

CHAPTER FOUR

An Introduction to Folklife

Compiled by Laurie Kay Sommers¹



Peanut City, a folk architectural landmark in Cook County, serves up boiled peanuts along with stories. Here, co-founder Billy Martin looks on while grandson David Kelly serves a customer. Photo by Diane Howard, 2001.

This chapter provides

- A brief introduction to folklife for teachers;
- Guidelines on how to recognize folklife in everyday life;
- Classroom activities for all grade levels designed to help students understand and identify the living community traditions that surround them.

These materials are intended to supplement individual lessons in the workbook when introducing folklife in the classroom.

BACKGROUND FOR TEACHERS: WHAT IS FOLKLIFE?

Folklife, also called folklore or traditional culture, describes LIVING TRADITIONS, learned and passed on informally. These are the traditions that are part of our daily lives and that help to define who we are: grandma's pound cake; lullabies at bedtime; stories shared around a campfire, a community festival, family reunions.

Folklife is shared within groups. Although folk traditions vary from place to place and from group to group, they help us feel part of a group. When we belong to a group, we learn the traditions of the group from other members.

Folklife is shared by persons with common backgrounds or interests. We may be members of folk groups based on a shared geography (region, place, home town), religion, ethnicity, place of work or occupation, interest or hobby, school, or even a shared stage of life, such as children's folklife or graduation parties.

Folklife takes many forms.

- THINGS PEOPLE DO (customs, games, dance, drama, celebrations, work-related skills);
- THINGS PEOPLE MAKE (food, art, architecture, crafts);
- THINGS PEOPLE BELIEVE (home remedies, luck charms, superstitions);
- THINGS PEOPLE SAY, SING, OR WRITE (stories, jokes, songs, sayings, riddles, rhymes, yearbook inscriptions).

Folklife is continually created and re-created. These examples are folklore because of the processes that create them and the meaning behind them. We don't learn folklife from books or formal classes but from listening to or watching other people. Folklife is the unofficial culture in all of our lives: it is not the school yearbook sent by the commercial company with the official school pictures, but rather the formulaic inscriptions written by teachers and students.

Here are some examples of folklife that you and your students may recognize:

- In South Georgia, for generations families have ground stalks of sugar cane into juice and boiled the juice into syrup when the weather gets cool. Cane grindings are social events for families, neighbors, and communities. We don't learn how to do this in school; we learn it by being part of a particular family or community tradition. (customs, foodways)
- A living nativity or Easter pageant is held at a local church, not based on a formal script but according to "the way its always been done." (drama)
- Children play handclapping games or chant jump rope rhymes learned from other children on the playground. (games)
- On October 31, young people dress in costume and walk the streets of their neighborhood to homes with carved pumpkins lit by candles, where they shriek "Trick or Treat" and expect to receive candy. (holiday celebrations)
- Young men practice football for hours every week, preparing for weekly contests with rival schools. They wear special clothing and charms or do certain behaviors for good luck, give each other nicknames, and develop locker room rituals before or after the game. (customs, beliefs)

- Someone gathers wild blackberries to make jelly or jam using recipes passed on from neighbors, friends, parents, or grandparents. (foodways)
- Members of religious communities sing hymns and spiritual songs by ear without ever learning to read music, or take a dish to pass for a potluck or dinner on the grounds. (music, foodways)
- On our birthdays, someone makes a cake with a candle for each year of our lives and when it is brought out everyone sings, "Happy Birthday"--a song everyone has learned by ear. We make a silent wish and try to blow out all the candles with a single breath. (belief, celebrations)
- Students create floats for the school homecoming parade or decorate their lockers with special objects and images, activities which are part of a long tradition of school folklife. (art)
- A dogtrot house with the open central breezeway, made by a local builder without formal training or blueprints, still stands on the home place. (architecture)
- A local fisherman makes fish traps or baskets out of chicken wire, a skill he learned from another fisherman. (crafts)
- Agricultural workers wrap fingers on their picking hand with duct tape to make harvesting tomatoes easier, an informally learned "trick of the trade." (work-related skills)

For a [Glossary of Folklife Terms](#), [What is Folklife Examples from South Georgia](#), and a [Select Bibliography of South Georgia and Regional Folklife](#), see the Appendix at the end of the workbook. For photos and a radio series on South Georgia folklife, see <http://www.valdosta.edu/music/SGFP>. Other useful Web links are listed under Internet Resources at the end of this chapter.

