Using Folklore in the Classroom

prepared for Folklore Village
by Anne Pryor

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INTRODUCTION

Folklore is a living link between our heritage and our everyday lives. Folklore provides a lens into the past that also focuses on the present. When we study folklore we discover the historic, geographic and social reasons why particular groups of people today eat the foods we eat, play the games we play, dance the steps we dance, and celebrate the holidays we celebrate.

Although rooted in the past, folklore is not anachronistic. It is an expression of how contemporary, late-20th century people live their present lives influenced by the values, beliefs and practices of their ancestors.

Folklore is a link between the social sciences and the arts. Regional, ethnic, religious, family, occupational and recreational groups all have ideas about "the best way" to perform their traditions. What is "the best way" to tell a joke, to carve a decoy, to lead a chant, to bake a birthday cake, to embroider a vest, or to find wild foods? By studying folklore, we learn about the different aesthetics that guide traditional practices. We also learn how the geography of a particular place and the history of the people who live there influence the development of these aesthetic traditions.

When we study folklore, we are studying artistic expressions of group identity. It is through the stories, customs, clothing, buildings, foods, music, and crafts of a group that people say, "This is who we are! This is what is important to us!" Sometimes the expression of identity is intended; other times it is accidental, but it is always there. Folklore provides a window of understanding and empathy into the soul of a group.

Everybody has folklore in their lives! Some people are very aware of the traditional influences in their lives because the traditions have been purposefully maintained throughout the generations. Other people may not realize that the way they celebrate Christmas, the annual deer hunt they go on with their uncle and brothers, the lullaby they sing to their children, or the way they plant their vegetable gardens are all examples of folklore in their lives. Understanding the traditional patterns in one's daily life can bring a richness and depth that may have been lacking before. Folklore studies help us to recognize that family and community traditions serve as the foundation for our learning, that each individual has the capacity for creative expression, and that the ability to express oneself is essential to reaching one's full potential.

Along with finding out about one's own folklore, exploring the folk traditions of other people is a powerful opportunity to develop empathy and appreciation for the different ways of others. When the folklore of a particular group is studied along with their history and geography, an admiration can develop that may not if "just the facts" are the topic of inquiry. Whether the group is based on age, gender, occupation, recreational pursuit, religion, ethnicity, or regionality, the sharing of folk traditions between members of different groups is an excellent participatory and fun way to explore the expressive lives of others. Greater understanding and respect are typical outcomes.

This publication is designed to briefly introduce educators to the field of folklore. Many resources are listed in the accompanying bibliography for those who would like to learn more. Other materials in this booklet provide ideas as to how folklore studies can be utilized in the classroom, as well as information on how to locate a Wisconsin folklorist or folk artist for educational projects, and where to potentially obtain sources of funding for folklife projects. We hope that this booklet will spur the utilization of the terrific folklife resources available in our state, for the betterment of our children's education and for increased appreciation of these important traditions.

What is FOLKLORE and FOLKLIFE?

When folklorists use the term FOLKLORE, they're typically referring to more than a genre in literature. While folklore does include such narrative styles as tales, legends, myths and superstitions, it also implies much more. A synonymous term that more fully expresses the broader meaning is FOLKLIFE. In folklife studies, we look at the expressive life of people, at how a group of people's lives today are influenced by traditions they've inherited and continue.

There are many TRADITIONS, i.e. practices and beliefs, that are maintained by a group. It is the EXPRESSIVE TRADITIONS, those that have an aesthetic quality and that demonstrate something about the group's history and values, that are typically studied by folklorists. These FOLK TRADITIONS are found in all aspects of our lives: from occupational traditions such as fire fighters' water-fight games to the regional tradition of Midwestern summer corn festivals; from ethnic traditions like Irish step dancing to seasonal recreational pursuits like ice fishing; from religious aesthetic expressions like Orthodox Christian icons to children's traditions like song parodies.

FOLK TRADITIONS DO NOT HAPPEN IN ISOLATION. A person by him or herself cannot start or perpetuate a folk tradition. They are the expressions of group culture. Groups that have the richest folk lives are typically small and cohesive, such as families, classmates, co-workers, fraternal lodges, church guilds or ethnic associations. (This is not an exhaustive list!)

