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ABSTRACT

Two of the major objectives of the six week institute were "to provide teacher training in the folklore and traditions of the Mexican American, Black and Appalachian people to teachers who are either members of these cultures, or who work with students of these cultures; and to present teachers with subject matter, curriculum and background information in the folklore and traditions of these three cultures which can be incorporated into school curriculum." The courses offered closely followed these objectives with a folklore component introducing methods and approaches to the study of folklore along with information on gathering resource materials, and the three other courses focusing specifically on Mexican American, Appalachian and African American folklore. The 30 participants in the Institute were primarily teachers and represented the 3 cultures under study, as well as the mainstream culture. Comraderie and cordiality grew quickly as these participants from four diverse groups came to a greater understanding and respect for each other's differences. This document discusses how the institute was organized and conducted and describes how some of the participants later put their newly-earned skills to use. It also includes objectives, syllabi, and bibliographies for each of the four courses offered in the Institute. (DS)

ETHNIC HERITAGE STUDIES PROGRAM

PERFORMANCE REPORT

INSTITUTE ON THE FOLKLORE AND TRADITIONS OF MEXICAN-AMERICAN, BLACK, AND APPALACHIAN PEOPLE

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"Summer Institute on Folklore and Traditions of Mexican-Americans, Black and Appalachian People" --project

I. EVALUATION OF OBJECTIVES ACHIEVED BY THE TRAINING PROGRAM

The objectives of the Institute were "to provide teacher-training in the folklore and traditions of Mexican-American, Black, and Appalachian people to teachers who are either members of these cultures, or who work with students of these cultures; to present teachers with subject matter, curriculum and background information on the folklore and traditions of these three cultures which can be incorporated into school curriculum; and to emphasize that through the study of the various folk expressive forms of these cultures - speech, narratives (tales, legends), music (songs, ballads), customs, folk beliefs, folk medicine, and so on - teachers and students may grow in their appreciation and understanding of their own cultural traditions and values as well as those values of others in our multi-ethnic society."

Thirty persons participated in the Folklore Institute: two were elementary teachers, five were junior high school teachers, 17 were teachers in senior high schools and five were graduate students with teaching experience. Of these 30 persons, six were Mexican-American, five were Appalachian, four were black, and 15 were of the mainstream culture who worked with these three cultural groups. Of the total participants in the Institute, 10 worked with Mexican-American students, 20 with Appalachian students, and 25 with black students. One participant was a college teacher in a small liberal arts college with a considerable black student enrollment.

Patrick Mullen taught the folklore methodology course. Because the students were not familiar with the discipline of folklore, he began his methodology class with a great deal of lecturing, presenting basic material on definitions and approaches to folklore using examples taken from the three cultures. Half way through the Institute, students were quite anxious to

consider folklore materials on their own. Fortunately by this time enough background information had been given and the classroom situation shifted to more discussion and less lecture. Often the students broke into small groups for more in-depth seminar discussion. The same occurred with the other class sessions in Black, Mexican-American, and Appalachian folklore taught by Darnell Williams, Inez Cardozo-Freeman, and William Lightfoot. Basically, class sessions during the first three weeks were teacher centered with much lecturing but changed half way through, becoming more student centered. Although some of the instructors felt that more time was needed to present specific information on the culture and traditions of these groups, participants, most of who were mature and experienced teachers themselves, were anxious to try their hand at what they were learning. Enthusiasm and interest on the part of the participants was extremely high and contributed to the sense of frustration and impatience which they expressed at not being able to try the materials out on their own immediately. Consequently, what took place was an exciting and challenging little "revolution and overthrow" of the initial plan of procedure (four lectures per day with the last hour reserved for student response) and as a result the last three weeks were spent with less formal lecture and more student involvement and discussion during the period originally scheduled for lecture presentations by the teaching staff. Too little time to present all the material (six weeks) and a great deal of interest and enthusiasm on the part of the students helped contribute to this interesting and dynamic experience.

Another noteworthy development of the Institute was the interaction which took place between the participants. The classroom was spacious and planned with long tables arranged in a U-shape so that no one had their backs turned to anyone else. Every effort was made initially by the staff to break down