FOLKLIFE IS . . .

1. Both old and new. Since much folklore is passed down through generations, it has roots in the past, but many traditions, such as hoax Internet virus warnings, are brand new and change all the time.

2. Shared by a group of people who have something in common: ethnicity, family, region, occupation, religion, nationality, age, gender, social class, social clubs, school, etc. Everyone belongs to a group of some sort; therefore, everyone has folklore of some sort, whether it is jokes or family stories or occupational tricks of the trade. One folk group most of us belong to is our family. Families often have special ways in which they celebrate birthdays, holidays, or weekends. Family folklore is probably one of the most accessible folk groups for many students to discover their own folklife.

3. Learned informally by listening, imitation, and example. A common term for this process is "oral transmission." For example, kids learn to make paper airplanes by watching other kids, not from reading books. The children's game of telephone illustrates the process of oral transmission, where someone whispers a message to one person, and it is passed on from person to person until the last one tells what he or she heard. Usually, the version the last person hears is changed (a variant of the original message).

4. Found in different versions and variations. For example, there are many different ways to make paper airplanes (variants) but the final products are still recognizable as paper airplanes.

5. Both complex and simple. Folklife may be a biscuit made from scratch or an elaborate wedding ritual.

6. Usually anonymous in origin. Sometimes we know that this is "Uncle Billy's barbecue sauce" or "Betty's song," but the original version or author is often lost over time through the process of oral transmission. No one knows, for example, who told the very first "knock knock joke."

7. Passed on because it has meaning and function within the community. If you were studying the folk traditions of a boat builder, you would not only look at the process of the building the boat but also at what motivates the builder. You could also look at why he/she uses a certain type of building material, who he/she builds for, why it is important to continue making the boat, and the elements that make it pleasing to the maker and the larger community.

FOLKLIFE IS NOT. . .

- 1. Learned through formal workshops, classes, books, or magazines.**
- 2. Something that is crude, primitive, or quaint.**
- 3. Written history or historical re-enactment (recreating the past).**
- 4. Elite or Popular Culture.**
- 5. Always good, true, and beautiful.**
- 6. Only something "other people" have.**
- 7. Dying out.**



Dr. Laurie Sommers observes fiddler Henry Rutland and guitarist Paul Massey play their instruments at the Tribute to Cook County Fiddlers held at Cook Middle School, funded by the Georgia Humanities Council and the National Endowment for the Arts. Photo by Diane Howard, 2002.

ACTIVITIES

Activity 1: Folklife Bingo (Identifying folklife in students' lives)

Test the class by playing Folklife Bingo; see how many traditions they are able to fill in. Use it as a pre-test for students or as a warm-up exercise to introduce folklife. Students may also design their own bingo games as part of their assessment. A blank Bingo Worksheet is available on the Louisiana Voices website: <http://www.louisianavoices.org/> (Unit 1).

Hand out [Folklife Bingo worksheet](#) (see below) and give a few examples to get the students started. You may wish to list the examples from this chapter. Students may need explanations of some categories and some contexts in which these traditions occur. See the "[Glossary](#)" (Appendix) for help with definitions.

You decide how challenging to make this activity. Students may work as a group or individually. They may fill the entire sheet or just one row to win. You and the students might discuss how many answers should come from interviewing others in the classroom or outside the classroom as homework. One method is to ask students to put a person's initials in the box or write a brief description. As with conventional bingo, all answers must be verified, which can lead to interesting discussion. "That's not the way it goes," someone might say. Or, "My family does that also!" Alternatively, students could create their own Folklife Bingo or create one for a different culture. Use red beans as markers or ask students to use markers or pencils. Younger students could create a tic-tac-toe board instead.