A GROUP'S FOLKLIFE IS LONG LASTING, BUT NOT STATIC. Whether due to outside influences, internal change, or the creative work of an individual member of the group, traditions change over time. But a core element connecting the practice to the past and to the key *ethos* of the group will always continue, making the practice an expression of the group's identity.

FOLK TRADITIONS ARE INFORMAL. They're learned from other group members, through observation and trial, or perhaps through apprenticeships. Personal interaction between people is the way in which folklife continues.

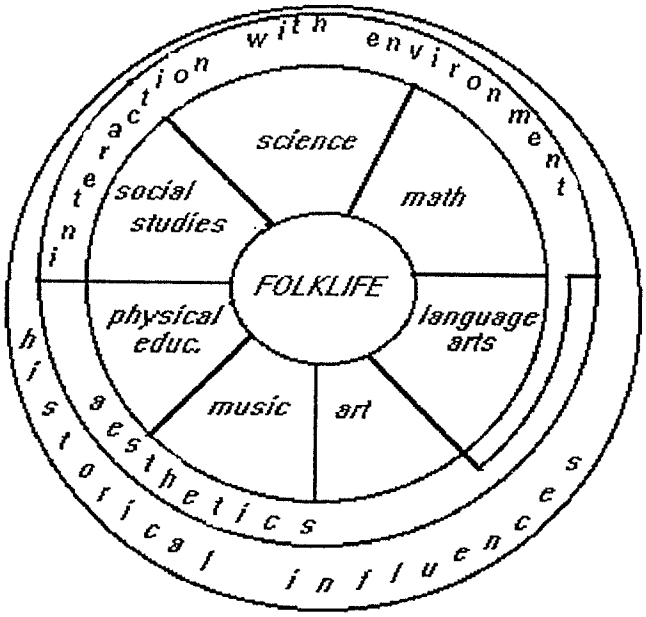
A tradition will die if it is not learned and practiced by other members of the community. Sometimes, people will find out about a discontinued tradition and will teach themselves about it by reading books, taking a class or conducting other forms of research. Folklorists call these people REVIVALISTS if they are a member of the group from which the tradition came. Revivalists are considered FOLK PRACTITIONERS too. But if a person practices a tradition out

of interest only, without any connection to the originating group, that person is not considered a folk practitioner, even if they are expert at the skill itself.

Folklife activities can be incorporated into any curricular area

Folk traditions are found within every aspect of life, and so within every curricular content area. The form the folk tradition takes will be a result of the combined influences of aesthetic traditions, environmental constraints, and historical circumstances. Folklife studies can concentrate on the folk traditions themselves or, to go to a deeper level of study, on the various influences that helped to form them.

FOLK TRADITIONS ARE GENERATED BY THE COMBINED INFLUENCES OF AESTHETIC TRADITIONS, ENVIRONMENTAL CONSTRAINTS AND HISTORICAL CIRCUMSTANCES



Below are some cursory examples of how to include folklife studies into different content areas. These are ideas to help spark educators' imaginations. For more detailed plans of how to include folklife in curricula, request "_____" from Folklore Village, or examine any of the fine manuals and guides listed in the bibliography.

In the language arts students can:

- tape record family members' favorite stories and then share them with the class.
- learn about "urban legends" and then find examples in the popular media.

In social studies students can:

- host a community-wide ethnic festival filled with food, music, dance, storytelling and crafts.

- research the local occupational traditions of your region in Wisconsin by interviewing area practitioners.

In science students can:

- collect folk-beliefs about the weather and compare them to scientific weather beliefs. Do the same with folk remedies.

In physical education students can:

- learn the rhythms and movements of traditional dances, and the importance of these dances to the folk group, from a guest folk artist.

In math students can:

- survey how classroom members eat corn on the cob (across the cob? around the cob? other patterns?) and graph the results.
- collect the ways in which families mark periods of time and chart them. Egs., birthday celebrations, other anniversaries, or when a child looses a tooth.
- study geometry through studying the art of quilting.

In history students can:

- interview nursing home residents about games played in other decades and then compare these with the games played today.
- research changes in the tools used in traditional regional occupations, drawing on the resources of a local historical society.

