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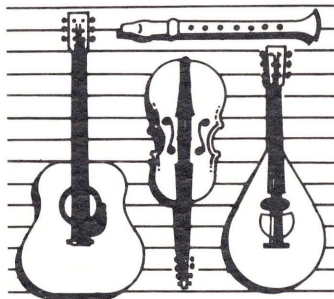
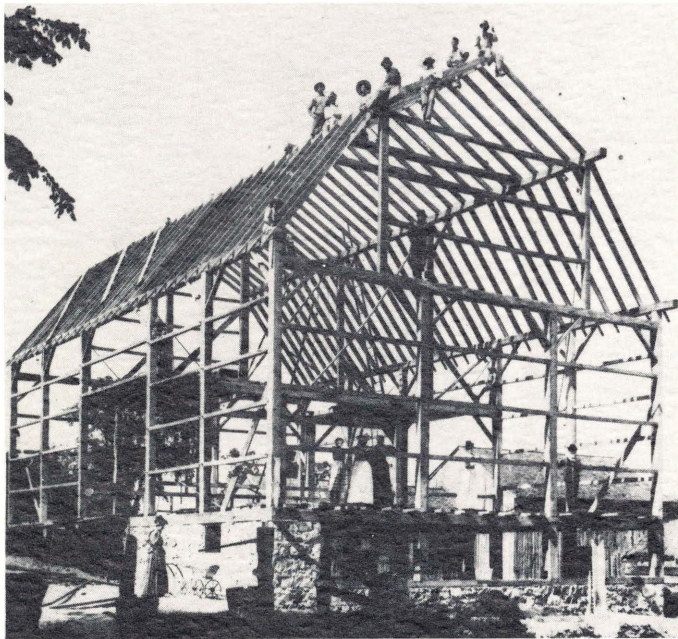
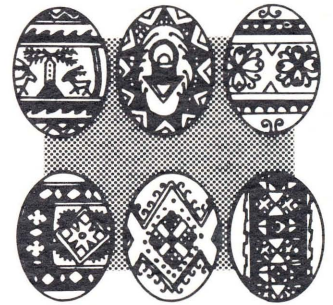
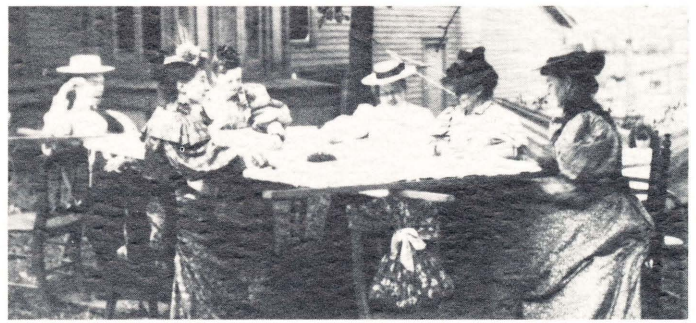
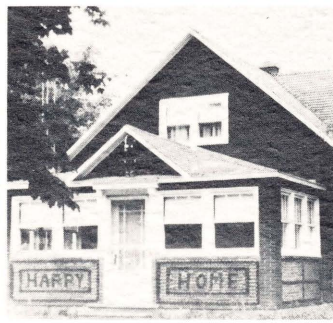
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Folkpatterns 4H Leader's Guide
Michigan State University Cooperative Extension Service
4-H Club Bulletin
Marsha MacDowell, Curator, Folk Arts Division, MSU Museum
Issued October, 1982
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FOLK PATTERNS

FOLKPATTERNS

4-H Leader's Guide

by
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The Museum, Michigan State University

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Preface

FOLKPATTERNS is a project of The Museum, Michigan State University, and the Michigan 4-H—Youth Programs. It is funded by a Youth Projects Grant from the National Endowment for the Humanities, a federal agency. FOLKPATTERNS is designed primarily for teenagers who are willing to learn more about themselves, their families, and their communities. It is an opportunity for youths, either as individuals or in groups, to explore in an organized manner the various factors and influences that have affected and continue to affect the cultural artifacts, traditions, and institutions that exist in their communities. It is an opportunity for them to explore the folklore and local history of their towns, their families, and their own lives. The word FOLKPATTERNS was coined to describe the traditions (patterns of life) of people (folk). FOLKPATTERNS projects should present an enjoyable challenge for youths and volunteer leaders and result in meaningful outcomes for everyone involved—youths, leaders, and members of the community.

FOLKPATTERNS is a unique type of 4-H activity. It may take quite a bit of advance planning. It may not be an “in-

stant success.” Research (or finding out information in an organized way) can be fun, and you will be surprised at the skills you and your members will learn and the experiences you have along the way. Enjoy it and do the best job you can.

This publication is intended to be used by 4-H leaders who plan to work with 4-H members of FOLKPATTERNS projects. By reading this bulletin, a leader should be well-prepared to assist 4-H’ers in beginning, conducting, and reporting on a FOLKPATTERNS project. This guide should serve as an excellent resource for the leader.

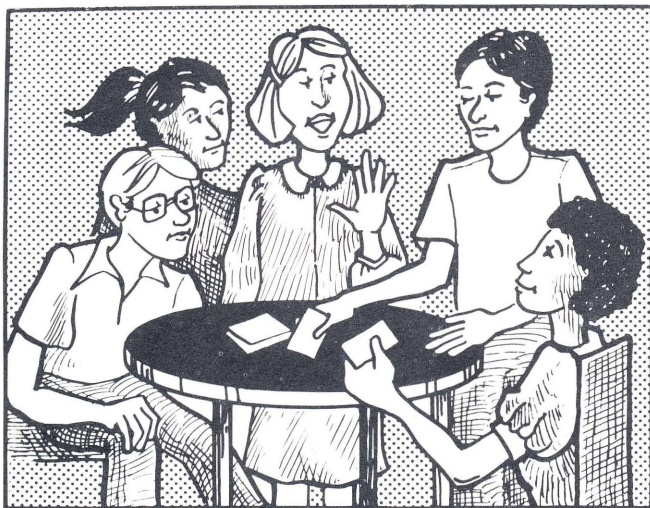
A companion bulletin, FOLKPATTERNS 4-H Activity Book (4-H 1223), was designed for use by 4-H members interested in undertaking a FOLKPATTERNS project. The activity book contains checklists for members to complete through the course of their project. This leader’s guide also contains these checklists; they appear throughout this guide in shaded boxes. The order in which they appear corresponds with the order in the activity book. A FOLKPATTERNS 4-H Activity Book can be used with each FOLKPATTERNS project a leader or member chooses.

Introduction

Before you and your members begin a FOLKPATTERNS project, it would be a good idea to make sure they are aware of what kinds of information FOLKPATTERNS deals with. By participating in one or two introductory activities, your members will have an opportunity to see if they would be interested in conducting a FOLKPATTERNS project. Following are suggested warmup activities for FOLKPATTERNS groups.

Introductory Activities

1. Have 5 to 10 people play the FOLKPATTERNS card game. Print or type each of the following questions on the back of a 3-inch by 5-inch index card. Place the completed cards face down in a pile in the middle of a table. The first player picks a card and chooses a second person to answer the question on the card. After answering the question, the second player selects a card to ask a third player. This continues until all the questions are answered.



This game has no right or wrong answers, and there are no winners or losers. After some of the answers are given, encourage group discussion.

- Do you know any haunted places? Where are they?
- What kind of bread do you eat most often?
- Did you ever believe that “beehive hairdos” contained spider’s nests?
- Do you know someone who wears a copper bracelet to ease arthritis? Do you think it works?
- Do you have a particular way of folding clothes or hanging them on the line?

- When you were young, how did you keep quiet during church?
- On what occasions do you take family photographs?
- What foods do you associate with weddings?
- What food do you eat when you are sick?
- What food makes your mouth water? When do you have this mouth-watering food?
- Do you eat the cake or the icing first?
- When you go visiting, do you look into your host’s linen closet?
- Sing a lullaby.
- Do you know any hand games used to entertain a child? Demonstrate them.
- Give the group a school cheer.
- Did you ever wear a scapular?
- What is your recipe for a pasty?
- Who sits at the head of the table at a family meal?
- What games did you or do you play while traveling in a car?
- Do you have a nickname? If so, how did you get it?
- How did your parents meet?
- What do you do for good luck?
- What prank did you pull or was pulled on you in school?
- What do you say when someone sneezes? Why?
- How do you get rid of a wart?
- How do you know when it is going to rain?
- Have you ever signed a yearbook or an autograph book? How did you sign?
- Do you know any stories that make you afraid to babysit?

2. View the film “Harmonize,” a 20-minute, 16 mm color film available through the Michigan 4-H—Youth Programs office. The film shows how five American families observe traditions and share family histories. After viewing this film with club members, ask the following questions:

- What games do you play when traveling in a car, bus, or subway?
- Does your family have nonsense traditions or events they celebrate?
- What foods does your family have at a holiday dinner?
- What songs do you sing in your house?

3. Sponsor a Family Heirloom Day at a local library, school, or museum. Have members bring in objects from home and attach a tag to each item with information on what the object is, who made it, where it came from, what it was used for, who

owned it, and where it is kept now. Invite family and friends to see the display.

4. Sponsor an old-time photo day. Provide old clothes and a few props, then take snapshots. Use this project as a way for members to collect information about their own dress, hairstyles, fashion costumes, and occupational outfits.

5. Take your group to a folk festival in your area.

6. Have members invite new friends to attend a club meeting. Have them fill out short-item cards as a way of introducing each other. Refer to pages 19-21 for instructions on how to use cards.

7. Get a copy of the FOLKPATTERNS slide-tape, a 3-minute presentation that explains what FOLKPATTERNS is. It can be used with a caramate to run continually and is good to use at a county meeting or event.

8. Check out the FOLKPATTERNS activity trunk from the Michigan 4-H—Youth Programs office. The trunk contains the FOLKPATTERNS game, sample forms and short-item cards, and some sample hands-on activities.

9. Plan and participate in HISTOP (History Sharing Through Our Photographs). HISTOP, which was created by Nancy Rosen, provides an intergenerational sharing of history through family photographs and attempts to teach both old and young people the importance of photographs as historical documents. HISTOP provides a way for youths and senior citizens to share in activities such as creative writing about history, taking "old-time" photos, producing an exhibit of photos, and preserving family photographs. For more information on the program, write HISTOP, 1910 Torquay, Royal Oak, MI 48073.

What is Folklore (Folklife)?

The study of folklore, also called folklife, is concerned with the traditional behaviors and expressions that are an integral part of any group of people. Learned primarily through observation or imitation, these traditions are passed from one generation to the next. They can include both material culture and oral traditions and are found wherever a group of people share a set of experiences or beliefs.

Frequently people hold misconceptions about folklore that misguide the inexperienced student or presenter of folklore. Therefore, it is important to remember the following:

1. **Folklore is not necessarily old or old-fashioned.** Though old-time activities might be a key to discovering folk culture, they are not always the best means and certainly not the only means. New customs and traditions can be found wherever a group of people share a common background, work setting, religious belief, education, etc. Singing "Hap-

py Birthday," crossing your fingers for good luck, making pom-poms to decorate a newlywed's car, pinstripping a customized van, and attending a potluck dinner are contemporary traditions shared by some people.

2. **Folklore is found everywhere.** All people have traditions that they keep in their homes, schools, work settings, countries, and community lives. Folk traditions are found in urban and suburban settings, as well as in rural locations. Decorating your garage door or mailbox, playing street hockey, and telling someone there are alligators in the sewers are examples of urban traditions, just as making scarecrows and telling silo stories are examples of rural folklore.

3. **Folklore is found in everyone.** Regardless of age, sex, race, religion, nationality, or education, everyone maintains folklore traditions. That means that the leader, the youth participants, and their neighbors all engage in some kind of folkloric behavior. Remember that even very young children chant jump rope rhymes, have birthday celebrations, and tell babysitter jokes.

Why Study Folklore and Local History?

This question is the first thing that some 4-H leaders might have to answer and discuss with other leaders and youths. A New York State 4-H booklet



entitled *Folklore and History* provides the following statement which can easily be applied to FOLKPAT-TERNS:

History and folklore collecting provides an interesting and exciting experience in meeting people and in learning to know and understand them. It requires a personal interest in and interaction with people of varying ages and backgrounds. It requires a willingness and ability to be accurate, to organize information and to record details. Along with the work there will be lots of fun and good times.*

According to *Folklore and History*, there are six basic reasons for collecting:

1. **Loss of tradition-bearers:** Death and disability are claiming many of today's tradition-bearers; this is one reason why folklife documentations are so important. Many crafts and skills were taught and learned for the last time near the turn of the century. The application of machinery took over many jobs formerly done by hand. The individuals who know these skills are now very old and cannot be expected to live much longer. Changing life styles are also affecting this loss. Grandparents do not usually live with their children today; consequently, children and grandchildren do not have a chance to learn from them. The search for tradition-bearers is based on the assumption that it is important to preserve the old ways so that future generations may study the methods of their ancestors and have a better understanding of history.

TRADITION-BEARERS

Do you know someone who knows a lot about the traditional or old ways of doing things? List the names of these people here.

- 1.
- 2.
- 3.
- 4.

2. **Preservation of oral traditions:** The collection of folklore and local history is preserving the past for the future. Many individuals possess bits of local history which are not found in the history books; this information can be learned by listening or observing.

*William M. Schwerd and Bernice M. Scott, *Folklore and History (4-H Leader's Guide)* (Ithaca, N.Y.: Cooperative Extension Service, Cornell University, 1975), pp. 6-7.

ORAL TRADITIONS

Do you know people who know about local history or folklore? List their names here. (Don't forget your friends, family, and neighbors!)

- 1.
- 2.
- 3.
- 4.

3. **Preservation of techniques:** Each art, skill, or craft has its own techniques. These practices are not learned from books. They are taught orally—by observation, practice, and repetition. Remember that there are traditional skills that are not necessarily old. For instance, welding, shoeing a horse, and catching a swarm of bees are skills probably not learned from a book!

TECHNIQUES

Are there skills or crafts you would like to learn? List some of them here.

- 1.
- 2.
- 3.
- 4.

4. **Preservation of local history:** Aside from the fact that tradition-bearers possess unfamiliar facts of history, they are as much a part of local history as George Washington and Abraham Lincoln are of national history.

LOCAL HISTORY

Check local history items on the list that you would like to know more about.

- _____ Folktales
- _____ Place names (or how places were named)
- _____ Folk arts and crafts (material culture)
- _____ Folk beliefs
- _____ Folk customs
- _____ _____
- _____ _____
- _____ _____
- _____ _____

5. **Craft revival:** Many people wish to learn a lost tradition or return to a lost tradition. Interest in traditional arts and crafts has been revived. People are learning skills ranging from needlepoint to blacksmithing that were once essential for maintaining home and occupation. Learning to do traditional crafts means not only learning a craft; it also means learning to do a craft in the traditional way using the tools and materials of craftspersons. People wishing to learn in a traditional way need to learn craft skills from traditional craftspersons.

CRAFT REVIVAL

What crafts would you like to learn about? List them here.

- 1.
- 2.
- 3.
- 4.