(Adapted permission from Unit 1, *Louisiana Voices, An Educator's Guide to Exploring Our Communities and Traditions* by Paddy Bowman, Sylvia Bienvenu, and Maida Owens, (with funding from the Louisiana Division of the Arts and the National Endowment for the Arts) <http://www.louisianavoices.org/> (see Unit I).

Activity 2: The FOLKPATTERNS Card Game (Discovering folklife around us)

This activity is suitable for age seven and up. Certain cards may be more suitable for younger or older students. Teachers may read the cards for pre-readers and have the students respond orally.

1. Make the card game by photocopying and cutting up the cards. (See [FOLKPATTERNS Card Game worksheet](#) below.)
2. To play, have the group form a circle and place the cards face down in the middle of it.
3. Select a student to pick a card and answer the question on it. If he or she cannot answer it, ask for volunteers. There are no right or wrong answers! Continue the process until all the students in the circle have chosen a card and answered a question. Students may answer orally or in writing. Certain cards, such as "What is your favorite holiday; how does your family celebrate it" may be suitable for longer written responses.
4. If time permits, ask students to come up with additional example for some of the questions, or see how many different variations the class has of the same tradition. Talk about the many traditions we all have.

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Activity 3: All About Me (a FOLKPATTERNS activity in which students identify groups they belong to and folk traditions practiced by those groups):

This activity, suitable for grades seven and up, is intended to help students learn the concepts of “folk group” and “tradition.”

1. Have the students write their name on All About Me Worksheet below.
2. Talk about how everyone belongs to many different groups. Have the students name groups to which they belong. Examples: my classroom, my family, my ethnic group, my church, my neighborhood, my friends. Go over the definition of folk group and other key words found in the What is Folklife section at the beginning of this chapter.
3. Ask the students what these groups do, then make a list of the activities. (For example, for “my classroom,” activities could be: “we learn math,” “we say the pledge of allegiance,” “we say a school cheer,” “we jump rope at recess.” From these activities, reinforce which ones are traditions or folklife. Go over the definition of folklife in the [Glossary](#) and the [What is Folklife](#) section at the beginning of this chapter.

Examples:

My classroom	school cheers
My family	reunions
My ethnic group	special holiday foods
My church	gospel singing
My neighborhood	block parties
My friends	hopscotch, skateboarding

4. Using the All About Me worksheet found at the end of the chapter, have each student list four folk groups he or she belongs to and write out one tradition for each group.
5. Have each student share his or her list with the group. Discuss how important these traditions are in their lives.

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Activity 4: The Seasonal Round (Identifying community folklife according to seasons of the year):

This activity is suitable for middle and upper grades but could be adapted for younger students. It should be especially helpful in identifying seasonal customs or the basis for student research and writing.

Folklorists often group customary activities into two groups: those dealing with **rites of passage** or life cycle events (birth, coming of age, marriage, death) and those dealing with **calendar customs** or customs which occur at certain times or seasons of the year. This activity helps students identify folklife customs from both categories that occur seasonally in their lives or communities (hence the name “seasonal round”).

1. Using [Seasonal Customs worksheet 1](#) (see below), students are given a model of seasonal activities and asked to fill in a few more from their own experience. The activities list provides examples especially common to the rural South.

2. Using [Seasonal Customs worksheet 2](#) (see below), students work in groups or individually to group customs according to the appropriate season.

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Activity 5: The Cultural Continuum (Placing folklife in the context of living cultures)

Folk or traditional culture is a process of learning by word of mouth and observation. We also learn from and interact with **popular culture** that daily inundates us from radios, televisions, magazines, and other mass media. Then, there's **academic or elite culture**, which is learned through formal institutions such as schools, colleges, museums, music conservatories, and art schools.

These three cultural processes are at work in each of our lives, constantly intermingling and exchanging influences. A museum buys a traditional white oak splint basket for its permanent collection and advertises an exhibit of traditional baskets in a popular magazine. A classical music composer borrows a folk melody for a symphony. A student tells a friend a joke he heard on TV, and soon versions of the joke are passed around the school. Most students probably do not know that virtually all pop music is deeply rooted in traditional music and that Georgia and the American South were influential seedbeds not only for rock and roll but for rhythm and blues, country and western, rockabilly, gospel, and jazz.