In art students can:

- examine family heirlooms students bring from home for the aesthetic qualities of line, shape, form, balance, and color.
- explore the neighborhood for examples of outdoor folk art: unique mailboxes, garden designs, house decorations, statuary, signs, murals or fancifully pruned shrubs.

In music students can:

- tape record favorite family songs and the stories that explain why they're important to that family.
- interview workers in the local community to collect the songs that are a part of their work life.
- contrast the rhythms of different ethnic music styles.

Context is important!

When educators incorporate folklife studies into the curricula, they should be careful to present the full context in which the traditions occur. If the traditions, eg. holiday celebrations or playground games, come from the students' own lives, then they already understand much of the surrounding cultural information that helps to make sense of the practice.

If the tradition originates in a folk group with which the students are unfamiliar, an isolated tradition such as Mexican *piñatas*, Hmong *qeeg* playing, or African storytelling, may become merely a curious oddity or a quaint diversion. Presenting accompanying information about the culture of the folk group is important for imparting the knowledge needed to understand the role of the traditional practice or item in that folk group.

One way to accomplish this is to invite to the school a folk practitioner who can both explain the context and demonstrate the tradition. Sometimes a folk practitioner is skilled in the craft but not articulate about its place in the culture. In this case, a folklorist can be invited to act as mediator between the students and the practitioner. The students will most benefit from contacts with folk practitioners if they are prepared with advance instruction on folklore in general and on the folk group of interest in particular.

Models from around the state and country that illustrate contextualized approaches

There are many examples of successful folklife education projects that have occurred in schools and other institutions. They can roughly be grouped into three categories: ones in which teachers coordinate with local resource agencies, ones in which schools hire a folklorist to conduct a residency in folklore, and ones in which teachers attend educational programs designed to educate them in folklore and prepare them to conduct folklore education projects.

Taking advantage of local resources:

In Ridgeway, Wisconsin, four fifth grade social studies classes combined for four six week units on immigration. For each of four chosen world areas, Europe, Latin America, Africa and Asia, local immigrants from that cultural area visited the classes, once a week. Some of these speakers were identified with the help of University of Wisconsin Outreach's speaker bureau. The information

the students studied during the week provided the context for these visits, and the visits provided personal interaction with a member of that culture, thereby bringing to life the text-based information. As a culminating activity, the classes visited Folklore Village in Dodgeville where they sampled foods from each of the four world regions and learned about some of the indigenous folk arts.

In Sheboygan, Wisconsin the John Michael Kohler Arts Center created an artist-in-residency program to accompany its exhibition on Hmong art. A professional storyteller was hired to interview Hmong artists about their tonal language, music performed on the *qeeg* and other instruments, and Hmong narrative: folktales, legends and personal experience stories. From these interviews and in coordination with Hmong community leaders, the storyteller selected several performers to participate in the residency presentations. Based on prior coordination with local educators, three workshops were held for teachers on: oral traditions in general; how narrative links with history, ritual and culture; and on the oral traditions of specific ethnic communities, especially the Hmong. Packets of educational materials for pre- and post-tour activities were sent to teachers who were going to bring their classes to the Kohler Arts Center. Their time at the Center included a guided tour of the exhibit and an hour-long performance by a Hmong elder storyteller and a younger storyteller/translator (MacDowell 1987:31-32).

In Cincinnati, Ohio, a neighborhood resident volunteered to conduct a week-long storytelling residency. An ongoing storytelling club was one outcome of the week. Another result was a grant from the Ohio Arts Council and the Urban Appalachian Council for a two week storytelling residency the following year. The third year, building on this continuing success, the school again received funding, expanding the residency to include a musician and dancer along with the storyteller during a six week period. Although these three artists were the heart of the program, the spirit was contagious and teachers and students located and invited other artists (a grandmother storyteller, a quilter, cloggers, a woodcarver) to participate at the school. From this series of residencies grew a teacher education course at a local college in multicultural storytelling and a family folklore book for the entire school filled with stories

students brought from home. The stories included family histories, family folktales, and elders' recollections (MacDowell 1987:18-19).

