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ABSTRACT

This three-week high school American Literature lesson plan guides students to show how cultural artifacts from "The Grapes of Wrath" support one of the book's many themes. The teacher's guide describes the five lessons that constitute this lesson plan: (1) ethnography; (2) photo analysis; (3) oral history; (4) material artifacts and textual support; and (5) museum exhibition. Evaluation methods and extension activities are included. Contains links to a variety of resources. (PM)

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"The Grapes of Wrath": Scrapbooks and Artifacts. Ethnographic Field Studies in Fiction.

By

Linda Specht and David Lackey

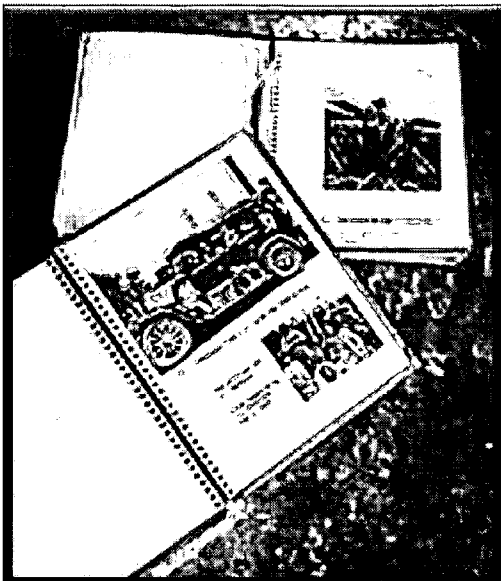
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The Grapes of Wrath: Scrapbooks and Artifacts

Ethnographic Field Studies in Fiction

By Linda Specht and David Loeckey
American Memory Fellows 2001

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The Grapes of Wrath - Scrapbooks and Artifacts

Overview

"Ethnographic collections of even the most informal sort come into being through a different process [than accumulations of personal papers]. The fieldworker takes a photograph of a musical instrument, makes a sound recording of it being played, and jots down notes on the recollections of a virtuoso player because the fieldworker has determined that photographs, sound recordings, and written text must be yoked together to fully represent the performance. Even if there is no intent to publish the documentation, there is, in every ethnographic collection, a conscious weaving together of different representational media to achieve a rounded statement. There is, in short, something that looks like authorship even though there may be no publication." ~ Memo to the American Folklife Center Board of Trustees, January 7, 1991

Objectives

Students will show how cultural artifacts from *The Grapes of Wrath* supports one of the book's many themes. The objectives for this project are:

- To create museum exhibits of literary symbols.
- To show how cultural artifacts act as literary symbols.
- To use the ethnographic research process as tool for literary analysis.

Time Required

Three weeks

Recommended Grade Level

11-12

Curriculum Fit

American Literature

Resources Used

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Resources Page

These sites contain information about ethnographic field study and material artifacts related to *The Grapes of Wrath*.



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- [American Folklife Center Home Page, Library of Congress](#)
- [American Folklife Center: Finding Aids](#)
- [American Life Histories: Manuscripts from the Federal Writer's Project, 1936-1940](#)
- [By the People, For the People: Posters from the WPA, 1936-1943](#)
- [Ethnographic Collections in the Archive of Folk Culture: Sample Acquisitions Data Sheet](#)
- [Ethnographic Studies Internet Resource Page](#)
- [Folklife and Fieldwork \(Guide\): A Layman's Introduction to Field Techniques](#)
- [The Forgotten People](#)
- [Great Depression and World War II, 1929-1945](#)
- [Three Centuries of Broad­sides and Other Printed Ephemera](#)
- [Quilts and Quiltmaking in America, 1978-1996](#)
- [Southern Mosaic: The John and Ruby Lomax 1939 Southern States Recording Trip](#)
- [A Teacher's Guide to Folklife Resources](#)
- [What is an Ethnographic Field Collection?](#)
- [Woody Guthrie and the Archive of American Folk Song: Correspondence, 1940-1950](#)
- [Voices From the Dustbowl: the Charles L. Todd and Robert Sonkin Migrant Worker Collection, 1940-1941](#)

Additional Sources

- [Smithsonian: Photography](#)
- [Smithsonian: Textiles and Quilts](#)

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Teacher's Guide

Students use ethnographic research to enhance their reading and understanding of *The Grapes of Wrath*.