1. After you have introduced folklore concepts, have the class practice identifying folklore with the [Cultural Processes in Action worksheet](#) (see below). Culture may be classified into three categories, each of which is learned in a different way:

- **Elite** (or High or fine): learned formally through society's institutions such as schools, universities, museums, concert halls, books
- **Popular** (or Mass) Culture: learned through mass media such as television, radio, popular magazines, newspapers, movies
- **Folk** (or traditional): learned informally by being members of families and communities and participating in everyday activities.

It is helpful to think of this as a continuum: Folk.....Popular.....Elite, where the boundaries between these kinds of knowledge blur and overlap.

2. Test students' understanding of folklife with the items listed on the Cultural Processes in Action Worksheet (below), deciding which are folk, popular, or elite cultural expressions and which are mixtures. For example, Garth Brooks' pop country hit "Friends in Low Places" has its own folkloric element. The song has a secret stanza that is not on the recording, but insider fans know it and sing along with him in live concerts. This secret stanza represents a folk tradition attached to a popular culture song.

Note: this activity is best for middle and upper grades. Design a simpler version of this worksheet for younger students or ask them to design one as a test of what they have learned about folk, popular, and elite cultural processes. Discuss students' conclusions -- not everyone will agree.

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WORKSHEETS

[Folklife Bingo](#)

[FOLKPATTERNS Card Game](#)

[All About Me](#)

[Seasonal Customs](#)

[Cultural Processes in Action](#)

[Activity 1 Worksheet]

Name: _____ Date: _____

FOLKLIFE BINGO

FAMILY FOLKLORE

CRAFTS

FOODWAYS




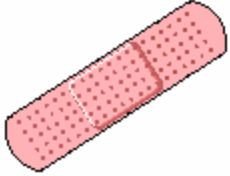

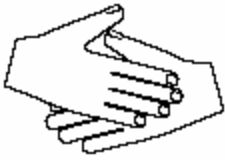
MUSIC

VERBAL ARTS

Holiday Custom	Homemade Toy	Holiday Food	Instrument Used in Worship	School Slang or Jargon
Wedding Tradition	Religious or festive craft	Dessert	Camp or campfire song	Joke
Nickname	Craft sewed or stitched by hand		Country Music Instrument	Children's Rhyme
Family Story	Work-related (occupational) craft	Something sold at a farmer's market	Lullaby	Local expression
Home remedy	Something made for fishing or hunting	Wild Game or Fish Food	Religious Music or Song	Proverb

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[Activity 2 Worksheet]
FOLK PATTERNS CARD GAME

<p>Sing me a lullaby</p>		<p>How do you eat corn on the cob?</p>	
<p>Give the group a school cheer.</p>		<p>How do you get rid of a wart?</p>	
<p>Sing a jump rope rhyme</p>		<p>Show us a hand clap game.</p>	

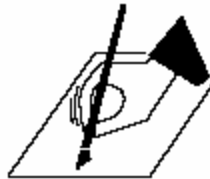
What do you do for good luck?



How do you celebrate a birthday?



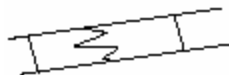
Have you ever signed an auto- graph book?



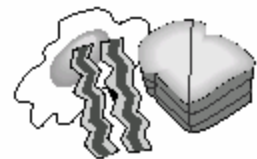
Do you know the story of your name or nickname?



What do you say when you step on a crack in the sidewalk?



What do you eat for breakfast on Saturday morning?



Do you know any funny songs that go to the tune of “Yankee Doodle”? Sing one for the group.



Have you ever made a scare- crow?



Tell the group a joke.



What nicknames do you have for your pets? Your family car?.



What do you do on Halloween?



How do you get well when you catch a cold?



How do you build a snowman?






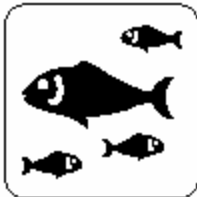




What is your favorite holiday? How does your family celebrate it?