Hiring a folklorist:

In La Crosse, Wisconsin, an elementary art teacher received a grant from the Wisconsin Arts Board to hire a folklorist for a nine day residency. The folklorist led introductory sessions in folklore with all the grades, but worked most intensely with a core group of fourth and fifth graders in a folk arts project. She trained the students in folklore concepts and methods of research, and then paired them with local community folk artists who had been identified by a school-wide survey and through recommendations by the art teacher. The students interviewed the artists at their homes or studios, tape recording the interviews and photographing the artists at work. The culmination of the project was a community-wide festival held at the school. The core group hosted presentations by the participating folk artists and created displays of the artists' work. The other fourth and fifth grade students participated by displaying folklife projects they had completed with their teachers. Afterwards, the documentation became the basis for an archive on local folk practitioners, housed in the school's library.

In Fish Creek, Wisconsin a similar project was conducted, but in this case the parent organization was the originator of the grant, and the project included the entire sixth grade exploring the various folk traditions of Door County as found in foodways, community celebrations, and folk arts.

In Scottsbluff, Nebraska, a folklorist with the West Nebraska Arts Center conducted folk-arts-in-education projects. These began with two or three planning meetings with participating fourth grade teachers (fourth grade because of the focus on Nebraska state history in that grade). These sessions included a general introduction to folklore, and an introduction to the folk traditions of the region. The teachers then chose a traditional art form for demonstration in their class and developed educational goals for the artists' visits. The folklorist identified artists to fit the teachers' requests, completed the necessary scheduling, and planned the week-long folklife residencies. Teachers prepared the students with relevant historical and social contextual information.

The folklorist spent the first day of the week's residency presenting an introductory slide show on folk arts in the Nebraska panhandle. He stressed concepts like tradition, heritage and community so that the students would be better able to appreciate the folk artist. Teachers led follow-up discussions. The next three days of the residency had the folk artist in the school. One artist was a brands inspector who talked with the students about cowboy traditions and skills. Another was a *piñata* maker who used an unusual split-bamboo frame construction he had learned as a boy. The final day included an exhibition of items crafted by students during the residency, of student interviews with artists compiled into booklets, and a festival at which practitioners demonstrated their traditional skills (MacDowell 1987: 16-17).

Educating teachers:

In Lancaster, Wisconsin, a middle school science teacher applied for and received a grant from the Wisconsin Humanities Council for a teacher education project in folklore. With the assistance of the WHC staff, a folklore educator was identified and hired to conduct a nine month teacher education course in folklore. The folklorist conducted monthly workshops on different topics such a foodways, occupational folklore and family folklore, emphasizing local traditions and ways to incorporate them into the curricula. The folklorist was also available to meet with teachers individually to assist them with planning folklife projects for their classes. The teachers plan to incorporate these projects into a 1998 Wisconsin Sesquicentennial celebration.

In Trenton, New Jersey, the New Jersey Council for the Arts conducted year long folklore-education projects. Teachers enrolled in "Folklife-in-the-Curriculum," a graduate-level course taught at the local state college by the NJCA staff folklorist. In this 15 week course, teachers first learned the basic concepts and issues in folklife studies. They also learned about local folk practices in the county through field trips and in-class visits by ethnic, regional and occupational folk artists. In the second half of the course, each teacher chose a local folk artist with whom to be paired from a roster based on previous research by the folklorist. The teacher first interviewed and documented the traditional practices of the folk artist. Then this teacher/artist pair became a

teaching team, planning a unit of study to use with the students in which interaction between the folk artist and the students will be a key component.

Some examples of past teacher/practitioner pairs and their projects include:

--a 6th grade teacher and an auctioneer on "Auctions and the Regional Economy,"

--an adult continuing education teacher and an oyster planter on "Oystermen of the Delaware Bay,"

--a 10th grade teacher and a narrator on "The History of Local Immigration and the Seabrook Japanese Community,"

--a 6th grade teacher and an embroiderer on "Folk Art and Ethnic Identity,"

--a 4th grade librarian and a gospel singer on "Af rican-American Folklife in the Delaware Bay Region,"

--two 7th-10th grade special education teachers and a woodsman on "Folklife and the Regional Environment" (Moonsammy 1992).