6. **Individual growth:** The individuals or groups participating will grow with the project and gain a deeper knowledge of their area and its residents. Folklore collectors grow with the skills they learn in doing interviews and documentation; they also gain

INDIVIDUAL GROWTH

Perhaps there are some other reasons you would like to begin a FOLKPATTERNS project. If so, write those reasons here.

- 1.
- 2.
- 3.
- 4.

Check which of the following ways you would like FOLKPATTERNS to help you.

- Learn more about myself
- Learn more about my family
- Learn more about my community
- Learn how to be more comfortable meeting new people
- Learn how to interview new people
- Learn how to start a research project
- Learn about community resources
- Learn how to use equipment and tools
- Learn how to identify resources

a greater respect for the whys and ways of their past. Presenting to others the information 4-H members learn is but a second step in the growing process.

Types of FOLKPATTERNS Projects

One of the exciting things about FOLKPATTERNS is that while some definite skills must be learned in order to conduct a project, the kinds of projects and their outcomes are really quite endless. FOLKPATTERNS projects may be short term or long term. They may have a variety of results depending on how much time and effort are put into them. Keep in mind that some people devote a lifetime of study to a single aspect of folklore and local history, so be careful not to jump to conclusions based on a small amount of information. Careful research takes time. Depending on what the stated problem is and the amount of time that can be devoted to FOLKPATTERNS projects, you and your 4-H'ers can be involved in any of the following ways:

1. **Become familiar with local folklore and history already gathered in books, libraries, museums, and archives.** Read books on Michigan folklore, visit exhibitions on folk arts, attend folk festivals, read a FOLKPATTERNS newsletter, learn a folk craft, or use local folklore archives (such as the folklore archives of Wayne State University, the University of Detroit, Northland College in Ashland, Wisconsin, or The Museum, Michigan State University).

2. **Gain the skills needed to make new collections of folklore.** Learn to state a research problem, conduct an interview, use various media tools, or set up an archive.

3. **Conduct fieldwork using some of those skills.** Learn how to identify informants, use questionnaires and short-item cards, set up a collection center, or tape record a storyteller.

4. **Organize and present your collected materials.** Deposit your materials at The Museum, Michigan State University/FOLKPATTERNS Office, a local museum, or an archive. Prepare a report for your 4-H club or local school, publish your report or photographs in a local newspaper or in the FOLKPATTERNS newsletter, give a performance or demonstration of what you have learned, or even develop a 4-H club folklore archive.



FOLKPATTERNS Objectives

The objectives of FOLKPATTERNS stress development of research and communication skills, development of understanding one's own sense of identity, as well as an understanding of one's community, and a contribution to the general knowledge of folk culture and history in Michigan. Following are the five primary objectives of a FOLKPATTERNS project:

1. To provide members with the skills, knowledge, and attitudes needed to successfully collect and interpret oral and visual history materials by having them learn:

- a. What folklore is
- b. How to identify informants
- c. What tools are needed for documentation
- d. What resources are available in a community
- e. How to develop research problems
- f. Pre-fieldwork, fieldwork, and post-fieldwork methods necessary for collecting information
- g. New ways to use collected materials, skills, and information

2. To provide members with the opportunities to develop communication skills by having them:

- a. Contact and meet new people
- b. Interview informants
- c. Present information and skills collected

3. To develop in members a deeper appreciation and understanding of the traditional aspects of their lives by having them:

- a. Identify and meet tradition-bearers
- b. Learn about personal, family, local, and regional folklore and history
- c. Compare personal or community traditions with the traditions of other individuals or communities

4. To develop in the community an increased awareness of and appreciation for local history and folklore by having members:

- a. Present and preserve collected information and materials
- b. Provide data for further scholarly research

5. To join 4-H youths and leaders with local humanities resources in developing and carrying out projects by:

- a. Involving 4-H youths and humanists in mutual projects
- b. Using local humanists in training and leadership roles
- c. Interesting 4-H youths in further involvement in local humanities organizations and projects.



Guidelines for a FOLKPATTERNS Project

Before you begin a FOLKPATTERNS project, you will want to have some idea of what training is necessary, how much time is involved, what materials are needed, etc. The following information should help you in your planning.

Age Level of Participants

Although FOLKPATTERNS is designed primarily for older 4-H youths, many project ideas and skills can be adapted for younger members.



Leader Skills

FOLKPATTERNS requires resource leaders who will be able to handle teaching the special research skills, who have studied the Leader's Guide, or who are versed in a particular subject area of humanities. Professional humanists could play a key role in planning, assisting, or evaluating a FOLKPATTERNS project. Such humanists are people who are engaged in or are appropriately qualified to be engaged in professional activities in a humanities field as teachers, scholars, researchers, writers, editors, producers, archivists, or curators. They may be engaged in one of the following areas: philosophy, ethics, comparative religion, history, folklore, art history, jurisprudence, literature, archaeology, linguistics, or classical and modern languages. Of course, a good leader can rely on local experts, and FOLKPATTERNS offers an excellent opportunity to invite those resource people to volunteer in 4-H projects. Photographers, archivists, humanities instructors in high schools or community

colleges, newspaper editors, historical society members, and museum curators are some of the humanities resource people who might be asked to help develop and guide your project.

Remember that other 4-H leaders or members of other 4-H projects such as photography can be of special value to a FOLKPATTERNS project. Training sessions are held periodically for FOLKPATTERNS project leaders, and your attendance at these sessions should be part of your planning process. Since popular publications sometimes make folklore collecting seem quick and easy and because almost everyone knows some folklore, there are some pitfalls if you don't have the appropriate skills or resources. Certain basic skills and understanding can help prevent failures or setbacks.

Youth Involvement

FOLKPATTERNS projects can be carried out by youths as individuals or in groups, but it is important that members be allowed and encouraged to develop their own projects. **Make sure that your 4-H'ers have a voice in any project plan or activity.** Beware of assigning tasks for them; that situation could easily occur since folklore collecting can be as attractive to adults as it is to youths. Do not let adult enthusiasm overshadow the members' interests or plans. Members should, however, be willing to devote the time necessary to complete at least a short-term project. Some youths will volunteer for some activities and not others. Leaders should be able to blend everyone's talents into a total project. Youths will also have a chance to meet new people from all walks of life and age groups.

Time Requirement

Usually the best FOLKPATTERNS projects are those that occur over a long period of time, even though they might be started or ended with a special one-time event. Time spent on the project will be divided between planning, training, carrying out the project, and presenting and evaluating the work. Groups or individuals can initiate a FOLKPATTERNS project anytime during the year, but some projects might only be able to be carried out during certain months (e.g., collecting photographs of harvest figures in the fall or recording a family's holiday meal tradition).

Facilities

While a regular meeting space would be beneficial for members to discuss and share their projects, FOLKPATTERNS projects will also take youths to a variety of new locations. Fieldwork and research will take them to libraries, museums, county records offices, and archives, as well as to the places where they will find informants. Perhaps you can even arrange to hold your FOLKPATTERNS meetings at a local library or museum.

Equipment

The kinds and amount of equipment needed will, of course, depend on the particular problem or project that the members choose. However, it is likely that the following materials will come in handy for various activities:

1. Planning

- FOLKPATTERNS newsletters, leader's guides, activity booklets, and concept booklets. Concept booklets are a series of leader's guides on special folklore and local history topics. Shelter, community life, health practices, foodways, family folklore, and games are a few of the subjects of the guides that are being developed by The Museum, Michigan State University. Contact your county Extension office for more information about these guides.
- Information on local humanities organizations (consult your county Extension office for references).

PLANNING RESOURCES

What planning resources do you have?

- _____ Concept booklets
- _____ FOLKPATTERNS newsletters
- _____ Information on local humanities organizations (list below)
 - 1.
 - 2.
 - 3.
 - 4.

2. Collecting and organizing

- Camera and film
- Tape recorder, tapes, and (if the recorder is an open-reel model, not cassette) splicing tapes and scissors
- Note pads and pencils

- Tape measure
- Questionnaires and short-item cards (models are available from county Extension offices or FOLKPATTERNS Office)
- Archival materials (acid-free folders, negative sleeves, file box)

COLLECTING AND ORGANIZING

What collecting and organizing materials do you have (or can you borrow)?

- _____ Camera (where located: _____)
- _____ Film
- _____ Tape recorder (where located: _____)
- _____ Tapes
- _____ Note pads and pencils
- _____ Tape measure
- _____ Questionnaires
- _____ Short-item cards
- _____ File box (where located: _____)
- _____ Photo negative sleeves
- _____ File folders

3. Reporting and evaluating

- Access to photocopier or printing and duplicating source
- Audiovisual equipment
- Display units
- Mini-computer and FOLKLORE computer program

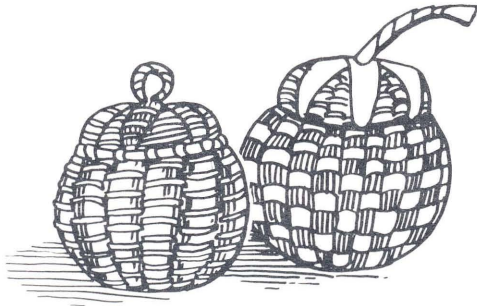
REPORTING AND EVALUATING

What materials do you have available for reporting and evaluations?

- _____ Slide projector (where located: _____)
- _____ Display case (where located: _____)
- _____ Exhibit space (where located: _____)
- _____ Photocopy machine (where located: _____)
- _____ Computer (where located: _____)
- _____ FOLKPATTERNS report form

Who could evaluate your project?

- 1.
- 2.
- 3.
- 4.



Project Costs

The costs involved in a particular project should be considered at the very first step of planning, since the kind of project your group chooses will determine how much money will be needed. Of course, some projects will require more equipment, gas mileage, and training costs than others. Some materials and equipment, like cameras or tape recorders, may be available locally on a loan or rental basis.

Other materials might be donated or costs might be shared with another organization. In any event, it is wise to keep your budget low until you are sure that you can carry out a project.

PROJECT COSTS

List organizations/individuals who might donate funds, skills, or equipment.

- 1.
- 2.
- 3.
- 4.

Check off areas for which you think you will need extra funds.

- Gas
- Camera
- Film
- Tape recorder
- Tapes
- Training
- FOLKPATTERNS educational materials
- Telephone calls
- Other _____

How to Start a FOLKPATTERNS Project

Once you have decided you are interested in the FOLKPATTERNS objectives and know what the guidelines are, it is time to begin planning. First, your group members must determine what kind of project they want to conduct and why. Then you and the members must determine when, how, where, and from whom you are going to collect information. If you follow these steps, the project planning and activities should progress smoothly.

Problem Statement (or what do you want to find out and why?)

A FOLKPATTERNS project should have a stated purpose and an outline of how to achieve that purpose. If your 4-H'ers establish a focus for their project, it will help prevent them from taking on too much at once.

Since there is so much traditional knowledge to collect, it can sometimes be confusing to decide what you and your group would like to collect first. The range of subjects from which to choose is very broad. Since folklore refers to products of informal culture (a type of knowledge usually learned by word-of-mouth or customary demonstrations), you and your members could explore how people talk (e.g., proverbs, riddles, legends, vocabulary, sayings), how people play (e.g., games, toys, recreation, sports, puzzles), or how people work, perform, and live.



Discussing the possibilities with your group, local humanists, and other leaders will help provide a sense of direction and mutual interests to explore. Another 4-H project area or a local history project might provide a starting point to form a problem

statement. For instance, if you already know of an active 4-H foods and nutrition project, your members might want to collect information on an aspect of local foodways.

DISCUSSING IDEA POSSIBILITIES

List people with whom you could discuss possible FOLKPATTERNS ideas.

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.

If you and your group members want to participate in a local or county event, you could choose a topic related to that event.

Example A: Cherry Festival—Collect folklore related to cherry orchards or record cherry recipes.

Example B: Michigan Waterfowl Tournament—Collect hunting stories (tall tales, unusual experiences), interview decoy carvers, record duck or goose recipes, record hunting practices, or locate and copy old photographs or postcards of hunting scenes and have people tell you about them.

Example C: Trout-a-Rama—Locate and copy old photographs of life along the Pere Marquette River, locate and interview boat builders, record lumberjack tales or songs, or record recipes for trout dishes.

Example D: School Fair—Record names that are given to local spots; write down ghost, hitchhiker, babysitter, highway, car, or final exam stories; or record unusual school experiences.

POSSIBLE FOLKPATTERNS TOPICS

List some events in your county, town, community, group, or family which might be topics for FOLKPATTERNS.

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.

For one of the events above, write down some ideas of folklore you could collect.

- 1.
- 2.
- 3.
- 4.

FOLKPATTERNS newsletters and Concept Booklets on foodways, health, and other areas (available from the FOLKPATTERNS Office or your county Extension office) will also give you some information to help your group members choose a topic. Whatever topic they choose, it should be based on a general knowledge or familiarity with the community. It might also provide a linkage with other school, community, or 4-H projects. You should also keep in mind the youth skills, community needs, and financial and physical resources that are needed and available to work on the problem statement realistically. Be flexible enough to encourage members' innovations or initiative to work on new topics as they unfold. Make sure that youths are being involved in the planning stages.

OTHER 4-H PROJECTS

List some of the 4-H projects you are already working on. Put a star next to one that you want to find out about in terms of FOLKPATTERNS.

- 1.
- 2.
- 3.
- 4.

STOP!

To evaluate how planning for your FOLKPATTERNS folklore and local history project is going, answer "yes" or "no" to the following questions.

- _____ Have you made a list of local humanities resources?
- _____ Have you made a list of organizations or individuals who might donate funds, skills, or equipment?
- _____ Have you made a list of items for which you will need extra funds?
- _____ Have you made a list of events in your area that would make good FOLKPATTERNS topics?
- _____ Have you made a list of current 4-H projects you would like to use with FOLKPATTERNS?
- _____ Have you checked off the list of planning resources you have available?
- _____ Have you checked off the list of collecting and planning resources you have available?
- _____ Have you checked off the list of evaluation and reporting resources you have available?

Collecting Information/Project Methods (or how do you find out what you want to know?)

Once members have chosen a topic to investigate, you will want to know how to study it. Whether they have chosen a new or an old topic, you will find that there is a wide range of resources for gathering information. The decision on how to collect information will naturally depend on the type of project chosen and the resources available. Some projects will call for **historical research methods** using libraries, archives, photo files, etc. Other projects designed to uncover folklore in your community require a familiarity with the **skills and techniques of the folklorist**. The information on pages 17 to 29 should help explain the possible methods.

A FOLK PATTERNS Project Outline

What do you want to know and why?
What resources do you have available?

PROBLEM STATEMENT

Discussion of needs and skills
Examination of available resources
General knowledge of subject

When do you collect information?
What skills do you need?
Where do you collect information?
From whom do you collect?
How do you collect?

COLLECTION OF INFORMATION

Museum visits
Interviewing
Short-item cards
Library and archive research
Photographing
Documenting

What do you do with the results?
How do you organize the material?

ORGANIZATION AND REPORTING OF INFORMATION

Archiving
Written reports
Exhibits
Festivals
Club activities
Demonstrations

Was your project worthwhile?
What did you learn from it?
Where do you go from here?