barriers so people would feel comfortable with one another. This was very successful. Within a day or two, groups of brown, black and white students were going off to eat together, to swim or to play a quick game of tennis together during the two hour lunch break. The comaraderie and cordiality was an exciting development which had been hoped for but we had not expected the extent to which it developed. Quite clearly the participants liked each other; indeed, it was sometimes difficult to get them back into the classroom after the twelve minute break periods between sessions, they were so busy enjoying each other's company and discussing folklore. Several of our participants had never met Mexican-Americans before and were delighted with our charming contingent from this culture. Wednesday late afternoon parties were instituted beginning with the first week, and evening fiestas were given at the homes of Patrick Mullen and Inez Cardozo-Freeman, as well as at the homes of some of the participants who live in the Columbus area. At Pat's home, Darnell Williams and the black participants prepared a soul food feast from black tradition, and traditional Mexican food was prepared by the Mexican-American students at Inez' home. The important point of this comaraderie and good fellowship is that four diverse and unique cultural groups - mainstream and three minorities - came together in friendship, mutual admiration and trust because an institute focusing on the culture and traditions of the three minorities helped to break down barriers and create an understanding and respect for differences. As a result of this we are firmly convinced of the correctness of our hypothesis that teaching the folklore and traditions of the cultures of the children that are in a classroom will help them to respect and care for one another.

Occasionally, Darnell Williams challenged stereotypical views which are sometimes held by non-blacks and this often provoked open and frank discussion in and out of the classroom. Although this did not occur during the Mexican-

American or Appalachian class sessions, there were serious discussions held in and out of class regarding stereotypical images of these groups with the Mexican-American and Appalachian students clarifying misconceptions. Throughout the proceedings of the Institute people did a great deal of mind-stretching.

Overall, students were attentive and eager to learn. They asked intelligent questions and often directed discussion into fruitful areas for everyone. Especially later in the Institute, students were able to take abstract folklore theory and apply it to concrete situations which they confronted in their own teaching. We were able to deal effectively with problems arising from the conflicts between minority and mainstream cultures, as well as confront specific curriculum and pedagogical problems.

A form evaluating the Folklore Institute was developed which participants were asked to respond to in writing on the last day of classes. The questions asked were: "I. What has been the value of the Folklore Institute for you for: a) Personal growth and understanding of the three cultures; b) Professional application in the classroom. II. Should the Folklore Institute be repeated in the future? If so, why? III. Please evaluate the Collecting Manual by Patrick Mullen and make suggestions and criticisms for revision. IV. Please add any specific comments or criticisms which you wish to make." The responses left no doubt that the Institute and its proceedings had been enormously helpful and meaningful for all the participants. All responded positively to the experience and all strongly believed that the Institute should be offered each summer to teachers.

The participants all agreed on the value of folklore field collecting as a means of increasing cultural understanding and as a means of teaching other skills such as writing, reading, photography, journalism, and so on. The Foxfire project in Georgia and the Thistledown project in Ohio proved especially

useful models for relating folklore field collecting to other skills. The folklore field collecting manual which Patrick Mullen put together for the Institute also provided a valuable resource for participants. Most of them planned to use the manual as a basis for teaching folklore collecting to their own students.

Most of the participants mentioned the value of social contact outside the Institute classroom as a means of breaking down ethnocentric barriers and coming to a greater awareness of minority cultures. During the weekly social gatherings in which instructors and participants representing black, Mexican-American and Appalachian and mainstream cultures got together on an informal basis, people talked about their personal experiences as members of minority groups and even shared their folk expressions such as singing songs from the different cultures. This informal social contact had a profound effect on the classroom in that artificial instructor-participant barriers were torn down and participants interacted more freely. The consciousness raising in cultural plurality became much more meaningful when it took place within a personal context.

Overall, the conduct of the Institute was very effective and in keeping with our stated goals. We were flexible enough to allow for change in the way classes were taught but without sacrificing the original purpose of the Institute. Participants learned a great deal about folklore as an academic subject, and they also became more sensitive to cultures besides their own.

Communication was maintained with the participants through personal contact, the newsletter, and by telephone, and it is obvious that the Institute has influenced the teaching programs of most of the participants. The following are some examples of what has happened this year.

Gwendolyn Herrell teaches third grade at an inner-city school in Columbus,

Ohio, and has Appalachian, black and mainstream children in her class. For the 1978-1979 school year, Gwendolyn instituted a folklore component in the curriculum. She had William Lightfoot, an instructor in the Institute, come to her class to speak to the students and observe her use of folklore in the classroom; he was favorably impressed by the way she had adapted Institute concepts to the third grade level. Ms. Herrell has used a series of world folktales to teach her pupils in various areas including cultural values, geography, reading, writing, and even arithmetic (pesos were mentioned in a Mexican folktale and she had her students convert pesos into dollars). She read them a short novel about Mexico which contained many folk motifs, and from this she taught them about the culture of Mexico. She employed many audio-visual aids (such as slides, photographs, drawings, and tapes) in order to involve her students in the project. From talking to her about her use of folklore, we believe her efforts have been very successful. Next week, Inez Cardozo-Freeman will visit her classroom. Inez will share some Mexican folk tales and legends, children's riddles and games, sing some folksongs from Mexico, play the guitar and teach a simple folk dance.