The ability to identify and locate specific cultural artifacts in a piece of literature helps students to understand the symbolic connotations of those elements. Specific objects and activities have stories of their own which support the larger, more global themes of a piece of literature. Ethnographic research helps students to see the connection between the social, cultural and literary contexts of literature.

Procedure

Introduction to American Memory - *Students gain familiarity with the American Memory collections.*

Lesson One: Ethnography - *Students read and view examples of ethnographic research.*

Lesson Two: Photo Analysis - *Students view and analyze photographs from the American Memory collections.*

Lesson Three: Oral History - *Students conduct a mock interview with a character from *The Grapes of Wrath*.*

Lesson Four: Material Artifacts and Textual Support - *Students locate artifacts in the American Memory collections that relate to the character interviewed in Lesson Three.*

Lesson Five: Museum Exhibition - *Students combine their findings from their interviews and artifacts into a museum exhibit.*

Evaluation

Museum Exhibition Evaluation (Requires: [Adobe Acrobat Reader 5.0](#)).

Extension

Collect additional artifacts from Folklife and Fieldwork: A Layman's Introduction to Field Techniques.

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Introduction to American Memory

Before beginning, it is important that students are comfortable using the American Memory collections.

1. Arrange for use of a computer lab.
2. On a large screen, demonstrate the various features of the American Memory collections, especially how to search by collection and keyword.
3. A good place to start is the Search Tips page.
4. Have students practice their search skills. The How Do I Find It? section of the Learning Page workshop, Discovering American Memory, offers several different search activities.

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Lesson One: Ethnography

1. In order to have students better understand ethnography, have them read background on Alan Lomax's ethnographic process: "What is an Ethnographic Field Collection".
2. Have students read and discuss contemporary examples of ethnographic research.
 - o Begin by reading each of The Majic Bus tours. Note how students were shown the places where the books they read were located.
 - o Have students click on the 1997 Tour and then go to the C-Span Majic Bus Tour. There they should look at the route map and read the trip itinerary.
 - o Discuss examples of regional cultural differences students know exist along the route. This is a literal example of the metaphorical journey they will compile as they read *The Grapes of Wrath*.
 - o Read examples by Studs Terkel. (The Studs Terkel link requires users to login to the *New York Times on the Web*, which is a free service.)
3. Show sample pages from Dorothea Lange Scrapbook.

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What is an Ethnographic Field Collection?

An ethnographic field collection is a multi-format, unpublished group of materials gathered and organized by an anthropologist, folklorist, ethnomusicologist, or other cultural researcher to document human life and traditions. It is a unique created work brought together through the intentions and activities of the collector. An ethnographic field collection may bring together materials from a wide range of formats, including sound recordings, drawings, photographs, fieldnotes, and correspondence. Although each item in an ethnographic field collection may have individual value, it gains added significance when viewed in the context of the other materials gathered by the collector in interaction with the people and activities being documented. The concept of unity imposed by the collector on a group of materials is central to understanding what constitutes such a collection.

In the words of the Folklife Center's reference librarian, Gerald E. Parsons:

"Ethnographic collections of even the most informal sort come into being through a different process [than accumulations of personal papers]. The fieldworker takes a photograph of a musical instrument, makes a sound recording of it being played, and jots down notes on the recollections of a virtuoso player because the fieldworker has determined that photographs, sound recordings, and written text must be yoked together to fully represent the performance. Even if there is no intent to publish the documentation, there is, in every ethnographic collection, a conscious weaving together of different representational media to achieve a rounded statement. There is, in short, something that looks like authorship even though there may be no publication." (*Memo to the American Folklife Center Board of Trustees, Jan. 7, 1991*)

Presentations of ethnographic collections using hypermedia make it possible for researchers to examine the various materials together.