EVALUATION OF PROJECT

Discussion
Outside reviews
Planning for expanded or new projects

Using Local Historical Resources for Research

Libraries are a great resource for finding both information and clues to additional information. In a library you can find books on state and local history. If your community has passed its 50th, 75th, or 100th birthday, a local historian may have written a history for that occasion. Main library branches may contain complete collections of state historical journals, town records, and business directories. Many libraries have collections of old area surveys and maps. Special resources might also include census listings and business records. Other materials may be located in library vertical files or boxes; these may include handwritten diaries, loose family papers, photographs, autograph albums, or newspaper clippings.

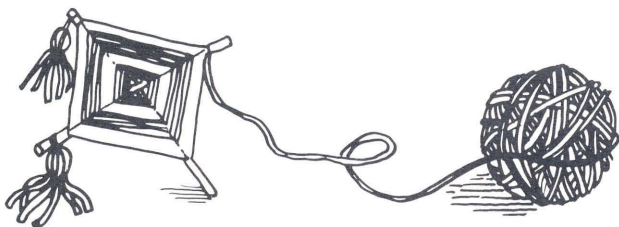
LIBRARIES

List your local libraries.

- 1.
- 2.
- 3.
- 4.

It might be interesting to read a newspaper dated from the same period as the item or event on which your group has focused. Perhaps the event was covered or the item was advertised. Libraries, may have copies of the local paper going back to when it was first printed. They may even have copies of community weeklies which have long since gone out of business. Remember that churches, clubs, factories, and schools may also publish newsletters which might give you information. Your county Extension office can also prove a good source for local historical information since each office keeps annual narrative agent reports, some of which date back to the early 1920s.

Libraries have catalog systems to help you locate



NEWSPAPERS/NEWSLETTERS

List local newspapers or newsletters which you might use in your research.

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.

resources. Card catalogs usually have a subject heading list, and you will probably have to use your imagination when using it. For instance, if your group wants to find out about a rocking chair, you might have to look under the following headings: chairs, chair making, furniture making, furniture industry, and wood projects. Or if you want information on a woodburning stove, you might look under these headings: stoves, woodburning stoves, energy sources, and heating apparatus. Keep in mind, however, that your subject may be hidden under another listing.



ACTIVITY IDEA



If your members are interested in holiday foodways in your area, have them list some of the subject headings they might consult in the library.

Librarians are there not only to take care of the collections but also to help people. When you and your members need help, ask the librarians and they can probably refer you to resources you might overlook. Librarians are a special source of information in themselves, especially if they have worked in one location or library for many years. In fact, in some towns, the librarian is also a local historian. Share what you are doing with them; they might be able to steer you toward other community resources.

It might take several trips to the library before your group finds the information they are seeking. Remember that part of the fun of searching for information is that you will meet new people and discover many surprising bits of information along the way.

OTHER SOURCES

Though libraries will be one of the most helpful sources of leads for your investigation, you might need to check into one or more of the following sources.

- A. List names and addresses of local/regional news offices.
 - 1.
 - 2.
 - 3.
- B. List names and addresses of local/regional museums.
 - 1.
 - 2.
 - 3.
- C. List names and addresses of local businesses related to your chosen FOLKPATTERNS project.
 - 1.
 - 2.
 - 3.
- D. List names and addresses of local/regional archives you might use.
 - 1.
 - 2.
 - 3.
- E. List names and addresses of local schools where you might find information.
 - 1.
 - 2.
 - 3.
 - 4.
 - 5.
- F. List names and addresses of local/county/state governmental offices you might use.
 - 1.
 - 2.
 - 3.
 - 4.
- G. List names and addresses of local churches or synagogues that you might consult.
 - 1.
 - 2.
 - 3.
 - 4.
- H. List names and addresses of local historical societies.
 - 1.
 - 2.
 - 3.
- I. List the address of your local Chamber of Commerce office.
- J. List the name and address of the local community college.
- K. Can you think of other resources? List them here.
 - 1.
 - 2.
 - 3.
 - 4.

A Resource List or Index File

Every community has a wealth of individuals who can provide significant contributions to learning experiences. Some people can share information or skills of an ethnic tradition; others have had unusual occupations or interesting hobbies; others are artists, storytellers, or musicians; and some may just be very good at remembering and retelling life experiences. Some may be professional and expect to be paid; others may simply donate their time and knowledge.

You hear about these knowledge sources or tradition-bearers every day from 4-H leaders, teachers, students, parents, neighbors, and friends. You may even read about them in the human interest sections of the local papers, or these people might have been part of a special in-school program or 4-H project. No matter how you hear about these valuable resources, it is helpful to write down the in-

formation about them in a way in which it will continue to be useful not only for you, but for others who wish to use these resources. Developing a file will limit the possibility of unnecessary duplication of effort in identifying resources and will facilitate greater ease in utilizing previously identified resources. One method for developing an index system is described as follows:

1. Identify a location (either a library or a 4-H office or club) where two 3-inch by 5-inch file card boxes can be maintained. Assign a person to be responsible for their maintenance (either a librarian, secretary, 4-H agent, leader, or youth).

2. When someone identifies a resource person, have a youth or leader fill out a card on that person with the information shown in figure 1.

3. On the back of the card, a youth or leader would list the subject areas that this resource person would relate to. For instance a card on a quiltmaker might

Name: Jane Doe	Ethnic Category: Anglo-American
Address: 12 Main St City, State	Phone: 123-4567
Times Available: Afternoons only	
Equipment Needed: Muslin, thread, scissors, and cloth scraps	
Special Instructions: Only likes to work with small groups. Contact several weeks in advance.	

Figure 1. Sample resource file card.

list quilts, history, pioneer living, textile arts, etc. Each subject listing would be prefaced by an x (see fig. 2).

x Quilter
x Michigan History
x Pioneer Living
x Textile Arts
x Anglo-American

Figure 2. Sample subject area listing.

4. This card would then be returned to the file index keeper, who would prepare a series of cross-index cards based on the leader's or youth's x-marked entries. A separate card for each subject area listed would be prepared (see fig. 3).

5. The original name card would then be filed in a

Quilter	see	Doe, Jane
Textile Arts	see	Doe, Jane
Michigan History	see	Doe, Jane
Anglo-American	see	Doe, Jane
Pioneer Living	see	Doe, Jane

Figure 3. Samples of cross-indexing.

name file and the subject cards would be filed in a subject index file.

In this way, those leaders or members interested in incorporating traditional artists into the educational experience could refer to these files. This system of filing creates a more personal way of developing resource lists for a club.



ACTIVITY IDEAS



If your entire club is working on the same FOLKPAT-TERNS project, you might try having each member look up one part of the project at the library. For instance, one person might check old newspapers, another might read microfilm, and another might check out books on the subject. Then at a club meeting, everyone could report on what he/she found out. Remember to have members tell the librarian what they are interested in so that he/she will be able to help them locate information.

Have members choose one or more of the sections from the "Other Sources" checklist to complete. Have the 4-H'ers share their completed lists at the next club meeting.

Choose someone from the resources listed in the completed sections of the "Other Sources" checklist. Invite that person to share information about his/her work or agency at your next club meeting.

Using Folkloristic Techniques

The folklorist uses the word "collecting" when referring to recording the knowledge of people by questioning them face to face. The **fieldwork** of collecting involves visiting sites and recording people in their own environment.

When Do You Collect Folklore?

You can collect folklore whenever you are prepared to do so. You and your members are adequately prepared when you know what the project Problem Statement is, who your informants are, and whether it is convenient to talk to them. Family dinners, reunions, picnics, and holidays are sometimes profitable times to begin asking questions.

Sometimes you will want members to collect information while a special event is taking place in your community or county (like county fairs, ethnic festivals, quilt shows, Heritage Days, Asparagus Festival, Waterfowl Tournament, Michigan Week, etc.). These special community days provide excellent opportunities for seeking regional information.

WHEN TO COLLECT

List 4-H occasions or times when you can collect folklore materials or information.

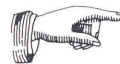
- 1.
- 2.
- 3.
- 4.

List community occasions or times when you can collect folklore.

- 1.
- 2.
- 3.
- 4.

List family occasions when you can collect folklore.

- 1.
- 2.
- 3.
- 4.



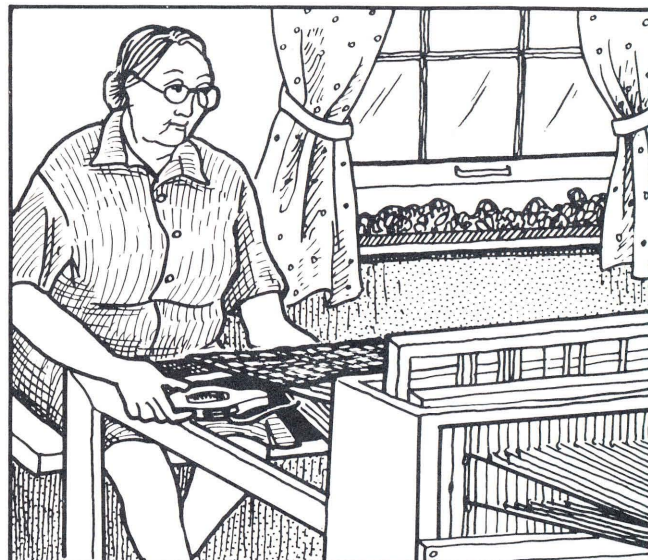
ACTIVITY IDEA



Have members choose one of the family occasions listed above and collect favorite stories and sayings that are shared on that occasion. They can record this information in a booklet. Copies of the completed booklet can be shared with their families at future family occasions.

Finding Tradition-Bearers/ Informants

In general, your 4-H members should look for **tradition-bearers** to interview. These are people who have maintained or practiced traditional beliefs or skills over a period of time. How do you find these people? Once you and your group become aware of the range of traditions, you will notice that your immediate families and friends are all **tradition-bearers**. They tell folk stories, cook traditional foods, and celebrate holidays, to name a few examples. They also know of other contacts for you or your 4-H members. Clergy members, shopkeepers, historical agencies, town leaders, and newspapers are also good contacts for finding tradition-bearers. One way of finding a good informant is by advertising your project in the local paper. Write about your project and let people know about the group's interests. **Remember, everyone is a tradition-bearer and a potential informant of something.**



How to Set Up a FOLKPATTERNS Collection Center

When do you set up a FOLKPATTERNS collection center?

- If you want to collect a lot of information in a short period of time
- If you know of an event happening in your community where it would be easy to interview people
- If you want to let the community know about your project

Where do you set up a FOLKPATTERNS collection center?

County fair, local festival, Exploration Days, shopping mall, church bazaars, historical museums, senior citizen center, or anyplace where people gather together

What do you need to set it up?*

Table, chair (for you and the informant/interviewee), pad of paper, FOLKPATTERNS release forms, FOLKPATTERNS short-item cards, pencils, and a piece of posterboard.

How do you get ready for the day of collecting?

1. Secure permission to set up collection center at site.
2. Choose a FOLKPATTERNS topic. Select a topic from the Concepts Booklets, the FOLKPATTERNS newsletters, or discuss a topic with your 4-H club.
3. Write 5 to 10 questions on your chosen topic. Here are some ideas:

EXAMPLE A: FOLK MEDICINE

How do you treat a cold? How do you cure hiccups? How do you get rid of warts? How do you prevent illness?

EXAMPLE B: FOODWAYS

What is your favorite holiday meal? What is your favorite family meal? What time of the day do you eat? How do you can or preserve? Do you have any old recipes? How do you plant your garden? How do you prepare venison?

4. Gather the necessary materials and forms.
5. Write out several of the questions you want to ask people on the piece of posterboard.
6. If you will be using a tape recorder, make sure ahead of time that you know how to operate the recorder, that it is working correctly, and that you have spare batteries. It is also wise to check ahead of time to see if an electrical outlet will be near your collecting site so that you will not need to depend on batteries.

What do you do the day of collecting information?***

1. Set up the tables and the chairs. Some informants might have to sit down for the length of time the interview will take. Make sure that the table is big enough so that several people can work at the same time.
2. Display the posterboard so that people will know what you will be asking them.
3. If you are using a tape recorder, check the equipment. Make sure that you have the microphone directed toward the informant, not you.

How do you collect the information?

1. Record the responses to your questions on the short-item cards or note paper. Make sure you write down the name of the informant on the card.
2. In order to be a good interviewer, it is important to record some background information on each person you interview. Use the back of the short-item card.
3. Make sure that you have the permission of the informant (person that you interview). Use the FOLKPATTERNS Research Release Form.
4. Be a good listener. Give people time to answer the questions and time to add additional information. Try not to interrupt.
5. If you are taping the interview, be sure to label the completed tape with date, location, person interviewed (informant), and the interviewer (you). Number the tapes.
6. Thank people for their time.

What do you do with the information you collected?

1. Discuss what information you collected with your friends, your 4-H group, and your family. What did you learn that was new? Have you changed your views/ideas about yourself, your family, or your community? Do you have other ideas you'd like to investigate?
2. SEND A FOLKPATTERNS REPORT FORM AND ALL MATERIALS (TAPES, SHORT-ITEM CARDS, FORMS) TO FOLKPATTERNS, THE MUSEUM, MICHIGAN STATE UNIVERSITY, EAST LANSING, MI 48824-1045. Once the material is collected, it is important that it is properly classified and stored. At The Museum, your tapes and Fieldwork Data Sheets will be filed, cross-indexed, and made available for researchers to use. Some of the information will also be used in the FOLKPATTERNS newsletter. Your time and effort will help preserve important information that only you can help save.

*Older members might like to tape the interviews, in which case they would also need a tape recorder, microphone, extension cord, and batteries (if there is no electrical outlet available).

**Sometimes it is helpful to have a couple of objects or photographs related to your topic on display. It will help people get started talking.

TRADITION-BEARERS

List people you know who are tradition-bearers. State what traditions they practice.

1. Name _____
Tradition _____
2. Name _____
Tradition _____
3. Name _____
Tradition _____
4. Name _____
Tradition _____



ACTIVITY IDEA



Invite a tradition-bearer to share his/her skill or tradition at a club meeting. Have 4-H members prepare questions for the tradition-bearer prior to the visit. Members could take turns asking questions.

Where Do You Collect Folklore?

FOLKPATTERNS participants can collect folklore wherever informants (information-givers) are; they need not go far. They could do their collecting at the county Extension office, the county fair, a shopping mall, a friend's home, an office, a senior citizen center, a camp, a community event or festival, 4-H Exploration Days, or their own homes.

PLACES FOR COLLECTING

List six places where you could collect folklore.

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.



ACTIVITY IDEA



Set up a FOLKPATTERNS Collection Center at one of the places or locations listed above. Instructions on setting up a center are found on page 18.

How Do You Collect Folklore?

One of the most exciting and important parts of FOLKPATTERNS is the participation in recording these unwritten traditions, thereby both helping your 4-H'ers understand and also preserve a portion of their cultural heritage. There are a variety of ways that folklore can be recorded. Using short-item cards and questionnaires, tape recording, interviewing, photographing, measuring, and note-taking are but a few of the folklorist's tools. Not every project will require all of these tools, but it is important to be aware of what might be needed.