Frances Spratley teaches at a Columbus high school which has a large black enrollment. She has had her students do collecting projects from their own families and then report the folklore in class. The discussions which followed in class have been effective in informing the students about the differences in cultures and have helped make the white students view black culture more positively. Ms. Spratley has also used folklore to teach reading and writing skills; she found that when students transcribed recorded interview tapes into written form they learned about sentence structure, punctuation and spelling. Incidentally, Ms. Spratley has just finished her Master's degree. Patrick Mullen served on her committee and half of her Master's exam-

ination was on folklore and education.

Another high school experience has been reported by Rick Haddix who teaches Mexican-American and Anglo students in Lima, Ohio. In the 1979-1979 school year, he instituted an American Studies course which employs an American folklore segment. The course has been highly successful; so much so that another teacher is now using many of the same materials and approaches in her class and is also collaborating with Rick in team teaching efforts combining history, English and folklore. One of our hopes for the Institute was to have participants go back to their schools and influence other teachers; this is obviously happening in Lima. Mr. Haddix and his colleague have found that students are much more interested and involved in American folklore than they are in American history and literature. These traditional areas are not neglected though since they use folklore as a springboard to teach history and literature. They have also found that folklore excites all levels of students; the program was used first with college-bound students, and now they are having equal success with remedial students.

Perhaps the most widespread potential influence of the Institute is through Sharon Dorsey who is on the Columbus Board of Education's Committee for Desegregation. She has already made suggestions to the Committee based on ideas learned in the Institute; of course, it is difficult to determine at this time how many of her ideas will be implemented as the Columbus schools go through the process of desegration, but there is no doubt of the importance of having a person with Ms. Dorsey's understanding of black folklore and culture on the committee. She is already hard at work trying to break down some of the ethnocentric biases of the committee and to introduce them to the value of cultural pluralism. Ms. Dorsey recently completed her Ph.D. examinations in the College of Education at the Ohio State University, and a large part

of the examination was on folklore and education. This and Ms. Spratley's Master's exam are an indication of a growing interest in the folklore of minority groups in the College of Education.

Applications of concepts from the Institute in areas outside the public schools took place; especially in social service areas. Two social service projects have come about because of the Institute. The Children's Mental Health Center of Columbus sent observers to several Institute sessions where they got the idea of having an inservice workshop on Appalachian and black folklore for social workers in Columbus. They received funding for the project from the Ohio Arts Council (with help on how to write the proposal from Inez Cardozo-Freeman) and asked William Lightfoot and Patrick Mullen to conduct workshops. As of this writing separate sessions on black and Appalachian lore have been held and others are planned for the fall of 1979. The participants found the folklore material presented to be very useful in their work since they must deal with black and Appalachian people whose social problems are directly related to cultural differences between them and the mainstream culture. The social workers were able to make many practical applications of folklore to everyday situations.

Another conference on "Race and Ethnicity: A Social Work Focus on Blacks and Appalachians" was sponsored by the College of Social Work at the Ohio State University on April 9 and 10. As a result of hearing about the Institute, Charles Ross, a professor of Social Work who planned the conference, invited William Lightfoot and Patrick Mullen to participate in a panel discussion on Appalachian folk beliefs. This panel was the best attended at the conference and, as occurred at the Mental Health Workshop, the social workers were enthusiastic about the possibilities for applying folklore studies to social work.

The Ohio State University School of Nursing, also as a result of hearing

about the work of the Institute, invited Inez Cardozo-Freeman to participate in a day-long workshop for the faculty of the School in which folk medical beliefs and practices of Mexican-American people was explored in an effort at better understanding. The workshop, "The Nursing Process: Expanding the Knowledge Base for Culturally Diverse Clients," which took place on April 20, was enthusiastically received by the nursing faculty. William Lightfoot was also invited to participate in the workshop but was unable to do so; however, Jean MacLaughlin, one of the folklore faculty members, substituted for him doing an excellent job of presenting Appalachian folk medical beliefs and practices. As a result of this workshop, the School of Nursing has asked us to develop a course on folk medical beliefs and practices for their undergraduate nursing majors.

All of the foregoing evidence indicates that the Summer Institute on the Folklore and Traditions of Mexican-American, Black, and Appalachian People has had a tremendous impact on the schools and social agencies where the ideas have been applied. The influence of the Institute seems to be growing beyond the number of people who participated. In terms of the stated goals, the Institute has been an unqualified success and should be continued.

II. EVALUATION OF THE ROLE OF THE ADVOSORY COUNCIL IN CARRYING OUT THE PROGRAM

Fourteen persons served on the Advisory Council, helping in various ways to make the Institute a reality and success. Juan Andrade, Reverend Edson T Lewis, John and Mary Lozier, Julian Markels, William Nelson, Jr., and Jose Villa wrote letters of support for the Institute. William Johnson helped to locate black participants; Jose Villa and Juan Andrade helped to identify Mexican-American teachers.