Go to:

- [Collections and Special Presentations Available Online from the American Folklife Center](#)
- [American Folklife Center Home Page](#)



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Lesson Two: Photo Analysis

1. Have students analyze selected Farm Service Administration photos from American Memory using the online Artifact Analysis Worksheet.
2. Give students copies of the Artifact Analysis Worksheet handout on which to record their thoughts. (Requires: Adobe Acrobat Reader 5.0).
3. Allow students to view additional photographs from the American Memory collection, America from the Great Depression to World War II: Photographs from the FSA and OWI, ca. 1935-1945. Students select three additional photographs from the collection, completing an Artifact Analysis Worksheet handout for each photograph. (Requires: Adobe Acrobat Reader 5.0).

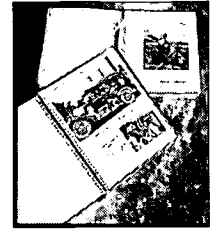
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Artifact Analysis Worksheet



1. Inventory the items in this picture - list all nouns.
2. Who is in this picture?
3. Where is the picture set?
4. When is the picture set? Time of day, time of year?
5. What story does this picture tell?
6. What emotional, moral, or legal questions does the picture raise?
7. What scene/moment of *The Grapes of Wrath* does the picture remind you of? Cite page numbers.
8. What event do you think happened before this photo was taken? What will happen next?

The Grapes of Wrath *Scrapbooks and Artifacts*



Analyze the following Farm Service Administration photographs using the questions at right.

Migrant children

Children looking back

Families camped along the road

Drought refugees

Abandoned farm

Woman doing laundry

Doorway

Runningboard couple

Grandmother's quilt

Once a Missouri farmer

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Lesson Three: Oral History

1. Have each student select a character from *The Grapes of Wrath* to use as a focus for an interview.
2. Read the model questions from the Fieldwork Data Collection Survey. (Requires: Adobe Acrobat Reader 5.0). Students should use this form when conducting their interviews with their chosen characters from the novel.
3. Students need to imagine how their chosen characters would respond to each of the interview questions. Some of the answers will come from the book and others will be hypothetical based on the character's motivation.
4. Remind students that authors generate characters through:
 - o physical description;
 - o thoughts;
 - o actions;
 - o dialogue;
 - o reactions to other characters; and
 - o other characters' reactions.
5. Have students write an approximately 250-word transcript of the interview. The transcript should include references to physical objects and other elements of local color which can be seen as symbols for larger ideas in *The Grapes of Wrath*.

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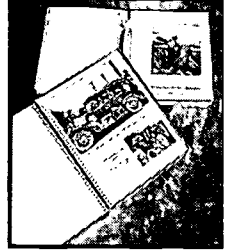
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Fieldwork Data Collection Survey

(From the Ethnographic Collections in the Archive of Folk Culture: A Contributor's Guide)



Collector: _____

Circumstances of interview: _____

Name of Informant: _____

Address: _____

Others present at interview (names and addresses): _____

Place and date of birth: _____

Family information: _____

Size of family (names and ages): _____

Ethnic heritage (mother's and father's): _____

Generation of informant: _____

Date of informant's, parents', or grandparents' immigration: _____

Circumstances of immigration (reasons): _____

Activities in native country: _____

Migrational experience and travel (U.S.A. and elsewhere): _____

Education, training, and apprenticeship experience: _____

Occupational experience: _____

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Lesson Four: Material Artifacts and Textual Support

1. Students search the American Memory collections for artifact illustrations from the following categories relating to their character from *The Grapes of Wrath*. Include ten artifacts from at least five categories. Begin the search at: America from the Great Depression to World War II: Photographs from the FSA-OWI, 1935-1945.
 1. Maps
 2. Transportation
 3. Food
 4. Clothing
 5. Housing
 6. Furnishings
 7. Tools
 8. Work
 9. Recreation
 10. Music
2. Have students write a museum-like caption for each artifact. Each caption should explain the fictional context and literary significance of the artifact.
3. Finally, have students choose passages of text from *The Grapes of Wrath* to accompany each of the artifacts. Each of the text passages should be cited using appropriate MLA format.