There are many benefits to including folklife studies in the curricula

Folklife is NOT A SEPARATE TOPIC TO BE ADDED ON to existing curricula. It is a way in which to approach the study of any content area. Science, math, social studies, history, language arts, physical education, art, and music can all be enhanced by incorpor ating folklore.

Combining folklife studies with the other content areas can MAKE ABSTRACT MATERIALS MORE CONCRETE. Folklife provides local illustrations of general trends or historic events being lived by people in the students' own community. By including examples of folk practitioners, educators can provide students with living proof that what they are learning is applicable to life outside school.

Folklife studies is a way to EXPAND OUR UNDERSTANDING OF WHAT "MULITCULTURAL" MEANS. Ethnicity is only one factor that produces different cultural practices. Sometimes equally or even more influential are occupation, the region in which one lives, religion, age, gender, or recreational pursuits. Folklife studies can expand multicultural education past looking at difference based on ancestry to looking at how different groups of people live their lives because of many and various influences.

Folklife studies is a way to RECOGNIZE THE RICH WEALTH OF RESOURCES PRESENT IN EVERY COMMUNITY. Every community, no matter

how small and no matter how seemingly homogeneous, has living folk practitioners. These are the students' grandmothers who make lefse, or uncles who hunt each season, or scout masters who are expert at lashing, or aunts who polka each weekend, or church members who publish an annual cookbook, or a neighbors who work off the land. These people are valuable assets to any educational project and are worth including when feasible.

Folklife studies can be used to FORGE SCHOOL-COMMUNITY PARTNERSHIPS by drawing on local businesses, service clubs, retired and senior organizations, ethnic clubs, and other agencies, because it's the people who make up those organizations that are the community's tradition bearers.

Folklife studies can STRENGTHEN THE LINK BETWEEN SCHOOL AND HOME when parents and other family elders are recruited to help the student explore their family heritage. Additionally, by drawing on the familiar children can become the expert when they share the traditions they have learned outside of school. The result can be a HEIGHTENED SENSE OF PRIDE in their own family's traditions, thereby RAISING THEIR SELF-ESTEEM.

Students can also become better prepared to be SAVVY CULTURAL CONSUMERS when they learn how to see their own life in a larger context, and understand how their life is being shaped by the different groups of which they are members.

Area Funding Sources

There are many sources of funding available for educators who want to conduct a folklife project. Some funds are available for projects that involve the students directly; others are designed primarily for teacher education. Some of the sources listed below are available for any Wisconsin educator; others are restricted to residents of particular counties or cities. These latter are listed for the benefit of educators in those regions, but also to provide those living elsewhere with ideas of the types of agencies to investigate for monies.

The information listed below is accurate as of January 1997; check with the agency for current deadlines, requirements and program emphases.

Wisconsin Department of Public Instruction
125 S. Webster Street
PO Box 7841
Madison, Wisconsin 53702

1. AODA Mini-grants. $1,000 per grant is available to fund projects that will work to prevent alcohol and other drug abuse. Folklife projects can do that through strengthening local communities' self-awareness and pride and through providing

examples of life-long recreational activities that do not involve substance abuse. Contact your school's AODA Coordinator for application information.
2. IDEA funds may be available for use in folklife projects. Designed for staff development and programs that directly involve students with disabilities, folklife projects are often excellent opportunities for inclusive activities. Contact your school's administrator for application information.
3. Title VI (IEPS) funds are available for innovative educational program strategies. Contact either your district administrator, librarian, curriculum director or principal for application information.

Wisconsin Arts Board
101 East Wilson Street
Madison, Wisconsin 53703
608-266-0190

1. Community Development Project Grants. These grants have three emphasis areas:
a) Folk Arts --allows cultural and community groups, tribes, local arts agencies, museums, or libraries to apply for funds that would support a project featuring the folk or traditional arts of Wisconsin.

b) Local Arts Agency--allows community organizations or agencies to apply for funds that would support a project designed to bring "exemplary arts experiences to communities, (or to) promote awareness of the unique cultural traditions and heritage in a community."

c) Arts in Education--allows schools and community groups to apply for funds that would support professional artist residencies in the schools for work with either teachers, students or both; or that would support cooperative work between schools and community arts organizations.

Deadlines are typically in January and February. Contact the staff at the Wisconsin Arts Board for full information on these grants, to obtain application forms, and to receive assistance in formulating and writing the grant proposal.