Celedonio de la Crus, who joined us just before the Institute began,

spent two afternoons discussing Mexican festival and wedding traditions and singing Mexican folk songs. Later he joined w. .. his brother, a participant in the Institute, in sharing devil legends which had been passed down in family tradition. (video taped)

Gary Hunter shared Ohio slave narratives from the Archives of the Ohio Historical Society. (taped)

John and Mary Lozier spent one full day in the classroom performing, demonstrating and sharing Appalachian folk beliefs and practices, crafts, folk songs and folk music with the Institute participants. (video taped)

Barbara Crumley audited many of the class sessions, often bringing guests to share the experience.

Rudi Lira, who replaced Juan Andrade, spoke on his experiences growing up in a traditional Mexican migrant family. (taped)

Aurora Madrigal, who was not able to participate during the June 28-August 4 period of the Institute proceedings, was replaced by Raquel Snyder and Maria de Jesus Sierra, participants, both of whom spoke on the woman's role in Hispanic traditional culture. Racquel also shared family herbal medicine practices with Institute participants. (taped)

Advisory Council members proved most helpful, advising on procedures, serving as resource persons, locating other resource persons, visiting and auditing class session, referring interested persons to the Institute, attending performances, and so on. In general, they were a strong and involved support group throughout the entire experience.

Don Bateman, Advisory Council member who also served on the staff, helping to identify teacher participants, attended every class session and played an extremely valuable role in alerting the teaching staff to the growing feeling of intensity and over exposure which at one point threatened to engulf the

the participants. (This situtation is discussed above.) As a result of his insight and sensitivity, the staff realized that not enough free time was allotted to digest the rich and varied fare. Meetings with the participants were then held to allow for a shift in class procedures which helped greatly to relieve the intensity and to encourage more direct student participation, planning and involvement. His role in this and other respects was extremely valuable.

At the end of the Institute, Advisory Council member Julian Markels, who is also the Ohio State University English Department Chairman, wrote a strong letter supporting the continuation of a summer folklore institute, and endorsed and supported the development of new courses in Black, Hispanic, and Appalachian folklore which are currently in the process of clearing through the Curriculum Committee of the College of the Humanities.

Slippage

The goals in the proposal were "to give secondary and supervisory teachers curriculum and background material which can be integrated into high school curriculum, as well as to present the same resources material and information to teacher trainers and other professional faculty so they could, in turn teach and/or disseminate the material in their classrooms." We were not able to bring supervisory personnel into our program except on an informal basis. Only one teacher trainer participated, as an auditor. We also chose to include two elementary school teachers and five junior high school teachers since we found interest very high among this group and were able to help them adapt what they were learning to younger students. We believe that we can reach teacher trainers and other professional faculty through our ERIC Clearinghouse deposits.

Five persons who originally served as Advisory Council members were unable

to carry out their roles through to the end of the Institute. In three instances, they were replaced by other interested and contributing members.

Although we hoped to get out several newsletters during the year, we only succeeded in one. We found that participants were often too busy to send us information on their activities. We used the telephone quite extensively as a means of keeping in touch and will plan to send a final newsletter late in June reporting what all the participants have done with folklore in their classrooms during this past year.

ERIC Clearinghouse Deposits

All the materials produced for and during the Institute will be deposited in the Ethnic Heritage Studies Clearinghouse in Boulder, Colorado. Two copies of all printed matter and one copy of the video and cassette tapes will be placed there. We have asked the clearinghouse in Colorado to send copies of the printed material to the Clearinghouse on Rural Education and Small Schools in Las Cruces, New Mexico, and to make the video tapes of all the lectures available to anyone who wishes to duplicate them. In addition, the same materials will be made available to the Ohio Department of Education Teacher Education Division.

The following materials will be deposited:

- Two copies of this performance report.
- The folklore manual, Collecting Folklore and Folklife in Ohio, by Patrick B. Mullen.
- The teaching syllabi and bibliographies on the four courses taught. (Folklore methodology, Mexican-American, Black, and Appalachian folklore)
- Cassette tapes of all the lectures and presentations.
- Selected projects and lesson plans developed by participants.
- Video tapes of folk performances (John and Mary Lozier - Appalachian lore, crafts, and music; Eddie Cruz Mexican Conjunto; Gospel Singers; Devil Legends of the de la Cruz Family)

Concluding remarks

The project director, the teaching staff, and the participants wish to thank the Office of Education Ethnic Heritage Studies Programs for funding the Ohio State University Summer Institute on the Folklore and Traditions of Mexican-American, Black, and Appalachian People. We believe that this performance report reflects both the success and influence of the Institute. Attached is a response of one participant, Edward L. Swope, which we would like to share with you, and copies of our syllabi and bibliographies.