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Lesson Five: Museum Exhibition

As a culminating activity, students create a museum exhibition that shows a meaningful juxtaposition of artifacts, interview, and text that supports theme. The exhibit should focus on a particular theme or issue uncovered in the character interview.

Possible formats for the exhibit include collage, PowerPoint, iMovie, multi-genre essay, journal, photo-essay, or scrapbook.

Museum exhibitions should include the following elements which show how material artifacts act as literary symbols that support a specific theme from *The Grapes of Wrath*:

1. Exhibit narrative of at least ten sentences summarizing the exhibit's contents and theme.
2. Ten artifacts from the American Memory collections described in the *The Grapes of Wrath*.
3. Museum-like caption for each artifact.
4. Text reference for each artifact.
5. Bibliographic entry for each artifact. (For information about citing online sources see Citing Electronic Sources.)
6. Fieldwork Data Collection Survey from interview with character.
7. Museum Exhibition Evaluation. (Requires: Adobe Acrobat Reader 5.0).

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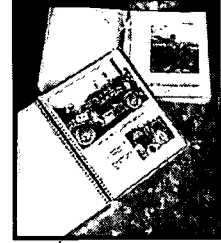
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The Grapes of Wrath Museum Exhibition Evaluation



Create a museum exhibition that shows a meaningful juxtaposition of artifacts, interview, and text that supports a theme. Your exhibit should focus on a particular theme or issue uncovered in your character interview. Include the following in your exhibit:

Exhibit Contents	Made it to California alive and well	Had to push the car	No running water	Dead in the desert
1. Exhibit synopsis of at least ten sentences summarizing exhibit's contents and theme. (20 pts)				
2. Ten artifacts from the American Memory collections described in <i>The Grapes of Wrath</i> . (35 pts)				
3. Text reference and museum quality caption for each artifact. (20 pts)				
4. Bibliographic entry for each artifact. (10 pts)				
5. Data sheet from interview with character. (10 pts)				
6. Presentation. (5 pts)				

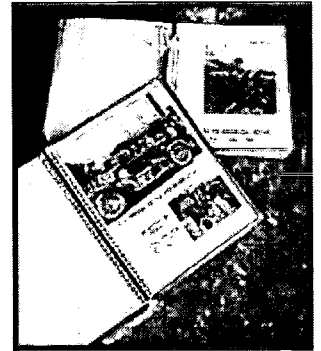
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Extensions

Students can collect additional artifacts from the following areas listed below. These areas come from Folklife and Fieldwork: A Layman's Introduction to Field Techniques. Included are many cultural elements which can function as literary symbols. These elements include oral tradition and performance, material culture, family life, festivals, drama, rituals, and information about cities and towns.



Oral Tradition and Performance

1. Spoken Word: tall tales, legends, humorous stories, beliefs, superstitions, personal experience stories, proverbs, riddles, toasts and testimonies, mnemonic devices (rhymes), nursery and game rhymes speech play, ritual insults, jokes, family histories, vocabulary and grammar, dialect and idiomatic speech, sermons
2. Song: ballads, children's songs, work songs, blues (urban and country), sea shanties, ethnic songs, play-party and games, songs
3. Dance: clogging, square dance, round dance, buck dance
4. Game, Play, and Strategy: tag games, guessing games, seeking games, competitive games (dueling, daring, racing), game strategy (rules and techniques), acting, pretending

Material Culture

1. Artifacts: houses, outbuildings, barns, floor plans, roofing materials, masonry, wall and fence constructions, tools and implements
2. The Cultural Landscape: wall and fence placement, farm planning, farming techniques, rural and urban use of land and space, physical and economic boundaries of regions and neighborhoods
3. Foodways: food preparation, recipes, gardening, canning and curing processes, traditional meal preparation, religious or symbolic uses for food
4. Crafts and Trades: boat building, blacksmithing, coal mining, tool making, papercutting, pottery, sailmaking, ropemaking, weaving, straw work, animal trapping
5. Folk Art: graphic arts, furniture decoration, embroidery, beadwork, wood carving, jewelry making, yard and garden decoration
6. Folk Medicine: home remedies and cures, midwifery