Short-Item Card

Short-item cards are one method of collecting folklore. Use the illustrated model (fig. 4) to print your own 5-inch by 8-inch file cards. Be sure to include all the information shown. Short-item cards can be used to introduce youths to the procedure of collecting folklore. Have your members practice by collecting folklore items from each other and writing the items on the cards. Another procedure is to have your 4-H'ers take the cards home where they hear folkloric items in everyday speech. Have them note these items on the cards. Short-item cards are most appropriate for shorter forms of folklore having to do with language. Figure 5 is a sample of a completed short-item card. Examples of items that could be collected are:

- Proverbs—"The squeaky wheel gets the grease."
- Autograph verses—"Remember Grant/Remember Lee/The heck with them/Remember me."
- Wellerisms—"I see, said the blind man as he picked up his hammer and saw."
- Rhymes—"Engine, engine number nine, going down Chicago Line."
- Vendors' cries—"We shine your shoes fast, make 'em look like a lookin' glass, Shine."
- Spoonerisms—"Mardon me Padam, you're ocupewing my pie!"
- Conundrum—"What is the difference between birds with one wing and birds with two wings? It's a matter of a pinion!"
- Beliefs—"If cows lie down, it means rain is on the way."
- Riddles—"What's black and white and red (read) all over?—A newspaper!"
- Envelope sealers—"S.W.A.K." (sealed with a kiss)
- Graces—"Rub a dub dub, thanks for the grub. Yea God!"
- Cheers—"Swing to the left, swing to the right, stand up, sit down, fight, fight, fight."

Short-item cards can be used to record folklore



FOLKLORE ITEM:



- Where Collected _____ ● Date _____
- Informant's Name (Person Interviewed) _____ ● Age _____
- Address _____
- Collector's Name (You) _____ ● Age _____
- Address _____

● Tell Us More... 

Your space for more information on the informant's background (ethnicity, religion, occupation, etc.) and the situation where you collected the information.



Permission granted to deposit this card in the MSU Folklore Archives for educational use

Collector's Initials _____ Informant's Initials _____

Send completed cards to:



FOLKPATTERNS

The Museum
Michigan State University
East Lansing, Michigan 48824

Figure 4. Short-item card.

items that are told directly to collectors or simply overheard by folklore collectors. Information about the folklore items, the informant, and the collecting situation should be recorded as completely as possible. Of course, if members are recording a folklore item simply overheard or observed, then they obviously will not be able to provide detailed information on the informant. Sometimes they will want to record a folklore item that includes visual information (e.g., the steps to making a paper cootie catcher or the sidewalk design used for hopscotch). In cases like those, they can simply sketch or diagram the steps or design on the short-item card. Members don't have to be great artists and often a picture is worth a thousand words. However, remind them to label or explain the sketched steps or diagram.

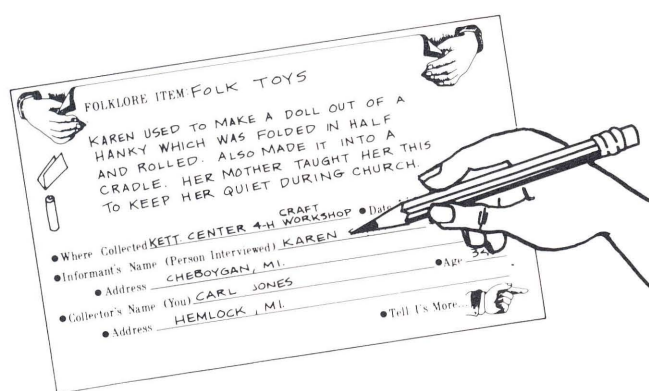


Figure 5. Sample short-item card.

Short-item cards can also be used to transfer folklore items from interview transcriptions onto a form that can be easily filed and arranged. They may also be used at a collection center, if you and your members choose that format of collecting.



ACTIVITY IDEAS



At your next 4-H club meeting, have the members try filling out short-item cards. Follow these suggested steps:

1. Have each member choose a partner.
2. Have Partner A ask Partner B to choose one of the following folklore topics:
 - jump rope rhymes
 - foodways sayings
 - good luck beliefs
 - autograph album verses
 - knock-knock jokes
 - school team chants
 - home remedies for colds or flu
 - origin of nicknames of family members or friends
3. Partner B should give an example of the chosen

category while Partner A records the example on a short-item card. Partner A should remember to do the following:

- a. Next to folklore item, write which of the above categories Partner B has selected.
 - b. Record where and when the information is being recorded (e.g., at a 4-H meeting).
 - c. Write the informant's name (the name of the person giving the information).
 - d. Record the informant's address. Don't forget zip code and county!
 - e. Write his/her name and address under "Collector."
4. On the back of the card, there is space for members to record more information about the informant's background and the situation where the information was collected. In order to get this information members will probably have to ask some more questions. Here are some sample questions:
 - Where did you learn that saying?
 - Who taught it to you or did you just hear it somewhere?
 - How old were you when you first heard it or when you used it?
 - What nationality are you? Where were you born?
 - How old are you?
 5. When Partner A has completed the card, it's time for Partner B to ask for information. He/she becomes the collector while Partner A becomes the informant.
 6. When everyone has finished completing a card, have the members read the results. They will be surprised at the variety of answers and at what they will learn about folklore and each other.

Have 4-H members collect school cheers by interviewing adults who were cheerleaders or athletes, teachers who remember cheers, or students who are currently cheerleaders. Record the cheers, when they were used, and where they were used on short-item cards.

Tell members to write down 10 proverbs they hear in everyday usage. At the next meeting members can tell each other what they heard and discuss how many of the proverbs they know. The common proverbs can be arranged by type, informant, or social group, and distributed in a small pamphlet with a title like "Folk Proverbs and Sayings from Ingham County Collected by 4-H'ers." Include on the cards the meanings people attach to the proverbs and information on the collection and the informants. This activity could lead to other areas of investigation in your community.

SHORT-ITEM CARDS

Check the following list as you complete a short-item card.

- _____ Did you record the name of the person who gave you the folklore item on the informant line? Did you record his/her age?
- _____ Did you write down the address of the informant? Don't forget the zip code and county!
- _____ Did you record on the appropriate lines when and where you collected the folklore item?
- _____ Did you write your name on the collector's line?
- _____ Did you write down your address?
- _____ Did you record the folklore item as accurately and completely as you heard it? (NOTE: Try to record it word-for-word just as you hear it, even if words sound foreign or unfamiliar to you.)
- _____ Did you sketch or diagram a folklore item which needed a visual explanation (for instance, diagramming where players stand for a circle game or drawing the steps in making a cat's cradle)?
- _____ Did you ask your informant where he/she learned this folk item? Did you record the answer?
- _____ Did your informant tell you anything else about the folklore item? Did you remember to record this additional information?
- _____ Did you record your impressions or information on this folklore collecting experience?
- _____ Did you record the folklore item subject at the top of the card?

Interviewing

Interviewing, along with keen observation, is a good way to gather information. Good interviewing is the art of good organized conversation. It involves listening attentively and responding appropriately.

To set up an interview, a member should approach the tradition-bearer and politely ask for an interview. Usually it is best to have the interview at the tradition-bearer's home at a time convenient to him/her. On occasion, the tradition-bearer may ask the member for other information on his/her intentions, and it is the interviewer's responsibility to state these intentions honestly and clearly.

Before going to the interview, some preparations are usually in order. The interviewer should learn

background information on the subject areas to be discussed with the informant. Instruct your members to think of sample questions; they may even want to write some down to become familiar with preparing questions and deciding on topics to discuss. The interviewer should thoroughly check any equipment he/she plans to use (e.g., cameras and tape recorders). He/she should become familiar with each piece of equipment, clean it if necessary, and prepare for problems and alternatives. Some interviewers take extra equipment, just in case problems arise. It is a good idea to take extra batteries, microphones, and tapes. Interviewers should be prepared for any collecting situation they enter, whether it is in a house, barn, or field.



Type of Interview

Relation of Individuals

Shotgun

Informant chooses direction.

Vacuum cleaner

Interviewer opens conversation and is supportive.

Nondirective interview

Interviewer brings prepared questions on specific topic.

Directive interview

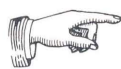
Questions go from general to specific.

Continuity interview (skills)

Skill is performed while interviewer photographs, sketches, records, and takes notes. Interviewer should not interrupt craftsman. On return visit he/she should ask craftsman to comment on the steps involved.

Folklorists are trained to be sensitive to the best interview approach to use in particular situations or with specific people. Your members should similarly be aware of the different types of interviews and when they are used.

Informant Chooses Direction. The **shotgun**, **vacuum cleaner**, and **nondirective interview** are terms that refer to the most general interviewing technique where the informant chooses the direction of the discussion. The interviewer says little and is free to take notes and observe the situation. However, the interviewer has the task of getting the informant to open up. This can be done with a general question such as, "Can you tell me about life in this town before the war?" or "Tell me about your life." Everything is recorded in an attempt to identify traditions and materials the informant considers important. The purpose of this technique is to put the informant at ease and to make the informant feel that his/her information is significant. For the interviewer, the purpose of this interview is often to identify the traditions of the community. After identifying significant items which arise out of several interviews, the interviewer can return to ask more specific questions about a single topic.



ACTIVITY IDEA



Have club members choose a topic they would like to learn more about. Have members develop questions about this topic, locate an informant, and record the answers. Discuss the problems and successes members had in obtaining the information.

Observation of Tradition. Still another method especially helpful for documenting craftspersons is the **continuity interview**. The craftsperson performs his/her skill while the researcher photographs, sketches, records, and takes notes. The researcher is careful not to interrupt or distract the craftsperson with questions. Then the interviewer returns for another interview and asks the craftsperson to comment on each of the steps involved. By looking at the photographs or sketches and listening to the events which transpired, it is hoped that the craftsperson will note aspects of the skill of which he/she was previously unaware and that he/she will be in a better situation to answer questions on the tradition involved.



ACTIVITY IDEA



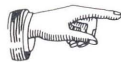
Invite someone who has lived in your area for many years to your next meeting. Have some members ask questions about the changes the informant has seen in the area over the years and how life differs now. Have other members record the answers and photograph the interview.

Collector/Interviewer Chooses Direction. For more indepth collecting, folklorists use the **directive interview**. In this type, the interviewer prepares questions related to a specific topic based on **prior** collecting or research. The interviewer does not necessarily read prepared questions; he/she becomes acquainted with the topic and then asks **series** questions which work from the general to the specific in a regular, spontaneous series. If an interview is about woodcarving, for example, the interviewer might ask a woodcarver about how he learned the skill, then move to the woods he uses, the tools he handles, and then his specific techniques of using a knife. If the interviewer does read a list of questions, this is called an **interview schedule**. An interview done in that manner usually loses spontaneity, and the informant may become uncomfortable because of the formality of the technique. However, this is a device used to collect data in a standard, repeatable way.



Questionnaire

On occasion, your members may find the **questionnaire** useful. This is a printed list of questions accompanied with spaces in which the informant writes responses. The questionnaire can be mailed to informants and then returned, or it can be administered by a researcher. This type may be appropriate to a collection center where people may come in and fill out questionnaires on foodways, holidays, and family folklore, for example, to be followed up by interviews. Figure 6 is a sample questionnaire.



ACTIVITY IDEAS



At a scheduled community 4-H event, distribute a questionnaire your club has compiled. Ask people to

FOLKPATTERNS Fieldwork Data Sheet

I. This information is about you, the collector.

Name of collector _____ Number _____
Permanent address _____ Date _____
_____ Tape number _____
Where the interview took place _____ Phone _____

II. This information is about the person you interview.

Name of informant _____
Address _____ Phone _____

Others present at interview (name and address) _____

Has this informant been interviewed by a FOLKPATTERNS interviewer before? _____

(If no, complete all the following sections; if yes, skip to section III.)

Informant's birthdate and place of birth _____

Informant's parents' names _____

Parents' nationality or ethnic origin _____

When and how did family immigrate to the U.S.? _____

Languages spoken other than English _____

Names and ages of informant's sisters, brothers, and children _____

Education, training, apprenticeship _____

Occupations (types of jobs held and when) _____

Religious affiliation and activities _____

Community activities _____

Special hobbies or interests _____

Important events during life _____

III. This is about the actual interview.

Subjects covered in the interview _____

How, when, where, and from whom did informant learn this information? _____

Are there any photographs available of the informant? _____ Where are they located? _____

Has the informant ever been featured in a newspaper or other publication? _____ If so, where and when? _____

Did the informant recommend anyone else to interview (names and addresses)? _____

Any additional information _____

IV. Has the informant signed the release form? _____

Figure 6. Sample questionnaire.

complete the form and return it to your club. For example, if you and your members were interested in county fairs, you could develop questions related to the fair, then circulate the forms at the fair. Information gathered could be published in a county fair booklet or county newsletter.

Have members develop a series of questions which could be published in a local newspaper. Members could compile the answers then write an article for the newspaper based on their findings.

Observation and Documentary Tools

Because the folklorist wants to document traditions as thoroughly as possible, he/she preserves the sights, sounds, smells, and feelings of a tradition by utilizing modern electronic tools to augment his/her own senses. The tape recorder, camera, and note pad are the basic components of a documentary tool kit. Yet the researcher should be sensitive to the appropriateness of these tools to each situation he/she encounters when collecting and to each informant from whom he/she collects.

Tape recorder

By being able to refer to recordings, the researcher can have the accuracy the task of documentation demands. Thus, the tape recorder in an interview situation becomes an aid to memory and hearing. Nonetheless, the interviewer should not impose the tape recorder on an informant. Permission to use the tape recorder should be requested if the interviewer thinks it's appropriate. If necessary, he/she should explain the reason for using the recorder: "So I can recall what we talked about," "So I can have an example of your singing to play for others," or "So we

can have a record of your stories told in your voice." The tape recorder does not, however, replace the note pad. An interviewer should take notes on any situation which he/she records to accompany the documentation. Often there are "asides" made that an interviewer can note and that the machine cannot capture.

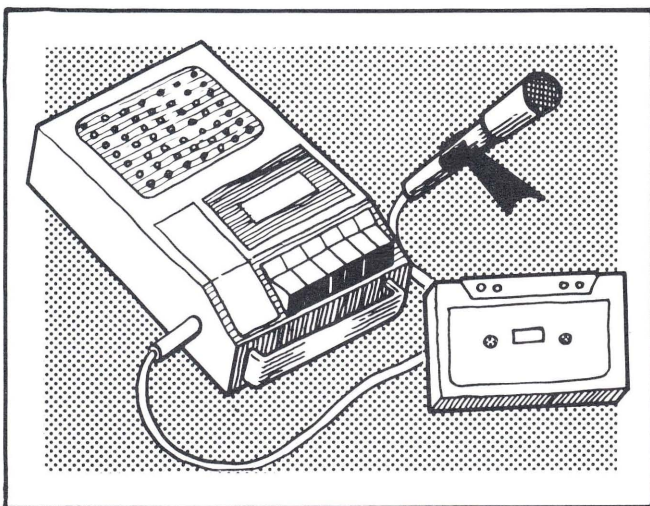
Before your members actually begin asking questions, it is a good idea for them to state the date, their name, where they are, and whom they are interviewing. In that way they have a recorded reference to the tape, as well as a written one. They should also try to avoid having the informant perform for the tape recorder; the task is to make the informant feel as natural as possible and to talk comfortably. If the recorded session ends before the tape itself ends, the interviewer should indicate this in the recording so that people listening to the tape later will not have to listen to long passages of silence for fear they've missed something.