(This report was prepared by Inez Cardozo-Freeman and Patrick B. Mullen)

Reflections on the Folklore Institute
by
Edward L. Swope

To be read by:

Inez Cardozo-Freeman

Pat Mullins

Darnell Williams

Bill Lightfoot

In an academic setting the opportunity to express one's feelings and thoughts in the first person is, indeed, very rare. The existential experiences that one brings into a situation or takes from that same situation are often left unexpressed. Little encouragement is offered by college professors to explore the phenomenological, inner experiencing that is constantly occurring in each of us. Instead, we (students) are told that the scientific, empirical method of looking at data is the most scholarly piece of work that we can involve ourselves in. At least, this idea is implied in the context of the assignments that are usually given students. For the past three years I have listened as enlightened college professors have expounded upon the theme that childrens' experiences must be brought into the classroom situation, yet careful observation has taught me that few professors actually "practice what they preach." It is extremely difficult for me to understand how teachers are supposed to be sensitive to the experiences that children of a pluralistic society bring into a classroom situation when they, themselves, are seldom given the opportunity to explore their own feelings and sensations. Thus, when the opportunity to present a paper representing my reflections upon the folklore institute experience became available, I immediately saw the opportunity to share with others the meanings I have derived from this experience. It is in the spirit of this institute (with its emphasis upon awareness and a deeper understanding of Black, Mexican-American, and Appalacian peoples) that I relate the following thoughts and feelings as they have occurred in me throughout the past six weeks. My deepest appreciation is

extended to the professors of this institute for providing me with the rare opportunity of expressing myself in the first person. It is enlightened educators such as yourselves who will bring meaning back into an educational system which is currently bogged down under its own weight.

Recently, at a party given by Pat Mullins, I had the grand opportunity of sharing conversation with Celedonio de la Cruz. Celedonio approached me and asked how I felt the non-Spanish speaking people felt about his performance (he sang strictly in Spanish) earlier that afternoon. I told Celedonio that I could not speak for the rest of the Anglos, but that I was very touched by the sensitivity which he expressed in his singing. This sharing of a feeling that I had experienced led the two of us into a deeper conversation that left me with a warm feeling and deeper understanding of the person who went by the name of Celedonio de la Cruz. We talked about the beauty of the Spanish language with its multitude of expressive words; we talked of the lack of expressive words in the English language; we talked of Celedonio's experiences as a doctor; but, most importantly we shared a few moments of time that I shall not soon forget. We were suspended in time, cutting across cultures as if they did not exist, yet fully realizing that differences do exist among peoples of different cultures, but that being sensitive to those differences is the bridge connecting the various world views.

Another experience that I would like to share centers around the brother of Celedonio, Homero de la Cruz. One day during the latter part of the folklore institute, Homero invited me to

his room in Jones Tower to share his photographic art with me. I was extremely impressed by the unique approach that Homero has developed in his photographs. I expressed to him that I was humbled by his skill and then Homero said something to me that I shall never forget. He said that the fact that I could see beauty in what others had created meant that I need not feel humbled by anyone. The sensitivity with which he spoke these words left me groping for a reply. I found none; silence sufficed.

From these two experiences I have grown immensely. Let me explain. It makes me feel good (even now as I am writing) when another human being wants to share with me something in his life that he values extremely high. The fact that Homero, as an example, wanted to share his photographic art with me indicates that he felt safe and comfortable with me. I sincerely believe that the greatest feeling in all the world is when one can feel safety and security with another human being. We cannot begin to share our humanity with one another if we are threatened by each other's existence. I cannot help but wonder how many kids feel threatened in their classroom environment. Certainly, having listened to Darnell, Bill, Pat, and Inez speak of Black, Mexican-American, and Appalachian children and their respective school experiences, I shudder to think of the answer. Thus, it seems to me that our first tasks as teachers is to provide an environment that is both safe and secure for the kids who come into it. If this feeling is felt by students, then I would hypothesize that a deeper awareness and understanding of cultural differences among students would be more easily facilitated.

My experience with Celedonio has reinforced the idea within me that maculine men can also be very sensitive men. I feel that it is very important that teachers look for sensitivity in boys (much as Ultima did with young Antonio) and help to cultivate this rare trait, especially in a culture which denigrates a boy who would express himself poetically or in other sensitive ways. Certainly, the traditional Mexican-American culture with its emphasis upon romance as well as masculinity could provide an excellent example of how men can effectively combine masculinity and sensitivity.