<p>Where is the haunted house in your area? Tell the group about it</p>	<p>Tell how to play marbles or jacks.</p>
<p>How can you tell if it will rain?</p>	<p>What is your favorite holiday and how do you decorate?</p>
<p>What is the most unusual building in your community? Why is it unusual?</p>	<p>When do you sing songs?</p>
<p>How do you decorate a pie?</p>	<p>How do you decorate a cake?</p>



<p>Describe a special quilt or blanket in your home.</p> 	<p>What river, creek, or lake is in your community, and what do people do there?</p> 
<p>Sing a song you learned from friends.</p> 	<p>What do you eat on holidays?</p> 
<p>What is your favorite place to eat and why?</p> 	<p>What do you use to catch fish, and what is the biggest fish you have ever caught?</p> 
<p>How do you decorate your bike or skateboard?</p> 	<p>Tell a ghost story from your community.</p> 

<p>Does anyone in your family or neighborhood preserve food by canning? What do they can?</p>	<p>How is barbecue prepared and served in your region?</p>
<p>How do you make a peanut butter and jelly sandwich?</p>	



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[Activity 3 Worksheet]

About Me

My name _____

Folk Groups I Belong To:

Traditions I Like to Do:

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[Activity 4 Worksheet 1]
Seasonal Customs

Name _____ Date _____

What seasons or holidays are associated with the following customs?

- Sort the customs listed below according to the seasons in which they occur and write them in the correct boxes on **Seasonal Customs [Worksheet]**. Some customs may be associated with more than one season.
- Add at least two customs associated with a season or holiday from your own knowledge or research.

Cleaning house
Planting by the signs of the moon
Attending family reunions
Shooting fireworks
Cleaning graves
Making Homecoming floats
Picking blackberries
Wearing costumes
Hunting deer
Lighting candles
Wearing something green
Shelling peas
Throwing rice
meetings
Going to a dove shoot
Planting a vegetable garden
Eating fresh peaches

Going on a quail hunt
Celebrating a Seder
Making cane syrup
Canning fruits and vegetables
Giving up something
Curing meat
Attending a baseball game
Eating black-eyed peas
Participating in parades
Fishing for suckers
Baking a fruitcake
Attending graduation
Attending revivals or camp
Attending a football game
Quilting
Gathering tobacco

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[Activity 4 Worksheet 2]
Seasonal Customs

Write the customs listed on Page 1 of the **Seasonal Customs Worksheet** in the boxes below to show when they occur.

Spring	Summer
Fall	Winter

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<http://www.louisianavoices.org/> (see Unit 9)).

[Activity 5 Worksheet]

Cultural Processes in Action				
Do folklorists study this?		Which is it?		
Yes or no		folk	popular	elite
	1. Cane syrup making by families or local farmers			
	2. Jokes such as "dumb blonde" jokes told by students			
	3. Graffiti			
	4. Activities that bring good luck practiced by athletes			
	5. Building Homecoming floats			
	6. River baptism			
	7. Attending a Valdosta Symphony concert			
	8. Your grandmother's stories about her childhood			
	9. Painting of a local hunting scene by an artist trained in art school			
	10. Fish fries by the river bank			
	11. A hunter's skill in training a bird dog			
	12. A farmer's knowledge of weather signs			
	13. Professional rodeos			
	14. Country western music			
	15. A lullaby sung to a child			
	16. Quilt made in a quilting class			
	17. Brand name barbecue sauce sold at a local supermarket			
	18. A folktale read from a book by a local librarian			
	19. Jump rope rhymes chanted by children			
	20. Teenagers' scary stories such as "The Hook"			
	21. Wooden toys made by patterns from Popular Mechanics magazine			
	22. Garth Brook's "Friends in Low Places"			
	23. Making a wish blowing out birthday candles			
	24. An architect-designed log house built in 1990			
	25. Historical reenactments of military battles			
	26. Home altars to the Virgin of Guadalupe by Mexican Americans			
	27. Jokes sent by computer			
	28. A community mural painted by a professional artist			
	29. The board game Monopoly			
	30. Gospel music			