Your members should choose high quality machines and the highest quality tape. Modern cassette recorders provide portability and ease of handling, although the sound quality is generally not as good as reel-to-reel recorders. As a rule of thumb, cassettes should be used for preliminary interviews, and reel-to-reel recorders should be used for musical performances or narration that may be presented at a later time. External microphones of good quality should be used. Built-in microphones in modern recorders are not of good quality and fail to pinpoint the source of the recording. Make sure members are familiar with all operations of the tape recorder and encourage them to check the recorder before they go to an interview. Sometimes they may even want to recheck the machine at the interview. They should provide plenty of tape and extra batteries. Extended play tapes should be avoided because they stretch and do not last.

The tape recorder is also valuable for presentations. Slides can be synchronized with tape recordings to produce an audiovisual show on a project. Members could also prepare an audio program for radio or club and class presentations of songs or stories. They can also use examples on tape to spark an informant's memory of traditions. Members should remember that the guiding principle of the tape recorder in the field is to respect the informant's wishes and to make sure the tape recorder is appropriate and helpful to the situation.

Camera

Although it is not necessary, a camera is a useful piece of equipment which can provide a visual record of an object, event, and/or interview. It can also be used to copy any documentary records that



RECORDING AN INTERVIEW

Use the following checklist to become familiar with the process of taping an interview.

A. Preparation:

- Have you checked the recorder to see if it is operating properly?
- Do you have extra batteries or electrical cord available?
- Do you know how to use a microphone?
- If you need a microphone, is one available?
- Do you have a note pad and pencil ready?
- Have you chosen your subject of interest in advance?
- Do you have some questions in mind (or written down) that you will ask your informant?
- Have you let your informant know you are working on a FOLKPATTERNS project?
- Do you have extra tapes?
- Have you arranged a time for the interview that is convenient for your informant?
- Do you have your informant's permission to tape this interview?
- Will you interview in a room or area that will be comfortable for your informant?

- Have you placed the tape recorder in a relatively quiet place?

B. Actual taping:

- Have you stated on the tape the date, your name, where you are interviewing, and whom you are interviewing?
- When you finished your interview, did you remember to say on the tape that it was the end of the interview?

C. Followup after taping (but before you leave the interview):

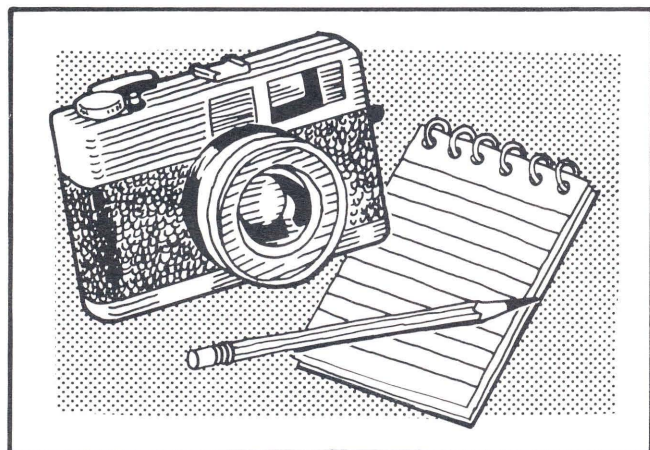
- Did you have your informant sign a release form?
- Did you write your name, whom you interviewed, the date, where the interview took place, and the length of the interview on the tape label?
- Did you remember to thank your informant for the time and knowledge he/she shared with you?

D. After you've left the interview:

- Did you write down your impressions of the interview on a note pad?
- Did you make a list of questions you'd like to go back and ask?
- Did you see any problems or mistakes that occurred while taping?
- Have you decided where the tape and related notes will be kept?

an informant might offer (e.g., photographs or scrapbooks). Instructions for using a copy stand are included on page 28. Perhaps one member could team up with another who is interested in photography;

the photography buff could either take the pictures or teach the other member how to take his/her own.



ACTIVITY IDEAS



Have members photograph different outbuildings on farms in your community. Find out who built them and what they were used for. Display the photographs with the additional information at a senior citizen center, fair, or library.

Sponsor a community sharing day where people can bring in photographs to be copied, identified, and cataloged. The day could have a theme (e.g., county fairs, family history, holiday celebrations, old farms, street life, or businesses). Skills in camera use, copy stand use, interviewing, notetaking, and cataloging would be needed.

PHOTOGRAPHING AN INFORMANT

Use the following checklist to become familiar with the process of photographing an informant.

A. Preparation:

- _____ Have you checked the camera to see if it is operating properly?
- _____ Do you have a flash attachment or flash bulbs?
- _____ Do you have the right kind of film for the place where you will be taking pictures?
- _____ Have you arranged a time for taking photographs that is convenient for your informant?
- _____ Do you have permission from the informant to photograph and tape this interview?

B. At the photograph session:

- _____ Have you remembered to take photographs of the informant's home (including exterior and interior shots)?
- _____ Have you photographed all the important steps to the craft technique or folk tradition? (For instance, if a traditional food dish is being prepared, all the steps from assembling the ingredients to serving the final product should be photographed.)
- _____ Have the tools used in the process been photographed?
- _____ Has the workshop, kitchen, or other work setting been photographed?
- _____ Did you have your informant sign a release form?
- _____ Have you recorded what kind of film you are using and the speed and shutter settings used for each photograph?

C. After photographing the informant:

- _____ Did you record in your notebook or journal the information about the session (names, place, subject, date, and impressions of the session)?

D. After the film has been developed:

- _____ Have you labeled your photographs or slides?
- _____ Have you set up a safe place for them to be shared?
- _____ Have you made an extra print to give to your informant? (This is a nice way of thanking an informant for sharing his/her time and information with you.)

Have 4-H members photograph a traditional family or community event. Label and display the photographs at a local museum, shopping center, or county fair.

Have 4-H members bring in old family photographs. On the back of each photograph have them write in pencil the date and place of the photograph and who is in it. Have the member interview family members for missing information.

Note Pads

If tape recorders or cameras are not available, members can still record information by keeping a journal or notebook. Writing during an interview can have its disadvantages—it is sometimes difficult, time-consuming, and hard to maintain accuracy. However, if your members are recording information in a notebook, the following will be helpful:

1. Always date the entry of information.
2. Doublecheck written information with the informant. Read back some of the notes if necessary.
3. Keep all of the information together in one or two books.

Information on the circumstances of the collecting is also important. Members should write down when an interview took place and describe the room or setting and who else was there. They should write how both they and the informants were feeling at the time of the interview—simply try to record as much as possible about their impressions.

A note pad is also a good place to sketch information, especially if a camera is not available. By drawing their impressions of the scene before them, members will pay more attention to details they might otherwise overlook.

Note pads should also be used to record measurements of objects and buildings.

Once your members have filled in the information under folklore collecting, have them share their lists

STOP!

To see how preparation for your FOLKPATTERNS project is progressing, list five ways of collecting folklore information:

- 1.
- 2.
- 3.
- 4.
- 5.

with other club members at a meeting. They will probably get more ideas and also find that they have some of the same places or people listed. This might give some hints on where to go or whom to talk to first.

Responsibility of the Folklore Collector *

Whenever people are interviewed, they are not only giving their time—they are also sharing something of themselves. If your members plan to use their information in an archive, photo display, publication, or any other public way, it is important that they obtain permission from their informants. This can be done by using a research release form (fig. 7). Make

*Much of the information in this section is from *Family Folklore: Interviewing Guide and Questionnaire* by Holly Cutting-Baker, Amy Kotkin, and Margaret Yocum (Washington, D.C.: U.S. Government Printing Office, 1979).

sure members keep the signed forms together with their collected materials.

When tape recording interviews, members should not make promises they cannot or do not intend to keep. If they say they will erase part of a tape they must **DO SO** even if it means losing some important information. Confidences and privacy must be respected! Lastly, informants should see anything that will be published before it is too late to alter a manuscript.

Sometimes an informant will make a request to remain anonymous. Make sure that his/her name is coded or that a fictitious name is substituted if members print this information. Make sure your members note that a fictitious name was given.

Members might be offered some information and materials, such as diaries, journals, and photographs, that might be best kept in public trust. That simply means donating them to a state or local library or museum. If members are offered historical materials, the best thing to do is notify the FOLK PATTERNS Office at The Museum, Michigan State University.



Copying Flat Materials

Copying old photographs, documents, or other flat materials is a way of preserving information that is on loan to you. By making a negative image of the material, you ensure that priceless or loaned information is saved. You also can make as many prints as you want in any sizes to put in archives or exhibits. You will need to gather the following materials:

1. Camera (preferably 35 mm)
2. Close-up attachment for the camera
3. Camera support
 - a. Tripod
 - b. Copystand
 - c. Other solid rest or support
4. Natural light or two 3400K photo lights
5. Black and white film (Type A if artificial light is used)
6. Nonglare glass
7. Cable release for camera shutter (optional)

Following are steps for setting up a copystand. These steps can be easily followed by someone already familiar with basic camera use and with the photographic process:

1. Set the camera (already loaded with film) on a solid surface or tripod mount,

2. Mount the material to be copied on a flat surface. If the material is highly reflective, cover it with a piece of nonglare glass. This reduces the glare and holds the item flat. Make sure there is no dust, dirt, or reflection on the glass.
3. Arrange lights on either side of the material to shine at 45° angles, approximately 1 ½ feet away from the material.
4. Set the camera to the appropriate stop and shutter speed. Arrange the camera so that the item to be copied will fill up the camera viewfinder.
5. Take a picture. If possible, use a cable release to avoid movement.
6. Open the lens one stop and take another picture. Take another picture closing the lens two stops. This technique is called bracketing.
7. Obtain and record as much information about the material that you copy in the order you copy it.

After the film is processed, make a proof sheet. Keep the negatives and proof sheet in a file. Remember to assign numbers to these negatives and to store all materials in a safe, clean, dry location.

FOLKPATTERNS Research Release

I hereby authorize _____ (representing 4-H and the Folk Arts Division of The Museum, Michigan State University) to record on film, tape, or otherwise, my name, likeness, and performance and to use and to authorize others to use such recording or film for educational television and radio broadcasting over stations throughout the world, for audiovisual purposes, and for general educational purposes in perpetuity. You may also use my name, likeness, and biography for publicizing and promoting such broadcasts and other such uses. I also warrant and represent that all material furnished and used by me is my own original material or for which I have full authority to use for such purposes. I reserve the right to withdraw from this project at any time and I understand that I will have the opportunity to edit the interview before future use.

Signed: _____ Witnessed: _____

Signed: _____ Witnessed: _____

Signed: _____

Signed: _____ Date: _____

Signed: _____

Signed: _____

Send collected FOLKPATTERNS materials and signed FOLKPATTERNS Release Forms to FOLKPATTERNS, The Museum, Michigan State University, East Lansing, MI 48824-1045.

Figure 7. FOLKPATTERNS Research Release form.

Organizing and Reporting Information

Folklore can be an activity just to pass the time, or it can be a means for you and your members to understand more about yourselves and your community. But in order for it to be more meaningful, the collected materials should be organized and cared for in an orderly way. The means used to collect materials will affect what steps your members should take in organizing the materials and information.

Storing Collected Materials

Short-Item Cards

Once all information on the card has been checked for accuracy and completeness, each card should be assigned a number and cross-indexed if possible. Short-item cards should be stored in numerical order in a metal card file or in a shoe box (fig. 8).

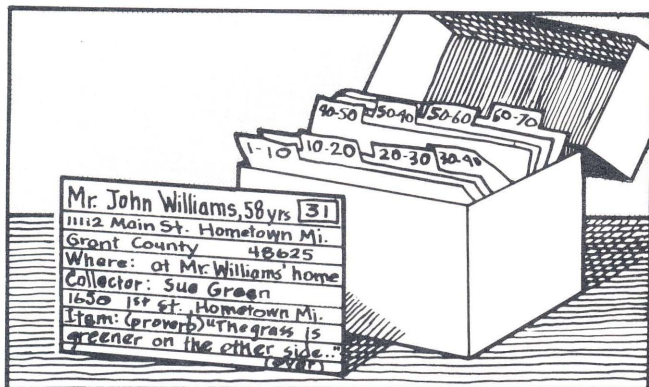


Figure 8. Store cards numerically.

Tapes

All tapes should be labeled with names, dates, and locations (see fig. 9). Members should also note the speed at which they recorded the material (usually $7\frac{1}{2}$, $3\frac{3}{4}$, or $1-7/8$ i.p.s.). Though this is a time-consuming process, members will be able to refer more easily to information on the tapes. Cassette tapes should be sorted and could be kept in a box in a dry, cool place.

Ideally, all tapes should be transcribed and indexed. Transcribing each tape is a time-consuming, painstaking task for which you may not have the time or experience. However, it is important to at least prepare an index or extended description of the recorded interview. An index consists of a list of subjects in the interview in the order they were given. The more detail you can provide about the subjects,

the better your index will be. This index of subjects can be used to cross-index your tapes at a later time.



Figure 9. All tapes should be properly labeled.

Photographs

Photographs should also be labeled with names, dates, and locations. If possible, the type of film and the camera setting should also be recorded. Negatives can be kept either in plastic negative files or glassine sleeves. These negative files and glassine sleeves are available through most library, museum, or photo supply stores or catalogs. A negative sheet (fig. 10) holds one roll of 20 negatives. This sheet can be placed on an 8-inch by 10-inch piece of photographic paper to create a proof or contact print (fig. 11). This method will not only keep negatives clean, but it also makes it easy to quickly see which negatives you would like to print in a larger size.

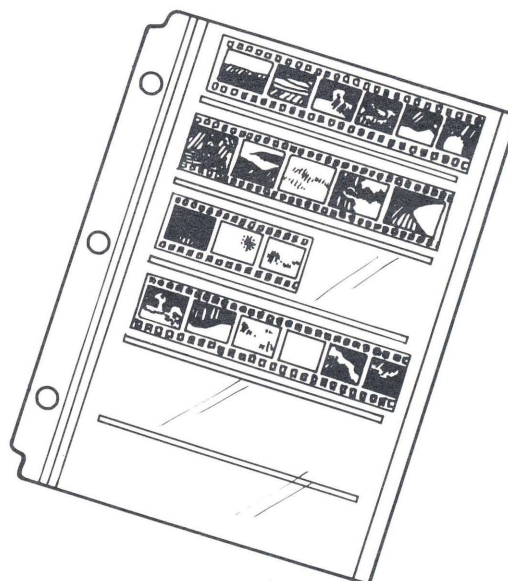


Figure 10. Negative sheet.

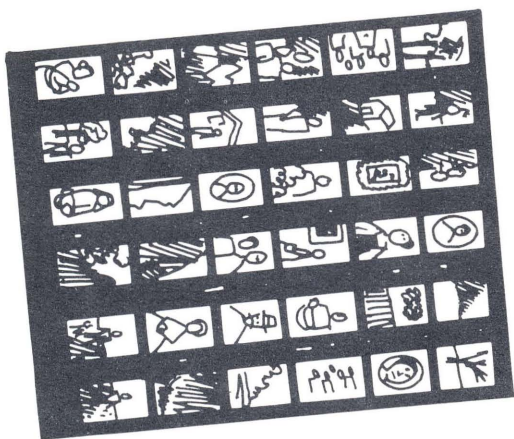


Figure 11. Proof or contact print.