Family Life

1. Traditions
2. Customs
3. Religious observations
4. Rites of passage (birth, baptism, marriage, death)

Festivals, Drama and Ritual

1. Gesture, body movement, and use of space

2. Seasonal and calendrical events
3. Saints and nameday celebrations
4. Feast days
5. Market days

Cities and Towns

1. Transportation
2. Communication
3. General Maps

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Image: Alan Lomax in 1978 at the celebration of the 50th anniversary of the Archive of Folk Culture. As the Archive's first federally funded staff member, Lomax made collecting expeditions for the Library, produced a series of documentary folk music albums, conducted interviews with performers, and introduced Washington audiences to an array of folk musicians. Lomax passed away on July 19, 2002. A short appreciation is available from this link: [Alan Lomax, 1915-2002](#).

The American Folklife Center at the Library of Congress was created by Congress in 1976 "to preserve and present American Folklife." The Center incorporates the Archive of Folk Culture, which was established at the Library in 1928 as a repository for American Folk Music. The Center and its collections have grown to encompass all aspects of folklore and folklife from this country and around the world.



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Finding Aids

for Collections in the Archive of Folk Culture

Guides to Individual Collections | Cross-Collection Topical Guides

The Folklife Center's Archive of Folk Culture holds over four thousand collections. At this time only a small portion of them have catalog records and finding aids. Below are the finding aids currently available in computer-readable format. The first set provides descriptions and a list of contents for individual collections. All of the available guides to individual collections are presented here. The second set provides guides by specific topics across collections in the Archive, called the *Library of Congress Folk Archive Finding Aid series (LCFAFA)*. The cross-collection guides listed without links (in black text) are not currently available in computer-readable format and may be requested by mail. Contact the Folklife Center for more information about holdings and available printed guides. Access to the collections is on site in the Folklife Reading Room, Library of Congress.

Some collections available online in part or in their entirety as Library of Congress American Memory presentations do not yet have related collection guides listed here. See the Collections Available Online page for a list of these online multi-media presentations from Archive of Culture collections. For more information about the American Folklife Center's services to particular states, see the Services to the States pages.

Unless otherwise noted, these guides are provided in ascii text format. Because the online versions for many of these finding aids were prepared for the early Internet, diacritics may be omitted. Updated versions will be added as they become available.

Guides to Individual Collections

- [The Abraham A. Schwadron "Chad Gadya" Collection](#)
- [The Agnes Bellinger Tlingit Collection](#)
- [The Art Rosenbaum/Georgia Folklore Collection \(HTML\)](#)
- [The Blue Ridge Parkway Folklife Collection](#)
- [The Chicago Ethnic Arts Project Collection](#)
- [The Diana Cohen Hopi Religion Collection](#)
- [The Discoteca Municipal de São Paulo Collection](#)
- [The Duncan Emrich Autograph Album Collection \(HTML and EAD formats available\)](#)
- [The Ethnic Heritage and Language Schools Project Collection](#)
- [The Fahnestock South Sea Collection](#)
- [The Gheorghe and Eugenia Popescu-Judetz Collection](#)
- [The Goathland, North Yorkshire, Sword Dance Photograph Collection](#)
- [The Italian-Americans in the West Project Collection](#)
- [The James Madison Carpenter Collection](#)
- [The Juan B. Rael Collection \(HTML and EAD formats available\)](#)
- [The Kenneth M. Bilby Jamaican Maroon Collection](#)
- [The Lands' End All-American Quilt Contest Collection](#)
- [The Library of Congress/Fisk University Mississippi Delta Collection](#)
- [The Lowell Folklife Project Collection \(Lowell, Mass.\)](#)
- [The Maine Acadian Cultural Survey Project Collection](#)
- **The Neptune Plaza Concert Series Collections (listed by year)**
 - [The 1977 Neptune Plaza Concert Series Collection](#)
 - [The 1978 Neptune Plaza Concert Series Collection](#)
 - [The 1979 Neptune Plaza Concert Series Collection](#)