Wisconsin Humanities Council
802 Regent Street
Madison, WI 53715
608-262-0706

1. Mini Grants. These grants are for teacher education projects in the humanities, although some projects that involve students are also funded. $2000 maximum request. Application deadlines: Jan. 1, March 1, May 1, July 1, September 1, and November 1.
2. Research Grants for Scholars. These grants will fund a scholar who is working in conjunction with a community group (a school, for instance) to conduct research on a topic of public interest. The scholar, someone with an upper-level degree, can be a teacher or a specialist brought into the school. $2000 maximum request. Application deadlines: Jan. 1, March 1, May 1, July 1, September 1, and November 1.
3. Grants to Observe the Sesquicentennial. Administered by WHC in cooperation with the Wisconsin Sesquicentennial Commission, any non-profit agency or ad hoc group is eligible to apply for three categories of grants: up to $2500, $2501-$5000, or $5001-$20,000. The first two categories have deadlines of Oct. 15, 1996 and July 15, 1997. The last category's deadline is Dec. 15, 1996. Projects must reflect the

sesquicentennial theme, be based in the humanities, and include at least one public event.

Dane County Cultural Affairs Commission
Room 421, City-County Building
210 Martin Luther King, Jr. Blvd.
Madison, WI 53709
608-266-5915
For Dane County residents only:
1. Arts in Schools Grants. This grant program funds school based arts projects such as folk artist residencies. No maximum request amount, though average amount is $2000. June 1 is the application deadline.
2. Arts Project Grants. These grants are for projects which take place outside of the school building or the regular school day, such as to fund bus travel for a trip to an arts event, or to sponsor an evening performance at the school. There is no maximum request amount. Application deadlines are February 1, June 1 and September 1.

Dodgeville Cultural Arts Committee
c/o Donna Erickson
P.O. Box 8
Dodgeville, Wisconsin 53533
W. 608-935-2316
H. 608-935-2454
Contact Ms. Erickson for information on applying for folklife-in-education projects for Dodgeville area schools.

WYOU Community Television
650 E. Main Street
Madison, WI 53703
For Madison residents only:
Innovative Production Fund will fund up to $5000 for a project that will use video technique in an innovative form (such as an unusual narration) or innovative content (such as presenting seldom heard voices from the community or unconventional images). The resulting video will be aired on WYOU. Contact the Project Administrator at WYOU for application deadlines.

Local Businesses
Many area businesses are very interested in supporting educational projects that develop community relations and utilize community-based resources. Contact likely businesses for financial support for folklife projects, especially those that highlight local people and traditions. Two businesses in southern Wisconsin that are well know for their support of such efforts are Land's End in Dodgeville and The Pleasant Company in Middleton. Contact these or other area businesses for their guidelines on requesting funds.

Local Foundations
Foundations that are interested in funding folklife education projects exist in every region of the state. They can be identified through the directory *Foundations in Wisconsin*. Check your local or regional library for a copy.

Local Folklife Resources

Many folklife projects can be conducted with the resources available within the school community, drawing on the expertise and experience of students, their families, school staff and other adult volunteers.

Other folklife projects are complex enough in design to warrant the hiring of a folklorist to help conduct the project. Still others requires the inclusion of a folk practitioner, expert in a particular traditional skill.

Listed below are sources from whom you can obtain information about locating and working with both folklorists and folk artists in Wisconsin. By explaining the particular project you have in mind, these resource people can probably help you find someone appropriate for the project.

For the state of Wisconsin

Richard March, Folk and Community Arts Coordinator
Wisconsin Arts Board
101 East Wilson Street
Madison, Wisconsin 53702
608-266-2513

For southwestern Wisconsin

Doug Miller, Director
Folklore Village
3210 County Highway BB
Dodgeville, Wisconsin 53533
608-924-4000

For eastern Wisconsin

Bob Teske, Director
Cedarburg Cultural Center
P.O. Box 84
Cedarburg, WI 53012
414-375-3676

For central Wisconsin

Tim Pfaff
Curator of Public Programs
Chippewa Valley Museum
P.O. Box 1204
Eau Claire, WI 54702
715-834-7871

FOLKLORE RESOURCES FOR WISCONSIN TEACHERS

Manuals and Guides for Educators:

Children's Folklore: A Manual for Teachers by Sylvia Grider (56 pp.) is a teacher handbook on the fascinating topic of children's folklore (games, jokes, riddles, legends, proverbs), designed for use with grades K-6. One activity, for instance, draws on students' knowledge of jump rope and counting out rhymes to teach the basics of poetry structure.