Slides

Slides can be stored in the boxes they come in or in plastic sheets which hold 20 slides at a time (fig. 12). These sheets keep slides sorted and clean, make them easy to look at, and can be kept in a three-ring binder.

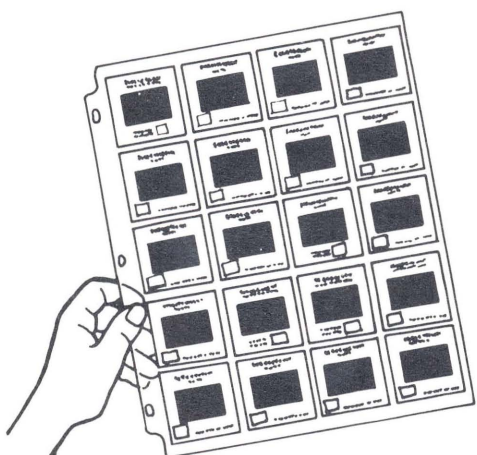


Figure 12. Store slides in plastic sheets.

Computer

An exciting new way for 4-H members to store and organize their collected information is through the use of a microcomputer. A computer program called FOLKLORE* has been developed by Extension specialists and Museum personnel. This program provides a way for information that has *already* been collected to be stored. It provides an efficient way for information to be sorted and retrieved easily. Print-outs of the program, duplicate disks, or original disks (which can be duplicated at The Museum, Michigan State University) can be sent to the FOLKPATTERNS

*As of November 1982, this program was only available for TRS 80, Model III computer models. Adapted programs for other computer makes are being planned. Contact the county Extension office or the FOLKPATTERNS Office for updated information.

Office at The Museum, Michigan State University. All information collected on computer by FOLKPATTERNS participants can be stored there.

Numbering or Accessioning Collected Materials

In order to find information once you have collected it, it helps to use a numbering system. This applies to tapes, short-item cards, negatives, photographs, and slides. Information/materials should be numbered chronologically (in the order you collect them). This is called giving each item an accession number.

- This means, for instance, that the first tape made in 1981 would be assigned number T81:1 (T for tape, 81 for the year, and 1 for the number of the tape). The second tape would be number T81:2, and so on.
- Slides can be numbered by the roll and individual slide number. For instance, the first roll of slides would be numbered S1:1 (S for slide, then 1:1 for first roll, first slide) through S1:20 or S1:36 (S for slide, then 1:20 or 1:36 for first roll, 20th or 36th slide, depending on the roll size). Roll two would be numbered S2:1, S2:2, S2:3, and so on.

OR

Slides can be numbered by plastic storage sheet number. For instance, slides taken in 1981 and kept in sheet number 1 would be numbered S81:1:1 through S81:1:20 (S for slide, 81 for the year, 1 for the slide sheet number, and 1 to 20 for the individual slide).

NOTE: Once a numbering system is selected, don't change it or it will be difficult to find your collected information.

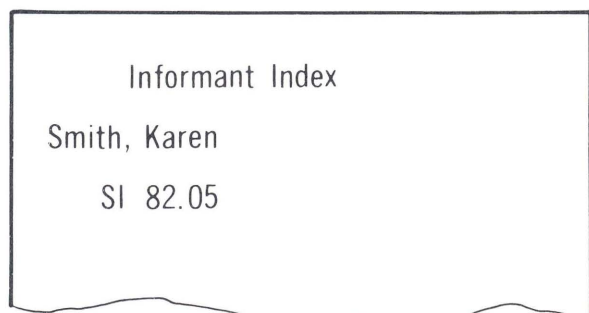
Cross-Indexing Collected Materials

Cross-indexing means developing several sets of 3-inch by 5-inch index cards which will help members find information more quickly. Short-item cards, tapes, slides, photographs, and other materials can be cross-indexed by collector name, informant name, place name, and subject. One item of folklore recorded on a short-item card may therefore result in several cross-index file cards.

Use the following procedure for cross-indexing:

1. Prepare an Informant Index Card for the short-item card, tape, or other material (fig. 13). Type "Informant Index" at top of card, and the informant's name under that. Then type or print the accession number of the collected materials.

NOTE: When other materials are collected from the same informant, their accession numbers can be entered on the same card.

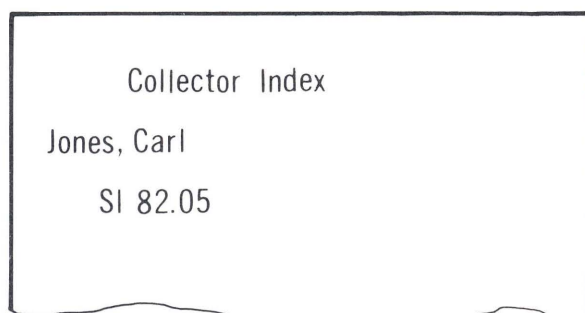


Informant Index
Smith, Karen
SI 82.05

Figure 13. Informant Index Card.

2. Prepare a Collector Index Card for the short-item card, tape, or other material (fig. 14). Type or print "Collector Index" at top of card, and the collector's name (last name first) under that. On the next line type or print the accession numbers of the collected material.

NOTE: When other materials are collected by the same person, their numbers can be entered under the same card.



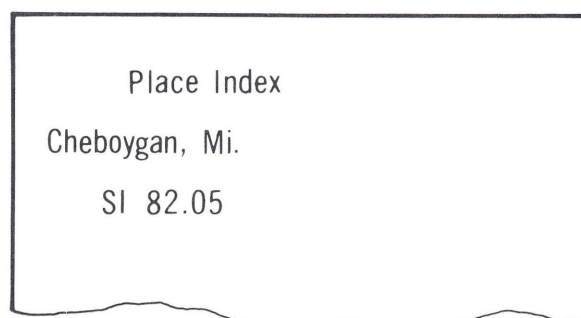
Collector Index
Jones, Carl
SI 82.05

Figure 14. Collector Index Card.

3. Prepare a Place Name Index Card for the short-item card, tape or other material (fig. 15). First type "Place Name Index" at the top of a card, then write or type the name of the place where the folklore item was collected (or where the informant lives) under that. Then record the accession number of the short-item card or other material.

NOTE: The numbers of other material gathered on the same place name can also be listed on the same card.

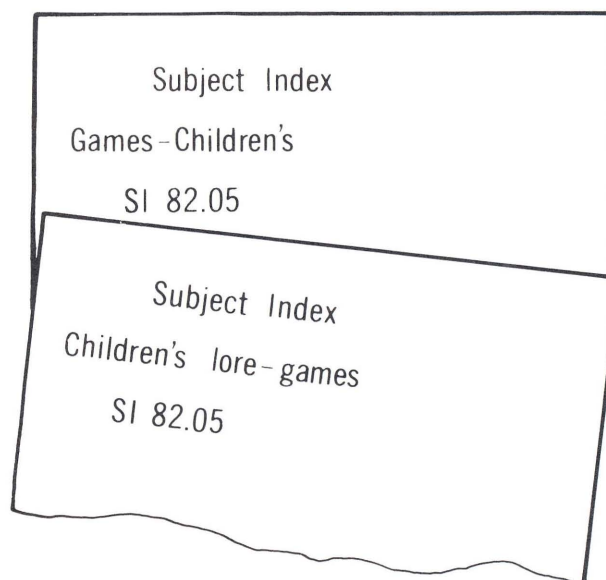
4. Prepare Subject Index Cards for your short-item card, tape, or other material (fig. 16). There may be several subject index cards for each short-item card. Check the Subject Index (Appendix B) for possible subject categories. For each ap-



Place Index
Cheboygan, Mi.
SI 82.05

Figure 15. Place Name Index Card.

propriate subject listing, prepare a separate card. First type "Subject Index" at the top of the card and type or print one of the subjects found on the index list under that. On the next line type or write the accession numbers of the short-item cards, tapes, or other materials.



Subject Index
Games-Children's
SI 82.05

Subject Index
Children's lore-games
SI 82.05

Figure 16. Subject Index Card.

5. Store the index cards alphabetically in separate file boxes or in one file box that has dividers. You and your members will be surprised at how much this effort pays off later when there is a need to locate information.

Keeping Collected Materials Together

Most importantly, members should remember to keep their information together. A local library, archive, or museum might be interested in their projects. Members might even consider donating their findings to the library, archive, or museum when they are finished.

STORING AND ORGANIZING

Which of the following materials have you gathered to store and organize your collected information?

- Shoe box or file drawer for tapes
- Notebook binder for slides
- Notebook binder for notes
- File box for short-item cards
- File box for cross-index cards
- Negative files or glassine sleeves for negatives
- Glassine sleeves for photographs
- Computer

It is quite understandable that once they have put time and energy into their projects, members may feel possessive about their information. Two very important bits of advice should be kept in mind. **First**, keeping original material at home or in an unguarded office invites disaster. Not only can it be lost, misfiled, or stolen, it might also be destroyed by fire or water. Museums and archives are set up to keep information in the public trust. **Second**, the material will only be useful to others if it is accessible to others. Again, libraries, museums, and archives provide that safe public access. Of course, your members may want to first display the results of their projects at home, at a fair, or at a local center. Just make sure that materials are deposited with an appropriate museum, library, or archive immediately afterward. If you have not previously made arrangements with a local historical society or

LOCATION OF INFORMATION

Have you decided where information will be kept?

- FOLKPATTERNS archives at The Museum, Michigan State University
- Local museum or archive
- County Extension office
- Home (in a clean, dry location)
- School
- Local library

Have you made duplicates of any of your collected information?

- Yes
- No

museum, check with the FOLKPATTERNS Office at The Museum, Michigan State University.

Sharing the Collected Materials

When your members have completed their collection of information or when they have gathered **enough** information to make meaningful reports, it is time to share their efforts. Perhaps the project had a clear goal at the beginning and your group will just carry out the original plan. While collecting the information, however, your members may have also thought about other ways of presenting what they learned. Culminating activities which could be done by members either working alone or in groups could include:

1. Organize and maintain a folklore archive. Send duplicates to FOLKPATTERNS Office at The Museum, Michigan State University. Remember to include the Deed of Gift form (fig. 17).
2. Try some of the methods and tools used by the tradition-bearers.
3. Tell each other the collected stories or jokes.
4. Invite grandparents or older people to a club meeting to share your information and their experiences.
5. Learn to teach and call traditional dances that have been collected from informants. Organize a dance festival based on the ethnic heritage of the community.
6. Collect recipes of holiday dishes and compile them in a community cookbook. Stories of holiday traditions could also be added to the cookbook. Try some of the recipes by sponsoring a foodways potluck.
7. Make a tune book of collected songs. Include information on where and from whom the songs were collected.
8. Write and publish a Foxfire-type magazine based on information you collect. Skills in photography, interviewing, writing, layout, design, and marketing might be needed.
9. Write a monthly/weekly column for the local paper or a Sunday supplement based on FOLKPATTERNS materials. Perhaps a local editor would be willing to publish a short-item card or questionnaire in the newspaper.
10. Write and produce a program based on a local folktale, song, or tradition.
11. Send a report to the FOLKPATTERNS office to be published in the FOLKPATTERNS newsletter.
12. Send a report to the local newspaper.
13. Read a report on the local radio station.

14. Prepare an exhibit for a school, community library, museum, or county fair.
15. Assist in the restoration of a historical building or objects.
16. Serve as knowledgeable guides in a local museum or on a historical home tour.
17. Enter FOLKPATTERNS information on the 4-H/CES computer.
18. Draw a folklore map of the community. Include local place names, hangouts (e.g., Lovers Lane, high school hotspots, favorite eateries), haunted locations, and sites of historical or folkloric events.
19. Develop and publish an inventory of community folklore resources, listing folk artists, musicians, storytellers, and other tradition-bearers.

Sharing Collected Materials with the FOLKPATTERNS Office

Whatever way the members choose to share their efforts, make sure that the staff of the FOLKPATTERNS Office at The Museum, Michigan State University, knows about their project. Perhaps they will be sending their photographs, slides, and tapes to MSU, or perhaps they will be sending duplicate copies with a Deed of Gift form (fig. 17). Maybe they will simply send a written report. In any event, let the FOLKPATTERNS staff know what your members are doing. The staff will be able to share these materials with many other people through displays, newsletters, publications, and the archive.

When materials are sent to the FOLKPATTERNS office at The Museum, Michigan State University, the staff members will do the following:

1. Record who sent materials, what materials were sent, the date materials were received, and what county they were from. The receipt at the bottom of the Deed of Gift form will be returned to donor.
2. Check whether information provided with the material is sufficient to warrant keeping the material in archives. If important information (like a label on a tape or a short-item card) is missing, this material will probably be returned

to the sender with a checklist for missing information.

3. If the information is complete, the materials will be:
 - Given an accession number according to the date materials were received. Each item will be assigned its own number.
 - Cataloged and cross-indexed by collector's name, county name, and subject heading.
 - Stored according to the type of materials. At The Museum, Michigan State University, short-item cards, reports, and photographs will be kept in file drawers. Slides and negatives will be kept in sheets in three-ring binders. Tape-recorded interviews will be kept at the J. Robert Vincent Voice Library at the main MSU Library. Artifacts or materials too large for FOLKPATTERNS files will be kept in a special storage area underneath the MSU football stadium.

REPORTING

Answer "yes" or "no" to the following reporting questions.

- _____ Have you finished your collection?
- _____ Have you decided on which way you will share your collected materials?
- _____ Have you informed local media sources (radio, newspapers, TV) about your project?
- _____ Have you reported on your project to the FOLKPATTERNS Office at The Museum, Michigan State University?

FOLKPATTERNS projects provide an assortment of skills and knowledge through all the steps of planning, gathering information, and reporting what was learned. Some projects should lead to others, some projects never end, and some projects change as they are conducted. But through it all, youths will have wonderful opportunities to explore life around them.

ATTENTION: Only use this form if you are giving materials to
The Museum, Michigan State University

**Michigan State University
Folklore Archive
Deed of Gift**

I, _____, the sole and absolute owner of the following described papers and manuscripts and all literary rights pertaining to them:

do hereby transfer, give, and grant to MICHIGAN STATE UNIVERSITY, acting on behalf of the Michigan State University Board of Trustees, its successors, and assigns, the above described papers and manuscripts and all literary rights therein. Said papers and manuscripts are to be added to the Folklore Archive collection of the University and will be available to qualified persons subject to standard archival practices.

In witness whereof I hereunto set my hand and seal this _____
(Day)
day of _____, 19 _____.
(Month) (Year)

(Signature of Donor)

(Do not write in this space)

Receipt

_____, 19 _____

Received of _____, the above described papers and manuscripts.
Michigan State University Folklore Archive

By _____

Adapted from the Wayne State University Folklore Archive

Figure 17. Deed of Gift form.

Suggestions for Further Reading

Books

The following books give general overviews of folklore and folklife study or they offer instructive descriptions of Michigan folklife. Consult these works to help guide and inform your project members. The books can be obtained from most large libraries and bookstores (or direct from the publisher where indicated). You and your 4-H'ers might ask your local library to order some of these.