- [The 1980 Neptune Plaza Concert Series Collection](#)
- [The 1981 Neptune Plaza Concert Series Collection](#)
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- [The 1995 Neptune Plaza Concert Series Collection](#)
- [The Paul Bowles Moroccan Music Collection](#)
- [The Philadelphia Ceili Group Collection](#)
- [The Ray M. Lawless Collection](#)
- [The Square Dance Legislation Collection](#)
- [The Vance Randolph Collection \(HTML and EAD formats available\)](#)
- [The World War II Rumor Project Collection](#)

Cross-Collection Topical Guides: *Library of Congress Folk Archive Finding Aid Series*

Listed alphabetically by topic. Keywords precede the title in brackets as needed for clarity.

- [Alaska Collections in the Archive of Folk Culture](#)
- [Arkansas Folklore: Field Recordings in the Archive of Folk Song \(HTML\)](#)
- [\[Banjo\] A Preliminary Listing of Banjo Performers on Field Recordings in the Archive of Folk Song \(print only\)](#)
- [Boatbuilding Documentation in the Archive of Folk Culture](#)
- [Brazil Collections in the Archive of Folk Culture](#)
- [\[California Indians\] Field Recordings of California Indians in the Archive of Folk Song \(print only\)](#)
- [Cherokee Field Recordings in the Archive of Folk Song \(print only\)](#)
- [\[Children\] A Selected Listing of English-Language Folksongs of the United States Sung by Children in the Recorded Collections of the Archive of Folk Song \(print only\)](#)
- [Chippewa \(Ojibway\) Field Recordings in the Archive of Folk Song \(print only\)](#)
- [Colorado Collections in the Archive of Folk Culture](#)
- [Cuban and Cuban American Collections in the Archive of Folk Culture\(HTML\)](#)
- [\[Fiddlers\] A list of Fiddlers on Field Recordings in the Archive of Folk Song \(print only\)](#)
- [Finnish and Finnish American Collections in the Archive of Folk Culture \(print; online version forthcoming\)](#)
- [French Folk Music and Song from the United States and Canada on Field Recordings in the Archive of Folk Song \(print only\)](#)
- [Georgia Materials in the Archive of Folk Culture \(print; online version forthcoming\)](#)
- [\[Gordon, Robert Winslow\] Robert Winslow Gordon Collections in the Archive of Folk Culture](#)
- [\[Guitar\] AFS Guitar Recordings \(print only\)](#)
- [\[Hurston, Zora Neale\] Zora Neale Hurston Recordings, Manuscripts, and Ephemera in the Library of Congress](#)
- [Idaho Field Recordings in the Archive of Folk Culture \(HTML\)](#)
- [Iowa Collections in the Archive of Folk Culture](#)
- [Kansas Collections in the Archive of Folk Culture \(HTML\)](#)
- [Kentucky Recordings in the Archive of Folk Culture](#)