Six weeks ago the Hispanic names of Homero, Manuel, Casimiro, Samuel, Maria, Racquel, and Inez would have stirred up few images in my mind. Now, as the Institute comes to an end, many memories of these wonderful people will be carried with me back into the classroom. Discussing Mexican-American culture will take on a new dimension because of this experience. I remember that Casimiro warned against the tendency to portray Mexican-Americans in the stereotypical image of the poor migrant worker. Yet, I also am remembering the experiences Maria has related concerning her journies as a member of a migrant family. It is this balance of experiences that makes me feel more prepared to talk about Mexican-American folklore in the classroom. Before this folklore institute, I probably knew just enough about all three cultures to make myself dangerous. Certainly, I focused upon the negative aspects of Mexican-American life as it related to migrant workers. The richness of the folklore traditions as expressed in the corridos,

poetry, dance, and other cultural forms were absent from my presentation. Thus, I feel now that I am aware of some of the traditions of the Hispanic peoples and that I can present a more balanced cultural view of Mexican-Americans.

In the preceding paragraph, I alluded to my level of awareness increasing during the past six weeks. This increased awareness or "heightened consciousness" is absolutely necessary for any significant carry-over to occur from this institute to the subsequent classroom situation. I view awareness as step one along a continuum which would also include committment and implementation. But, before these latter two steps can occur, one has to become aware that he is lacking in both knowledge and experience in a specific area. It then becomes a matter of how much one will "open" one's self to new information and experiences with all of the implications for change. A strong committment to change one's way of doing something will only result from an openess to experience with no restraints placed upon it. Similarly, the decision to put into practice, or implement, that which one has learned can only be effected through a strong committment. Thus, it seems to me that what happens beyond this institute will be a function of the level of openess with which participants entered into and maintained throughout this folklore experience. Certainly, the professors of this institute did an excellent job in expanding awareness in the area of cultural differences, and only time will tell how much the participants opened themselves up to this experience.

At this point, I would like to focus upon some of the images that are clear in my mind that I would regard as valuable learnings gained from this institute. First, Darnell's emphasis upon

language as a means for understanding a people's experience made a significant impression upon me. His statement that if we negate the language of a people, then we also negate their culture (because language is derived from culture) places a necessary responsibility upon teachers to expand their speech experiences. I have learned that speech patterns are rigidly enforced in many cultures, and kids who are forced by teachers to give up their native speech are often ostracized by members of their cultural group. I am now aware of the covert racism that has occurred for many years when Anglo teachers have ridiculed Black, Mexican-American, and Appalachian kids for the way in which they speak. The subtle, but overpowering message is that standard English (as spoken by whites) is a superior language to all others. What white teachers must understand is that these children cannot speak in standard English because of strong peer group pressure. So, instead of sending a Black child to the principal's office for refusing to change his speech habits, or instead of sending the child to a speech therapist (most of whom have had no training in Black dialect) for "correcting" speech patterns, the classroom teacher must look at the child's speech intrinsically. Darnell's point that any speech is legitimate if it is the communicative pattern of a people certainly makes more sense than the oppressive way in which standard English is "crammed" down children's throats. Furthermore, it was enlightening to me when Darnell followed up many of his statements concerning Black dialect with concrete suggestions as to how basic language skills could be taught through the expressions of Black children. For example, his suggestion that the toast

is a well organized narrative that lends itself to the teaching of many language skills seems to me to exemplify a superb technique that teachers can utilize with Black students (white students, as well, certainly can benefit from an understanding of Black cultural heritage) within the classroom. The basic format of the toast can remain the same even if the teacher feels he/she must remove certain "profanities" from the toast. The excuse that Black dialect must be bludgeoned to death with a sledgehammer is a viewpoint that is rooted in racism and one which leads to the destruction of many minds and souls. If I have gained one most valuable insight from this institute it is that one cannot mess with another person's language without messing with that person's being. That is playing God which is a very grandiose thing for any human to attempt.

Another point that I would like to discuss deals with the importance of continuity in the formulation of a person's identity. If I am to answer the question Who am I, must not I also answer the questions Who was I and Who might I become? To destroy a person's past and block his future is analagous to leaving him drifting aimlessly in space. For it is from past experiences and future expectations that one derives meaning from the present. If one accepts the importance of continuity in his life, then doesn't folklore provide a mechanism by which identities can be more easily formed? Certainly, a close observation of John and Mary Lozier would build a strong case for the above argument. Strong traditions and a firm identification with his past is very evident when John picks up his harmonica or when Mary artfully creates a quilt.

Certainly, one would be hard pressed to argue against the importance of folklore in the development of this man's or woman's identities. Indeed, I would argue that all of us are products of our experiences, so doesn't it it seem appropriate to look at those experiences rather than ignore them? Might I not learn from your experiences, and you, from mine? It is reaaly exciting for me to visualize a world in which people share their experiences as opposed to hiding them.