Brunvand, Jan Harold. *The Study of American Folklore: An Introduction*. 2d ed. New York: W. W. Norton, 1978.

Since the first edition of this book was printed in 1968, it has been a basic textbook in introductory college folklore classes. The central concern is defining and describing the genres and texts of folklore. The book contains five basic sections: Introduction, Oral Folklore, Customary Folklore, Material Folk Traditions, and Appendices (Sample Studies of Folklore). Each chapter has bibliographic suggestions for further reading and research. 460 pp., Index.

_____. *Folklore: A Study and Research Guide*. New York: St. Martin's Press, 1976.

This short book is a companion to Brunvand's college textbook. It offers guidelines for writing a research paper on folklore and for identifying major bibliographic sources for folklore study. It includes a useful glossary of basic terms in folklore study. 144 pp., Index of Authors, Glossary.

_____, ed. *Readings in American Folklore*. New York: W. W. Norton, 1979.

This anthology of representative studies of American folklore and folklife is aimed at the undergraduate. The articles fall under four main headings: Collections of American Folk Materials, Folklore in Context, Analysis and Interpretation of American Folklore, and Some Theoretical Perspectives in American Folklore. Of interest to people in Michigan are Aili K. Johnson's essay, "Lore of the Finnish-American Sauna," and Richard M. Dorson's article, "Folklore at a Milwaukee Wedding." Both contain Michigan material. Brunvand introduces each article with prefatory comments and bibliographic suggestions. 466 pp.

Coffin, Tristram Potter, ed. *Our Living Traditions: An Introduction to American Folklore*. New York: Basic Books, 1968.

This volume of 25 general topics on the study of folklore was originally intended to explain American folklore to other countries. But in its present form, it is also a useful introduction for Americans to folklore study in America. Notable contributions include "A Definition of Folklore," "Ways of Studying Folklore," "Legends and Tall Tales," "The Folk Games of Children," "Folk Speech," and "Labor Lore." 301 pp., Index.

Cumming, John. *A Guide for the Writing of Local History*. Lansing, Mich.: Michigan History Division, 1974.

This booklet provides an introduction to researching, writing, and publishing local histories in Michigan. Numerous examples of research tools, writing formats, and publishing hints are given. 54 pp., Index.

Degh, Linda, ed. *Indiana Folklore: A Reader*. Bloomington: Indiana University Press, 1980.

This book is a good example of descriptive folklore studies in one state. This collection is especially versed in modern legends and beliefs, but it also includes sections on "Old Crafts and Skills," "Place Names and Oral History," and "Folk Medicine and Magic." A Bibliography of Indiana Folklore is appended to the book. 311 pp., Index.

Dewhurst, C. Kurt, and MacDowell, Marsha. *Cast in Clay: The Folk Pottery of Grand Ledge, Michigan*. East Lansing: Michigan State University, The Museum, 1980. (Order direct from publisher for \$5.)

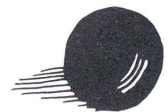
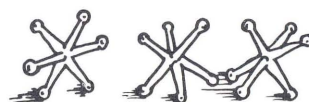
This publication is an example of a material folk culture project at the community level. Dewhurst and MacDowell explored the role of a pottery in a south-central Michigan town. They discuss the history of the pottery and the creativity displayed in the folk creations made by the workers. 73 pp., Bibliography.

_____. *Downriver and Thumb Area Michigan Waterfowling: The Folk Arts of Nate Quillen and Otto Misch*. East Lansing: Michigan State University Folk Culture Series, The Museum, 1981. (Order direct from the publisher for \$3.50.)

This material is an example of research into folk arts associated with Michigan hunting traditions. Through the oral biographies of two boat builders-decoy makers, portraits of life in the waterfowling regions are presented. 14 pp.

_____. *Rainbows in the Sky: The Folk Art of Michigan in the Twentieth Century*. East Lansing: The Museum, Michigan State University, 1978. (Order direct from publisher for \$6.)

This book is a good example of a collection of material folk culture in Michigan worked into a public exhibit. The catalog, which is arranged by artist, documents the lives of several folk artists and their creations. Included in the catalog are an introduction to folk art study and a bibliography. 128 pp.



Dorson, Richard M. *Bloodstoppers and Bearwalkers: Folk Traditions of the Upper Peninsula*. Cambridge, Mass.: Harvard University Press, 1952.

This book, by one of America's premier folklorists, is a collection of tales from Michigan's Upper Peninsula. Included in the book are occupational stories of lumberjacks, miners, and lakesmen; the ethnic tales of Finns, French, Canadians, and Indians; and regional folklore of Upper Peninsula residents. Dorson includes notes on the tales and an index of informants, place names, and tale types. 305 pp.

_____. *American Folklore and the Historian*. Chicago: University of Chicago Press, 1971.

If you are especially interested in the relation of folklore to history, Dorson includes some of his renowned essays on "Oral Tradition and Written History," "Local History and Folklore," "Defining the American Folk Legend," "Folklore Research Opportunities in American Cultural History," and "Folklore in Relation to American Studies." He also has sections on "Folklore in American Literature" and "Fakelore." 231 pp., Index.

_____, ed. *Folklore and Folklife: An Introduction*. Chicago: University of Chicago Press, 1972.

This book is a basic text for surveying the genres and methods of folklife and folklore study. The genres fall under the categories of oral folklore, social folk custom, material culture, and folk arts. Covered under methods are fieldwork, archiving, the use of printed sources, museum work in folklife, and folk atlas mapping. Dorson introduces the book with a survey of the major concepts currently circulating in folklore and folklife study. 561 pp., Index, Contributors.

_____. *American Negro Folktales*. Greenwich, Conn.: Fawcett Publications, 1967.

This inexpensive paperback includes tales from Calvin, Benton Harbor, Covert, Idlewild, Inkster, and Mecosta in Michigan. Dorson gives transcripts of the tales with annotations. An introduction describes the locales in which he collected and the people from whom he collected. 378 pp., Bibliography, Index of Motifs, Index of Tale Types.

_____. *American Folklore*, 2d rev. ed. Chicago: University of Chicago Press, 1977.

This book, which was originally published in 1959, is a classic work on American folklore. Dorson has a decidedly historical bent toward folklore study. His sections include: Colonial Folklore, Native Folk Humor, Regional Folk Cultures, Immigrant Folklore, The Negro, Folk Heroes, and Modern Folklore. Appended to the book are Important Dates in American Folklore, Bibliographic Notes to his chapters, a Table of Motifs and Tale Types, and an Index. 338 pp.

Evans, George Ewart. *Ask the Fellows Who Cut the Hay*. London: Faber and Faber, 1961.

Although this book describes English rural life, it suggests the value of oral history and folklife to a collection and interpretation of people's traditional ways of living. The sections, which are arranged by informant, cover areas such as sheep shearing, bacon and ham curing, taking the

harvest, fairs and occasions, school, and old words and sayings. 262 pp., Appendix, List of Sources, Index.

Family Folklore Program of the Festival of American Folklife. *Family Folklore*. Washington, D.C.: Smithsonian Institution, 1976. (Order direct from publisher for \$3.)

This collection of narratives compiled by the Family Folklore Program can serve as a guide to possible areas for investigation by 4-H'ers. Included are suggestions for interviewing your own family and a list of publications for further reading. 94 pp.

Georges, Robert A., and Jones, Michael Owen. *People Studying People*. Berkeley and Los Angeles: University of California Press, 1980.

For those leaders directing and undertaking fieldwork in FOLKPATTERNS, this book provides perspectives on the problems and procedures of fieldwork. By focusing on the experiences of anthropologists, folklorists, and sociologists, Georges and Jones provide rich insights into the nature of people who study other people. 178 pp., Index, Notes.



Glassie, Henry. *Pattern in the Material Folk Culture of the Eastern United States*. Philadelphia: University of Pennsylvania Press, 1968.

Examining the physical aspects of folklife—material culture—is an essential part of understanding the American experience. Glassie aptly demonstrates how artifacts can be used as evidence for the diffusion of ideas in America. He also uses variation in folk artifacts (especially architecture) as an index to the formation of American regions. Appended to the book is an excellent bibliography. 316 pp., Index.

Goldstein, Kenneth S. *A Guide for Field Workers in Folklore*. Hatboro, Penn.: Folklore Associates, 1964. Reprinted by Gale Research Company, Book Tower, Detroit, 1974.

This book is one of the basic texts familiar to all folklorists. It covers the problems and procedures of fieldwork—including formulating the problem statement, making prefield preparations, establishing rapport, and observation and interview collecting methods. It also discusses the motivation and remuneration of informants. The preface was written by Hamish Henderson. 199 pp., Bibliography, Index.

Hand, Wayland D., ed. *Popular Beliefs and Superstitions from North Carolina*. The Frank C. Brown Collection of North Carolina Folklore, vols. 7 and 8, Durham, N.C.: Duke University Press, 1964.

Even though the 8,569 beliefs in this collection come exclusively from North Carolina, the editor puts them in a national context by means of his full annotations. The classification system used here and elsewhere (e.g., in the Puckett collection listed on the next page) has become standard. Vol. 7, 664 pp., Vol. 8, 677 pp., Index.

Hand, Wayland D.; Casetta, Anna; and Thiederman, Sondra B., eds. *Popular Beliefs and Superstitions: A Compendium of American Folklore From the Ohio Collection of Newbell Niles Puckett*. 3 vols, Boston: G. K. Hall, 1981.

The Puckett Collection, which has been called the finest of its kind for any single area in the world, has special pertinence to Michigan projects since the items come from the neighboring state of Ohio. Out of 70,735 beliefs gleaned from every county in Ohio, the editors have selected 36,209 which appear in the first two volumes. The third volume—a full index to this huge collection—contains entries not only on the 87 different ethnic groups represented but also on such diverse topics as animals, birthdays, counteractants, dreams, eggs, firsts, ghosts, hair, etc. The set also offers a comprehensive introduction to the subject of folk beliefs by Professor Hand, an expert in the field. 4-H'ers will find all three volumes useful in helping them to determine the popularity of the items they have collected. 1,829 pp. in 3 vols., Index.

Ives, Edward D. *The Tape-Recorded Interview: A Manual for Fieldworkers in Folklore and Oral History*. Knoxville: The University of Tennessee Press, 1974.

Sections of this very useful handbook describe how a tape recorder works, interviewing procedures, and methods for processing the resulting information. Examples of release forms, transcripts and a tape index are helpful for the beginning collector and archivist. 130 pp., Index.

Jones, Michael Owen. *The Hand Made Object and Its Maker*. Berkeley and Los Angeles: University of California Press, 1975.

This is an advanced book on folk art and craft. Jones suggests valuable insights into the nature of tradition, art, and community by investigating a single Appalachian chair-maker. His comments on folk aesthetics and behavior are especially valuable. 261 pp., Notes.

Jones, Suzi. *Oregon Folklore*. Eugene: University of Oregon, 1977.

This book is an example of a state collection that seeks to use folklore to arrive at a sense of place and a sense of the people who live there. Various aspects of folklife are covered from storytelling to fiddling to cooking. Leaders can consult this work to get ideas for the presentation of their collected materials. 120 pp., Index.

Leach, Maria, ed. *Funk and Wagnalls Standard Dictionary of Folklore, Mythology, and Legend*. New York: Funk & Wagnalls, 1949.

Because of its full entries, users will consider this reference book more of an encyclopedia than a dictionary. They may wish especially to consult pages 1,138 to 1,447 for the

Boggs System, which appears in an entry entitled "Types and Classification of Folklore," by Ralph Steele Boggs. Using the numbers provided in this classification system, 4-H'ers can label each item in their collection; and the items can then be filed in a logical order, just like library books which are marked with Dewey Decimal or Library of Congress classification numbers. For example, in the Boggs System, legends about animals (B440) fall between legends about human beings (B430) and legends about celestial bodies (B450). Meanwhile these legends about animals are subdivided into legends about mammals (B442), birds (B444), insects (B446), etc. 1,196 pp., Index (in later reprintings only).

Lindahl, Carl; Rikoon, J. Sanford; and Lawless, Elaine. *A Basic Guide to Fieldwork for Beginning Folklore Students*. FPG Monograph Series, vol. 7. Bloomington, Ind.: Folklore Publications Group, 1979. (Order direct from publisher for \$3.66.)

This guide was prepared for introductory classes in folklore at Indiana University, but it is also useful to leaders for suggesting collection topics and methods of researching and preparing a folklore report. There are also sections on assembling a project, using archives, and dealing with informants and groups. 124 pp., Bibliography, Glossary.

Tallman, Richard, and Tallman, Laura. *Country Folks: A Handbook for Student Collectors*. Batesville, Ark.: Arkansas College Folklore Archive Publications, 1978. (Order direct from publisher for \$3.95.)

This book was designed to be a folklore text for secondary school-level students and is the culmination of a project funded by the U.S. Office of Education, Ethnic Heritage Studies Branch. Sections on defining folklore and suggested topics for folklore collecting make this a useful handbook. One section is addressed "To the Teacher" and gives useful suggestions for incorporating the study and collection of folklore into the classroom experience. 134 pp., Index.

Toelken, Barre. *The Dynamics of Folklore*. Boston: Houghton Mifflin, 1979.

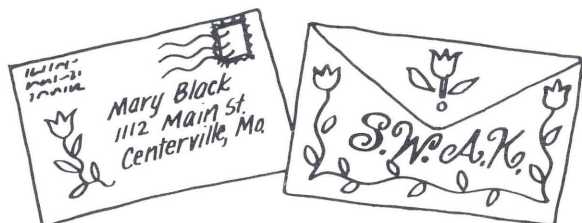
This book is used in advanced introductory classes in folklore. As an introductory text, it takes a different approach than the book by Jan Brunvand. Toelken focuses on style, performance, event, and process. The book includes the following sections: Folklore Fieldwork, Ethics of Fieldwork, Applications of Fieldwork, Sample Studies of Foodways, Folk Sayings, Crafts, and Sample Interview Transcript. 395 pp., Index, Instructor's Manual.

Wagenen, Jared van, Jr. *The Golden Age of Home-spun*. New York: Hill and Wang, 1953.

Aimed at the popular audience, this book describes pioneer life with special reference to the traditional aspects of rural life in the 19th century. Although the book is somewhat dated and romanticized, Wagenen offers in an easy-to-read style a glimpse of the impact of tradition on the lives of farmers during the early 19th century. 280 pp., Index.

Wigginton, Eliot, ed. *The Foxfire Book*. Garden City, N.Y.: Anchor Press/Doubleday, 1972.

This book was the first in the Foxfire series. Its main value is demonstrating a possible format for documenting and



writing about local people and their traditions. Despite certain conceptual limitations of the Foxfire format, it is useful for suggesting that communities have rich human resources that students can investigate to learn about their culture and environment. 384 pp., Index of People.

Publications for Activity Ideas

Caney, Steven. *Kid's America*. New York: Workman Publishing Company, 1978.

Cutting-Baker, Holly; Kotkin, Amy; and Yocum, Margaret. *Family Folklore: Interviewing Guide and Questionnaire*. 1979. Available from the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402.

Martin, Bill, Jr., ed. *Sounds of Our Heritage from the Great Lakes*. New York: Holt, Rinehart, and Winston, 1981.