Nourishing the Heart: A Guide to Intergenerational Arts Projects in the Public Schools by Shari Davis and Beni Ferdman (New York: City Lore and Creative Ways, 1993, 114 pp.) outlines the use of writing, theatre and visual arts in intergenerational cultural heritage projects.

Passing It On: Folk Arts in Education in Cumberland County, New Jersey by Rita Zorn Moonsammy (Trenton: New Jersey State Council on the Arts, 1992, 176 pp.) is an excellent resource detailing folk arts projects taught by teachers in southern New Jersey. The artists range from an African-American gospel singer to a produce auctioneer to a woodsman to an Ukranian-American embroiderer. The teacher-generated curriculum outline for each project is included.

Student Worlds, Student Words: Teaching Writing through Folklore by Elizabeth Radin Simons (Portsmouth, NH: Boynton/Cook, 1990, 248 pp.) is designed for use with grades 6-12. This book outlines ways in which to use students' own folk culture (nicknames, ethnic traditions, ghost stories, urban legends) as the basis for writing projects. Includes a bibliography.

Resources on Wisconsin Folk Traditions and Folk Groups:

"An Annotated Bibliography of Wisconsin Folklore" by James P. Leary (*Midwestern Journal of Language and Folklore*, Vol 8, No. 1, Spring 1982, pp. 52-81) is a thorough review of articles and books about historic and contemporary Wisconsin folklore.

Down Home Dairyland: A Listener's Guide by James P. Leary and Richard March (Madison: 1996) is a 238 pp. book with essays and bibliography, and 20 cassettes with 40 half hour radio programs filled with traditional and ethnic music from the Upper Midwest. The music covered ranges from Ojibwa drums to southeast Asian rock bands, and gospel choirs to Norwegian fiddles. (Order from Jim Leary, 608-262-5929 or jpleary@facstaff.wisc.edu).

From Hardanger to Harleys: A Survey of Wisconsin Folk Art by Robert T. Teske, with Janet C. Gilmore and James P. Leary (Sheboygan: John Michael Kohler Arts Center, 1987, 109 pp.) is a catalogue from the 1987 exhibit of Wisconsin folk art, complete with photos and essays.

Hmong Lives: From Laos to La Crosse/Hmoob Neej: Tuaj LosTsuas Rau La Crosse compiled and translated by Wendy Mattison, Laotou Lo and Thomas Scarseth (LaCrosse, WI: The Pump House, 1994, 205pp.) discusses Hmong history, funeral practices, wedding ceremonies, medicine, proverbs and more in the words of Hmong elders in La Crosse.

In Tune with Tradition: Wisconsin Folk Musical Instruments edited by Robert Teske (Cedarburg, Wisconsin: Cedarburg Cultural Center, 1990, 72pp.) is an exhibition catalogue rich with photos and text describing many wonderful traditional instruments made and played across Wisconsin.

Old World Wisconsin: Around Europe in the Badger State by Fred L. Holmes (Eau Claire: E.M. Hale, 1944, 368 pp.) is a survey of many traditions of the European ethnic groups residing in Wisconsin in the first half of this century.

Passed to the Present: Folk Arts Along Wisconsin's Ethnic Settlement Trail edited by Robert Teske (Cedarburg, Wisconsin: Cedarburg Cultural Center, 1994, 56pp.) is the catalogue that accompanyed the exhibit of the same name, providing a rich documentation of several ethnic artistic traditions in eastern Wisconsin.

Wisconsin Food Festivals by Terese Allen (Amherst, WI: Amherst Press, 1995, 186 pp.) chronicles public food-based celebrations around the state put on by churches, civic groups, tribes, ethnic associations and others.