It is with this thought in mind that I would like to discuss some possible applications of this institute to the classroom situation. Throughout this past six weeks, I have listened as various members of the class have asked for practical applications of the information that was presented in class. I feel that teachers often become so caught up in the "how to" that they often forget the more important question of "why, and for what purpose." In retrospect, I was probably guilty of this demand, also. It is to the credit of the professors that "heightening consciousness" was not lost in the clamor for practicality. With this brief preface, I would now like to suggest some ways in which the institute could carry over into the classroom. In my mind, the "Thistledown Project" as discussed by David Nungesser of Watkins Memorial High School, epitomizes the spirit of this institute. Certainly, the collection techniques discussed by Pat (both in class and his manual) could be utilized to their fullest extent in such a "hands on" type of project. Elements of the folk school concept (as discussed by Chip and Bill in class) are readily apparent in the Thistledown Project. For those not so brave as to attempt a foxfire approach to teaching folklore, I think it is safe to say that many exciting methods exist through which the lessons of this institute can be effectively trans-

ferred to children. Certainly, Paulette's beautiful mural creation of an Appalachian scene is a tremendous idea for arousing interest among students in the study of mountain folklore. As I mentioned earlier, the key element in this whole experience is the degree of openess that each person has maintained throughout the past six weeks. Creativity will not be a problem, but lack of committment might be. I would like to end this rather lengthy discussion of my folklore experience this quarter by coordinating some of those feelings in the following poem I composed. I would like to dedicate this poem to the tireless energies of the instructors of the institute whose hard work and dedication certainly has led to much reflection on the part of this human being.

What makes each of us unique
May be the language that we speak.
And what does language attempt to express
If not the humanity we each possess?

From each of us comes forth a sound
Whose origins are implanted upon firm ground.
The sound you make is different from mine,
But who has the right to change its design?

We each progress from a different beginning
When does it become a matter of winning?
Why can't we understand beginnings and ends
And accept humanity in all its blends?

Because you began in a different place
With a different language, from a different race
Does not give me the right to say,
"Change your customs or do not stay."

In fact, I do not have any right
To predetermine your course of flight.
We are as we are from whence we came
So let us continue without any shame.

English 694

Topic: Folklore Methodology and Curriculum Materials

Objectives: The course will have two primary objectives: to introduce methods and approaches to the study of folklore, and to introduce information on gathering resource materials to help teach folklore in the classroom. In addition, the course will provide information on how the students can collect and preserve the folk traditions of ethnic groups in their own communities and how archives may be set up locally to preserve ethnic traditions.

Evaluation: The students will be tested on their understanding of the basic approaches to the study of folklore by means of a mid-term examination. They will write a term paper on practical problems of finding and presenting folklore materials in the classroom. The final examination will cover both general theories of folklore and uses of folklore in teaching minority ethnic groups.

Syllabus:

1st week: Definitions of folklore and folklife

2nd week: Approaches to the study of folklore: functional, structural, ethnographic, literary.

3rd week: Bibliographies of folklore collections and studies

4th week: Library and archive resources for folklore materials: books, collections, recordings, films.

5th week: Practicum on field collecting methodology

6th week: Practicum on classifying and atchiving of folklore

Texts:

Patrick B. Mullen, Collecting Folklore and Folklife in Ohio

Jan Brunvand, The Study of American Folklore

Jan Brunvand, Folklore, A Study and Research Guide

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Journal of the Folklore Institute

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English 694

TOPIC: Mexican-American Folklore

OBJECTIVES: To give the student (teacher) an understanding of Mexican-American culture through the study of Mexican-American folk expression, and to give the student (teacher) knowledge of how to use folk materials in the classroom with students of this culture.

EVALUATION: Two examinations (a mid-term and final) will test the students' understanding of Mexican-American traditional culture. A term paper will be assigned in which the relationship of folklore and literature will be analyzed in the novel, Bless Me, Ultima by Rudolfo Anaya.

TEXTS: Rudolfo Anaya, Bless Me, Ultima. (Tonatiuh International Publishers)

Wilson M. Hudson, The Healer of Los Olmos. (Southern Methodist University)

Américo Paredes, Folktales of Mexico. (University of Chicago Press)

Frances Toor, A Treasury of Mexican Folkways. (Crown Publishers)

SYLLABUS:

1st week: Introduction to folkways and values: the Spanish-Mexican-Indian racial and cultural inheritance.

2nd week: Traditional customs, rituals, healing practices, and beliefs (Celebrations, folk religion, brujería; curanderismo)

3rd week: Folk narratives: legends (religious and secular); folktales; and contemporary jokes which reflect social attitudes.