Robertson, James, ed. *Old Glory*. New York: Warner Paperback Library, 1973.

Schuman, Jo Miles. *Art from Many Hands: Multicultural Art Projects for Home and School*. Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1981.

Wietzman, David. *My Backyard History Book*. Toronto: Little, Brown, and Company, 1975.

_____. *Underfoot: An Everyday Guide to Exploring the American Past*. New York: Charles Scribner's Sons, 1976.

Folklore and History Serial Publications

The following serial publications may be of interest to the FOLK PATTERNS leader. Publications marked by one asterisk (*) deal with Michigan information, while those marked by two asterisks (**) are of special interest for youth educators.

The American Folklore Newsletter
American Folklore Society
1703 New Hampshire Avenue, N.W.
Washington, DC 20009

** *The Children's Folklore Newsletter*
c/o C.W. Sullivan III
Department of English
East Carolina University
Greenville, NC 27834

* *The Chronicle*
2117 Washtenaw Avenue
Ann Arbor, MI 48104

The Clarion: America's Folk Art Magazine
Museum of American Folk Art
49 West 53rd Street
New York, NY 10019

** *Cobblestone*
Box 959
Farmingdale, NY 11737

* *Eberly's Michigan Journal*
430 N. Harrison
East Lansing, MI 48823

Folklife Center News
American Folklife Center
Library of Congress
Washington, DC 20540

* *Folkline*
Folk Arts Division, The Museum
Michigan State University
East Lansing, MI 48824

Folklore Forum
Folklore Institute
Indiana University
504 North Fess Street
Bloomington, IN 47405

* *FOLK PATTERNS*
Folk Arts Division, The Museum
Michigan State University
East Lansing, MI 48824

** *Folksong in the Classroom*
John A. Scott
School of Law—Rutgers University
15 Washington Street
Newark, NJ 17102

* *Foxfire*
Rabun Gap, GA 30568

** *Hands On: Newsletter for Cultural Journalism*
Foxfire Fund
Rabun Gap, GA 30568

Historic Preservation
National Trust for Historic Preservation
1785 Massachusetts Avenue, N.W.
Washington, DC 20036

Journal of American Folklore
American Folklore Society
1703 New Hampshire Avenue, N.W.
Washington, DC 20009

* *Keepin' Tabs*
Paint Creek Folklore Society
c/o Judi Morningstar
3715 Lincolnshire
Pontiac, MI 48063

Keystone Folklore
Pennsylvania Folklore Society
Box 13, Logan Hall
University of Pennsylvania
Philadelphia, PA 19104

Living Historical Farms Bulletin
c/o G. Terry Sharrer
Division of Extractive Industries
National Museum of American History, Room 5035
Smithsonian Institution
Washington, DC 20560

**Michigan Folk Notes*

c/o Eliot Singer
927 Comfort
Lansing, MI 48915

**Michigan History*

Box 30029
Lansing, MI 48909

Midwestern Journal of Language and Folklore

c/o Ronald L. Baker
Department of English and Journalism
Indiana State University
Terre Haute, IN 47809

**Original Michigan Fiddlers' Association
Newsletter*

c/o Lois Bettesworth
G-5035 Flushing Road
Flushing, MI 48433

*Pioneer America: Journal of Historic American
Material Culture*

P.O. Box 22230
Baton Rouge, LA 70893

Program on Worker's Culture Newsletter

Institute of Labor and Industrial Relations
University of Michigan
108 Museums Annex
Ann Arbor, MI 48109

*The Society for Folk Arts Preservation
Newsletter*

308 East 79th Street
New York, NY 10021

Studies in Traditional American Crafts

435 Main Street
P.O. Box 415
Oneida, NY 13421

**Upper Midwest Folklife Newsletter*

820 East Dayton
Madison, WI 53703

**The Village News*

Folk Arts
18605 Hilton
Southfield, MI 48075

Western Folklore

Folklore and Mythology Program
University of California
Los Angeles, CA 90024

Wisconsin Folklore and Folklife Newsletter

Wisconsin Folklore and Folklife Society
467 Collins Classroom Center
UW—Stevens Point
Stevens Point, WI 54481

The American Association for State and Local History (AASLH) not only issues a newsletter but also publishes handbooks, directories, and technical booklets. AASLH acts as a clearinghouse for exchange of all ideas, information, and news about local historical activities. This organization also organizes workshops and seminars on American local history. Write to AASLH, 1400 8th Avenue South, Nashville, TN 37203.

Additional Resources

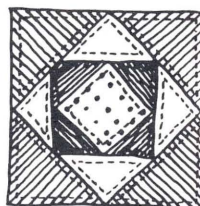
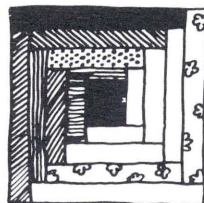
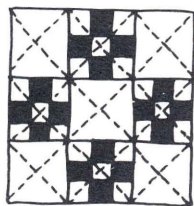
The FOLKPATTERNS Office at The Museum, Michigan State University, provides numerous materials and resources, including a reference library and the FOLKPATTERNS newsletter. The staff of The Folk Arts Division can also help you with questions you might have or direct you to other resources. The Folk Arts Division specializes in gathering information on material culture and has extensive files on Michigan folk artists.

Through your Extension office you will also find the following materials available:

Sample form for release questionnaires
FOLKPATTERNS traveling exhibit (must
book in advance)

FOLKPATTERNS newsletters
FOLKPATTERNS leader's guides
FOLKPATTERNS concept booklets
FOLKPATTERNS brochures

The *4-H Project Resource Guide* contains a listing of all 4-H materials and should be consulted periodically for updated information on FOLKPATTERNS materials.



Appendix A

Glossary

Archive	Any depository for collected folklore that is arranged by types, informants, regions, and collectors.
Context	The physical and social surroundings in which an item of folklore is presented or collected.
Craftsperson	A person who practices a skilled trade or profession and who generally learned through an apprentice system or through observing an example.
Documentation	The recording of oral or visual skills, places, people, or things.
Ethnic group	A group which defines itself or is defined by others as sharing basic cultural and social traits.
Fieldwork	The process of collecting information for the purpose of preserving knowledge.
Folklife	The total traditional aspects of a culture including material and customary traditions.
Folklore	Though usually the same as folklife, it sometimes refers only to the spoken and written lore.
Folklorist	One who collects folklore.
Function	The role which an item of folklore performs in society or in the life of a certain individual.
Genres	Categories of folklore which can be distinguished from each other by standards of form, content, style, and function.
Informant	A person who provides information on the topic being researched or documented.
Interview	A structured conversation which seeks facts or information.
Material culture	The tangible creations or customs of people including foodways, arts, costume, etc.
Oral traditions	Customs or beliefs which have not been written down but which have been passed from one person to another by word of mouth.
Tradition-bearer	A person who knows traditional information or skills.
Traditions	The passing of knowledge, customs, beliefs, or practices from one generation to the next.
Transcription	Writing or notating taped folklore information.

Appendix B

Subject Index

The following subject headings and subheadings can be used in indexing materials collected through FOLKPATTERNS projects. These subject listings have been compiled from the subject listing used by the Florida Folklife Center; The Folklore Archives of The Museum, Michigan State University; and the Mich-

igan 4-H—Youth Programs project areas. As you and your members collect and index your materials you may find that new subject headings or subheadings are needed. Whatever subject headings or subheadings you choose, remember to **use them consistently**.

- | | | |
|--------------------------------|---------------------------------|-------------------------------|
| Afro American | Human Body, Folk Medicine | Community Life |
| Belief | Love, Courtship, and Marriage | Characters |
| Custom | Miscellaneous | Events |
| Slave Narrative | Plants, Plant Husbandry | Festivals |
| Ag Expo Days | Superstitions | Stories |
| Agriculture | Travel, Communication | Computer Folklore |
| Crops | Weather | Cooperative Extension Service |
| Farms | Witchcraft, Ghosts, and Magical | Coppersmiths |
| Livestock | Practices | Counter-culture Folklore |
| Machinery and Tools | (NOTE: includes astrology, voo- | (NOTE: includes drugs) |
| Methods | doo, palmistry, water dowsing) | County Fairs |
| Alcoholic Beverages | Bibliography | Coverlet Weavers |
| Allegorical Painting | Birdhouses | Coverlets |
| Amish | Birds | Cowboys |
| Animal Husbandry | Blacksmiths | Crimes |
| Dairying | Boatbuilders | Criminals |
| Domesticated Animals | Boatbuilding | Crocheting |
| Poultry Raising | Boats | Customs |
| Animals | Boxes | Calendar |
| Cats | Broommakers | Courtship and Marriage |
| Cows | Broommaking | Dance |
| Dogs | Brooms | Dress |
| Goats | Butchering | Food |
| Horses | Calligraphers | Funeral |
| Pets | Calligraphy | Occupational |
| Sheep | Camp Meetings and Revivals | Dances |
| Architecture | Campus Lore | Decoy Carvers |
| Barns and Outbuildings | Canadian-American | Decoys |
| Bridges | Candlemakers | Dialects |
| Houses | Candlemaking | Dinosaurs |
| Mills | Candymakers | Disasters |
| Non-Farm Buildings | Candymaking | Accidents |
| Art | Canes | Epidemics |
| Auctioneering | Carpentry | Fires |
| Auctioneers | Carvers | Floods |
| Automobiles | Carving | PBB |
| Autograph Verses | Caves | Shipwrecks |
| Baskets | Cedar Fan Carvers | Snowstorms |
| Basketmakers | Cedar Fan Carving | Tornadoes |
| Basketmaking | Chain Letters | Doctors |
| Beekeeping | Chainsaw Carvers | Dollmakers |
| Beliefs | Chalk Talks | Dolls |
| Animals, Animal Husbandry | Children's Lore | Drawings |
| Birth, Infancy, and Childhood | Counting-out Rhymes | Dressmakers |
| (NOTE: includes pregnancy) | Games | Dressmaking |
| Cosmic Phenomena: Times, Num- | Jump-rope Rhymes | Dutch-American |
| bers, and Seasons | Song Parodies | Dyeing |
| Death and Funeral | Clothing | Education |
| Economic, Social Relationships | Clowns | Country Schools |
| Fishing and Hunting | Collections | School Activities |
| Home, Domestic Pursuits | Communication | Teachers |

Egg Decorating
 Eggs
 Energy
 Environmental Arts
 Ephemeral Arts
 Harvest Figures
 Ice Sculptures
 Sand Castles
 Scarecrows
 Snowmen
 Epitaphs
 Euphemisms
 Exhibitions
 Exploration Days
 Extra-legal Activities
 Bootlegging
 Drug Pushing
 Moonshining
 Family Life
 Customs
 Names
 Stories
 Famous People
 Farmscapes
 Fences and Gates
 Festivals
 Ethnic
 Harvest
 Regional
 Religious
 Seasonal
 Fiddles
 Finnish-Americans
 Fish Decoy Carvers
 Fish Decoys
 Fishing
 Equipment
 Practices
 Stories
 Flytying
 Folk Aesthetics
 Folk Stylists
 Folkloristics
 Folklorists
 Food
 Customs
 Equipment
 Recipes
 Sayings
 4-H—Youth Programs
 Frakturs
 French-American
 French-Canadian
 Games
 Adult's
 Children's
 Gardens
 German-American
 Gestures
 Glassblowers
 Graffiti
 Gravestones
 Gunsmiths
 Hair
 Handicappers
 Beliefs
 Customs
 Sayings
 Stories
 Haunted Places
 Health
 Beliefs
 Customs
 Sayings
 Heroes and Heroines
 Holidays
 Home Furnishings
 Horseshoeing
 Horticulture
 Hunting
 Customs
 Equipment
 Tales
 Ice Fishing
 Insects
 Instrument Makers
 Interior Scenes
 Iranian-American
 Irish-American
 Italian-American
 Jewish-American
 Jokes
 College
 Elephant
 Ethnic
 Insults
 Knock-knock
 Moron
 Occupational
 Political
 Practical
 Puns
 Religious
 Riddle
 Round
 Sexual
 Shaggy Dog
 Sports
 Telephone
 Knife Making
 Landscapes
 Leatherworking
 Legends
 Modern Horror
 Origin of Civilization
 Supernatural
 Leisure Education
 Life History
 (alphabetical listing of names of
 those for whom life histories have
 been made)
 Local History
 Lumbering
 Customs
 Equipment
 Tales
 Mainstreaming
 Maple Sugaring
 Marine Life
 Material Culture
 Architecture
 Art
 Clothing
 Craft
 Decoys
 Food
 Needlework
 Textiles
 Medicine
 Cures
 Practices
 Preventive Measures
 Remedies
 Mennonite
 Mexican-Americans
 Mining
 Customs
 Equipment
 Mnemonic Devices
 Muralists
 Murals
 Museum Bars
 Music History
 Music Instrumentals
 Banjos
 Bones
 Combination
 Fiddle
 Guitar
 Harmonica
 Organ
 Piano
 Musical Instruments
 Musicians
 Native-American
 Belief
 Custom
 Occupational Art
 Occupational Life
 Painters
 Paintings
 Paper Arts
 Paper Cutting
 Patenspruch
 Patriotic Art
 Paul Bunyan
 Performing Arts
 Personal Appearance
 Customs
 Photography
 Place names
 Poetry
 Poets
 Polish-Americans
 Politics
 Art
 Beliefs
 Campaigns
 Candidates
 Customs
 Speech
 Tales
 Portraits
 Potteries
 Potters
 Pottery
 Proverbs
 Puppeteers
 Puppets
 Pysanky
 Quilters

Quiltmaking	Religious	Religious
Customs	Shouts, Cries, and Hollers	Supernatural
Equipment	Worksongs	Transportation
Quilts	Speech	Violence
Patterns	CB Language	Taxidermy
Religion	Games	Television
Beliefs	Humorous	Tent Shows
Churches	Mnemonic Devices	Textile Artists
Customs and Practices	Nicknames	Textiles
Rhymes	Phrases	Theater
Belief	Puns	Theorems
Circular	Religious	Tinsmiths
Counting-out	Single Words	Tinware
Game	Toasts	Tongue Twisters
Graffiti	Vendors' Cries	Tools
Jump Rope	Sports	Totems
Limericks	Cheers	Townscapes
Nonsense	Heroes	Toys
Nursery Rhymes	Stories	Trapping
Sexual	Summer	Customs
Saunas	Winter	Equipment
Schools	State Fair	Stories
Scottish-American	Stone Carving	Trucking
Sculpting	Storytellers	Ukrainian-American
Sculptors	Storytelling	Urban Life
Sculptures	Superstitions	Ventriloquists
Sewing	Swedish-American	Veterinarians
Shop Signs	Tales	Villains
Sign Making	Animal	Violin Making
Skiing	College	Waterfowling
Snakes	Death	Waterwitching
Song Titles	Ethnic	Weather
Songs	Formula	Weavers
Bluegrass	Ghost	Weaving
Country	Jokes and Anecdotes	Whirligigs and Windmachines
Games and Recreation	Legends	Woodcarvers
Jazz	Marchen (Fairy Tales)	Woodcarving
Lullabies	Myths	Wooden Chains
Occupational	Personalities	
Popular	Regional	