(Adapted from Louisiana Voices Educator's Guide, Unit 1, <http://www.louisianavoices.org>)

Teacher Key for Cultural Processes in Action Worksheet

1. yes/folk
2. yes/folk
3. yes/folk
4. yes/folk
5. yes/folk
6. yes/folk
7. no/elite
8. yes/folk
9. no/elite
10. yes/folk
11. yes/folk
12. yes/folk
13. yes/no: popular, if this is something reflecting official rules of the professional rodeo circuit; folk if the focus is tricks of the trade learned from other rodeo participants.
14. yes/no: generally, country western is a type of commercial popular music disseminated by the mass media, although it does have roots in folk music. Some forms of country music, especially country gospel and old-time country, still are passed on orally and are shaped by local audiences and tastes, making these genres part of the folk category.
15. yes/folk
16. no/popular
17. no/popular
18. no/elite
19. yes/folk
20. yes/folk
21. no/popular
22. yes/no: see discussion in Cultural Processes above (both popular and folk)
23. yes/folk
24. no/elite
25. no/popular
26. yes/folk
27. yes/folk
28. no/elite
29. no/popular
30. yes/no; some gospel is now a form of commercially disseminated popular music with known composers and original compositions; much gospel music comes from oral tradition, with tunes or texts learned by ear disseminated in musical styles which reflect the tastes of particular cultural communities.

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PRINT RESOURCES**

(**see **Appendix** for a [Select Bibliography](#) with books specifically related to South Georgia folklife):

** Note, many good books, including a number of those listed below, if not available locally, can be ordered through the CARTS Catalog, a resource collection for teachers <http://www.carts.org>.

Kozma, LuAnne Gaykowski. **FOLKPATTERNS Leader's Guide, A Cultural Heritage Project**. Michigan State University Museum and Cooperative Extension, East Lansing: Michigan State University, 1991. A handy guide to folklife projects, which includes activity sheets in folklife interviewing, family folklore, foodways, and heritage gardening. To order (\$12), contact Michigan State University Cooperative Extension Bulletin Office, Box 231, East Lansing, MI, 48844 or for online ordering contact <http://ceenet.msue.msu.edu/bulletin/ctlgmast.html>.

Sommers, Laurie Kay. **The Florida Music Train** (curriculum unit), Florida Folklife Program, 2002. This educational module includes an audio CD of archival, field, and studio recordings of Florida's traditional music; five lesson plans; a full color poster; and background information about the artists and musical traditions represented in the unit. The audio CD includes an extensive range of 23 selections that allows teachers to create countless more lessons.. Musical genres include blues, sacred harp, old-time, bluegrass, klezmer, a cappella gospel, as well as music from Florida's Greek, Seminole, Cuban, Bahamian, Mexican, and Haitian communities. Designed for use in elementary and secondary classrooms, the resource integrates music education with curricula in language arts and social studies. To order send \$50 with a check payable to the Friends of Historic Properties and Museums. Include your name, address, phone number, and email address with your payment and mail to the Florida Heritage Education Program, The Old Capitol, Room B-11, Tallahassee, FL 32301 (\$50 payable to the Friends of Historic Properties and Museums) or contact 850-487-1902.

Simons, Elizabeth Radin. **Student Worlds, Student Words, Teaching Writing Through Folklore**. Boynton/Cook Heinemann, 1990. An excellent book of strategies and lessons dealing with folklife and writing in the high school curriculum.

Winston, Linda. **Keepsakes, Using Family Stories in Elementary Classrooms**, Heinemann, 1997.

