. NCSS Carter G. Woodson Honor Book.