Wisconsin Powwow and ***Naamikaaged: Dancer for the People*** by Thomas Vennum (1996) is a double-video set that includes footage from three annual Ojibwe powwows in northwestern Wisconsin and focuses on the meaning of the powwow to members of that community. Includes an extensive companion booklet. (Order from Smithsonian Institution Center for Folklife Programs & Cultural Studies 202-287-3424, or cfpcs.cfp@ic.si.edu.)

Wisconsin with Kids by Kristin Visser and Jerry Minnich (Madison: Prairie Oak Press, 1991, 264 pp.) lists lots of sites in Wisconsin approprite to visit with children, including many sites that are fine folklife resources.

On American Folk Traditions and Folk Groups:

Books:

All Around the Year: Holidays and Celebrations in American Life by Jack Santino (Urbana: University of Illinois Press, 1994, 227 pp.) describes the annual cycle of holidays that Americans celebrate across the country, from the ubiquitous to the rare.

America Celebrates! A Patchwork of Weird and Wonderful Holiday Lore by Hennig Cohen and Tristram Potter Coffin (Detroit: Visible Ink Press, 1991, 355 pp.) chronicles ethnic, religious, local and national ways of celebrating special seasons and days.

American Children's Folklore: A Book of Rhymes, Games, Jokes, Stories, Secret Languages, Beliefs and Camp Legends for Parents, Grandparents, Teachers, Counselors and All Adults Who Were Once Children by Simon J. Bronner (Little Rock: August House, 1988) is a compilation of many examples of children's traditions in multiple genres.

American Foodways: What, When, Why and How We Eat in America by Charles Camp (Little Rock: August House, 1989) discusses the cultural role of food in American life, giving examples of all types of food-based folklore.

A Celebration of American Family Folklore: Tales and Traditions from the Smithsonian Collection edited by Steve Zeitlin, Holly Cutting-Baker and Amy Kotkin (Cambridge, MA: Yellow Moon Press, 1982, 292 pp.) is composed of family stories, customs and photos. It also includes a practical guide for how to collect family folklore.

Smithsonian Folklife Cookbook by Katherine S. Kirlin and Thomas M. Kirlin (Washington, D.C.: Smithsonian Institution Press, 1991, 319 pp.) draws from the foodways of participants in past American Folklife Festivals at the Smithsonian. Its recipes and essays are organized by regions of the country,

including Puerto Rico and Native America.

Periodicals:

Art Happens Here, published three times yearly, details the works in progress by the Philiadelphia Folklore Project. Order from Philadelphia Folklore Project, 1304 Wharton Street, Philadelphia, PA 19147, 215-468-7871.

City Lore, is a yearly journal dedicated to "documenting, preserving and presenting New York's folk culture." It's a great resource for expanding one's definition of folklife. Lots of photos in each issue. 72 East 1st Street, New York, NY 10003, 212-529-1955.

Folklife Center News is quarterly and "publishes articles on the programs and activities of the American Folklife Center, as well as other articles on traditional expressive culture." Free. Library of Congress, American Folklife Center, Washington, D.C. 20540-4610. Check out their World Wide Web site at http://lcweb.loc.gov/folklife.

Folklore and Education is the quarterly newsletter of the Folklore and Education section of the American Folklore Society (AFS). Order through AFS, 4350 N. Fairfax Drive, Suite 640, Arlington, VA 22203, 703-528-1902.

Smithsonian Talk Story, a quarterly newsletter on the doings of the Center for Folklife Programs and Cultural Studies. Order from Smithsonian Institution, Center for Folklife Programs and Cultural Studies, 955 L'Enfant Plaza, SW, Suite 2600, MRC 914, Washington, D.C. 20560, 202-287-3424, Fax 202-287-3699.

Audio-Visual Resources:

"Folk Recordings" is a 50-page catalogue of selections from the recordings in the Archive of Folk Culture in the Library of Congress. Includes traditional music and storytelling from around the country. Order from the Library of Congress, Washington, D.C., 20540.

"Masters of Traditional Music" is fifty-two five minute features on traditional musicians from across the United States, each a memeber of a different cultural group. All the musicians are past recipients of the NEA's National Heritage Fellowship. Each segment includes narration in English with performances in the artists' native languages. Order from Documentary Arts, P.O. Box 140244, Dallas, Texas 75214, 800-735-0230.