ON-LINE RESOURCES

Alabama Folklife Association has useful online publications, including a quilt exhibit catalog and a teacher's guide to the video *Sweet is the Day* about the sacred harp singing traditions of Sand Mountain, Alabama. A number of recordings of Alabama traditional music, suitable for educators interested in southern music traditions, have online soundbytes and liner notes. <http://www.alabamafolklife.org/>

A Teacher's Guide to the Kentucky Folk Festival, Kentucky Historical Society and Kentucky Arts Council, 2000, contains useful activities and overviews many of which are applicable outside of Kentucky, downloadable in PDF format: http://history.ky.gov/Programs/Folklife/Folklife_Teacher_Guide.htm

CARTS: Cultural Arts Resources for Teachers and Students, Website of the National Task Force on Folk Arts in Education, which links to national resources of the online "Culture Catalog," an excellent source for ordering materials. <http://www.carts.org>

Documenting the American South, Website of primary source material, including narratives, slave narratives, the Church in the Southern Black community, etc. <http://docsouth.unc.edu/>

Everybody Eats Bread: a lesson plan that looks at bread traditions cross culturally, now posted on the Fieldworking website. <http://www.fieldworking.com/drygoods/bread.html>

Florida Folklife from the WPA Collection: An excellent collection of Florida primary materials collected from 1937-1942 which contains much material also pertinent to south Georgia. <http://memory.loc.gov/ammem/flwpahtml/>

Folkstreams.net is an online site for webstreaming various excellent folklife documentaries, some with online teacher guide. <http://www.folkstreams.net>

Historic Chattahoochee Commission Folklife Project: a website which includes a good overview of the folklife of the Chatahoochee environs with photos and sound clips. See folklife links at <http://www.hcc-al-ga.org/>

Louisiana Voices: An Educator's Guide to Exploring Our Communities and Traditions, An extensive web-based guide developed to help teachers meet standards, use education technology, and incorporate new assessment strategies through folklife and students' investigations of themselves and their community through fieldwork. Although written for Louisiana grades 4 and 8 classrooms, the guide is in the public domain and is adaptable for any region and any level. <http://www.louisianavoices.org>

Montana Heritage Project, Home of a statewide network of educators and students engaged in community documentation and heritage education, including the folklife component in the "Essay of Place." <http://www.edheritage.org>

National Endowment for the Humanities Edsitement: A site of highly recommended humanities lesson plans and curriculum. <http://edsitement.neh.gov>

Now What A Time: Blues, Gospel and the Ft. Valley (GA) Music Festivals, 1938-43, an online collection of the American Memory project, Library of Congress, with photos, manuscripts, and on-line recordings. <http://lcweb2.loc.gov/ammem/ftvhtml/ftvhome.html>

Oregon Folklife Program "Masters of Ceremony," Lessons based on folk artists' work and rites of passage. <http://www.ohs.org/exhibitions/moc/shell.htm>

Quilts and Quiltmaking in America, A new American Memory collection. <http://memory.loc.gov/ammem/qlthtml/qlthome.html>

Sounds of History, This "museum module" employs 150 sound excerpts from Smithsonian Folkways . Recordings and student activities so students may study the sounds of history and of their own communities and learn how folklorists and archivists work. The student section allows individual students to access the sounds by historical era and theme. <http://www.bigchalk.com>

South Georgia Folklife Project, Photos, a radio series, and other useful information on South Georgia traditions. <http://www.valdosta.edu/music/SGFP>

Note

1. The material in this chapter is adapted liberally from the following sources: *Louisiana Voices, An Educator's Guide to Exploring Our Communities and Traditions* by Paddy Bowman, Sylvia Bienvenu, and Maida Owens, (with funding from the Louisiana Division of the Arts and the National Endowment for the Arts), Study Unit 1, <http://www.louisianavoices.org>; *FOLKPATTERNS 4-H Leader's Guide*, Michigan 4-H Youth Programs, Cooperative Extension Service, and Michigan State University Museum, East Lansing, MI. Copyright 1991 Michigan State University Board of Trustees, <http://museum.msu.edu/s-program/folkpatterns/index.html>; What is Folklore handout by Jackie Thursby (Brigham Young University) for the National Council of Teacher's of English national meeting, Baltimore, 2001; and *A Teacher's Guide to the Kentucky Folklife Festival 2000*, Kentucky Folklife Program, http://history.ky.gov/Programs/Folklife/Folklife_Teacher_Guide.htm