4th week: Folk speech; proverbs; riddles; children's games and songs; and folk poetry (religious and secular)

5th week: Traditional drama and teatro (religious and secular); folk music (música norteña)

6th week: Traditional songs and ballads (canciones y corridos)

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English 694, Appalachian Folklore, Summer, 1978
William E. Lightfoot, Instructor

TEXTS:

John C. Campbell, The Southern Highlander and His Homeland (University of Kentucky Press)

Leonard Roberts, Sang Branch Settlers: Folksongs and Tales of a Kentucky Mountain Family (University of Texas Press)

Jack E. Weller, Yesterday's People: Life in Contemporary Appalachia (University of Kentucky Press)

COURSE OUTLINE:

June	19	Introduction to course
"	20	History and settlement of Appalachia
"	21	" " " " "
"	22	Appalachian value themes
"	23	Appalachian folk culture: an overview
"	26	Appalachian folk speech
"	27	Appalachian gnomic folklore: proverbs, riddles, rhymes
"	28	Appalachian folk beliefs: weather, planting
"	29	" " " : medicine
"	30	" " " : supernatural
July	3	MID-TERM EXAMINATION
"	4	HOLIDAY
"	5	Appalachian folk narratives: jokes and anecdotes
"	6	" " " : Märchen
"	7	" " " : "
"	10	" " " : legends
"	11	" " " : "
"	12	Appalachian folk music: lyric songs
"	13	" " " : religious songs
"	14	" " " : ballads
"	17	" " " : ballads
"	18	Appalachian material folk culture
"	19	Review, conclusions, evaluations
"	20	FINAL EXAMINATIONS
"	21	" "

Course Proposal for English 694, Appalachian Folklore
William E. Lightfoot, Instructor

The course is designed to acquaint students with the various forms of Appalachian folk culture and with the traditional philosophies and aesthetic systems which underlie these forms.

Obviously, any consideration of Appalachian folklore must begin with an examination of the historical, geographical, and sociocultural conditions which led to the formation of traditional mountain culture. Readings in John C. Campbell's The Southern Highlander and His Homeland -- a classic work on frontier mountain life -- will supplement lectures on this topic. For background on contemporary life in Appalachia, Jack E. Weller's Yesterday's People will be assigned. After a week spent on contextual matters, the students should be better equipped to study and understand specific aspects of Appalachian folklore, which is of course a reflection of folklife in the mountains.

Following the conventional system for classifying folklore genres, we will begin by studying Appalachian folk speech (grammar, pronunciation, vocabulary) and gnomic forms (proverbs, riddles, rhymes). The next topic will be folk beliefs ("superstitions"): weather and planting lore (signs, traditional techniques), folk medicine (cures, remedies), and supernatural lore ("luck", omens, etc.). In connection with folk beliefs, and corresponding ritual behavior, the film The Holy Ghost People (which documents an Appalachian snake-handling group) will be shown.

After a mid-term examination, the class will begin considering Appalachian folk literature (jokes, Märchen, legends), relying upon Leonard Roberts' Sang Branch Settlers for authentic, field-collected texts.

Then follows a unit on Appalachian folk music: lyric songs, religious songs, and ballads. Professor Roberts' book also contains many fine examples of mountain music. In addition to tape-recordings and a film (The High, Lonesome Sound), the class will experience live folk music performed by Appalachian natives John and Mary Lozier.

The Loziers will also share with the class some examples of Appalachian material folk culture: quilts, corn-husk dolls, recipes, tools, etc.

After this intensive examination of Appalachian folk culture, the student/teachers should be able to communicate and interact with mountain people with heightened awareness and understanding.

APPALACHIAN FOLKLORE

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Issues of Appalachian Journal

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English 694

Topic: African-American Folklore

Objectives: The course will have two objectives: to give the student an understanding of black American culture through the study of black folk expressions, and to give the student knowledge of how to use folk materials in the classroom with black pupils.

Evaluations: Two examinations (a mid-term and final) will test the students understanding of African-American folk culture. A term paper will focus on problems of using black folklore in the classroom.

Syllabus:

1st Week: Definitions of African-American folklore and African backgrounds of folklore in the new world.

2nd Week: Folk beliefs, magic and superstition, folk medicine and what they reveal about black culture.

3rd Week: Folktales and jokes: trickster stories, animal tales, contemporary jokes which reflect social attitudes.

4th Week: Street language, children's rhymes, verbal contest and rhymed folk narrative.

5th Week: Early black music: shouts, hollers, work songs, spirituals.

6th Week: Country and urban blues.

Texts:

Alan Dundes, Mother Wit from the Laughing Barrel, Readings in the Interpretation of Afro-American Folklore

Richard Dorson, American Negro Folktales

Roger Abrahams, Positively Black

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