- [Latin American and Caribbean Recordings in the Archive of Folk Song \(print only\)](#)
- [\[Louisiana\] Recordings made in Louisiana and by Selected Louisiana Performers in the Archive of Folk Culture \(print only\)](#)
- [Maryland Field Recordings in the Archive of Folk Culture \(HTML\)](#)
- [Mexican-American Folksong and Music on Field Recordings in the Archive of Folk Song \(print only\)](#)
- [Mexico Recordings in the Archive of Folk Culture](#)
- [Michigan Material in the Archive of Folk Culture \(print only\)](#)
- [Minnesota Collections in the Archive of Folk Culture](#)
- [Mississippi Folk Music and Folklore in the Recorded Collections of the Archive of Folk Culture \(HTML\)](#)
- [Missouri Filed Recordings in the Archive of Folk Culture \(print only\)](#)
- [New Jersey Field Recordings in the Archive of Folk Culture \(HTML\)](#)
- [\[New York State\] Recordings from New York State in the Archive of Folk Culture \(print only\)](#)
- [Ohio Collections in the Archive of Folk Culture](#)
- [Oregon Collections in the Archive of Folk Culture](#)
- [\[Pacific Islands\] Music of the Pacific Islands in the Archive of Folk Song \(print only\)](#)
- [Pennsylvania Field Recordings in the Archive of Folk Culture \(print only\)](#)
- [Peruvian Field Recordings in the Archive of Folk Culture \(print only\)](#)
- [Puerto Rico Recordings in the Archive of Folk Culture](#)
- [Radio-Related Recordings in the Archive of Folk Culture](#)
- [Sea Shanties and Sailors' Songs: A Preliminary Guide to Recordings in the Archive of Folk Song \(print only\)](#)
- [\[Slaves\] Recordings of Slave Narratives and Related Materials in the Archive of Folk Culture \(HTML\)](#)
- [South Asian Recordings in the Archive of Folk Culture \(print only\)](#)
- [South Carolina Field Recordings in the Archive of Folk Culture](#)
- [\[Spirituals\] Principal Collections of Field Recordings in the Archive of Folk Culture Which Contain Negro Spirituals \(print only\)](#)
- [Street Cries, Auction Chants, and Carnival Pitches and Routines in the Recorded Collections of the Archive of Folk Culture \(print only\)](#)
- [Tales of the Supernatural \(list of archival recordings\)](#)
- [Trinidad Field Recordings in the Archive of Folk Culture \(print only\)](#)
- [Utah Field Recordings in the Archive of Folk Culture \(print only\)](#)
- [Vietnam War Collections in the Archive of Folk Culture \(HTML\)](#)
- [Virginia Folklore in the Archive of Folk Culture: Field Recordings \(print only\)](#)
- [Washington Field Recordings in the Archive of Folk Culture \(print only\)](#)
- [West Virginia Collections in the Archive of Folk Culture](#)
- [Wisconsin Field Recordings in the Archive of Folk Culture \(HTML\)](#)
- [World War II Collections in the Archive of Folk Culture](#)
- [\[WPA\] Folklore and Related Activities of the W.P.A. in the Collections of the Archive of Folk Culture \(print only\)](#)
- [Wyoming Collections in the Archive of Folk Culture](#)

Go to:

- [Contact Information](#)
 - [Archive of Folk Culture Collections](#)
 - [Collections Available Online](#)
 - [Print Publications and Recordings \(including the Folk Recordings Catalog\)](#)
 - [American Folklife Center Home Page](#)
-



American Life Histories

Manuscripts from the Federal Writers' Project, 1936-1940



Manuscript Division, Library of Congress

Search by Keywords | **Select** a state

These life histories were written by the staff of the Folklore Project of the Federal Writers' Project for the U.S. Works Progress (later Work Projects) Administration (WPA) from 1936-1940. The Library of Congress collection includes 2,900 documents representing the work of over 300 writers from 24 states. Typically 2,000-15,000 words in length, the documents consist of drafts and revisions, varying in form from narrative to dialogue to report to case history. The histories describe the informant's family education, income, occupation, political views, religion and mores, medical needs, diet and miscellaneous observations. Pseudonyms are often substituted for individuals and places named in the narrative texts.

The mission of the Library of Congress is to make its resources available and useful to Congress and the American people and to sustain and preserve a universal collection of knowledge and creativity for future generations. The goal of the Library's National Digital Library Program is to offer broad public access to a wide range of historical and cultural documents as a contribution to education and lifelong learning.

The Library of Congress presents these documents as part of the record of the past. These primary historical documents reflect the attitudes, perspectives, and beliefs of different times. The Library of Congress does not endorse the views expressed in these collections, which may contain materials offensive to some readers.

Special Presentation: **Voices from the Thirties: An Introduction to the WPA Life Histories Collection**

Understanding the Collection

About This Collection

States: Number of items for each represented

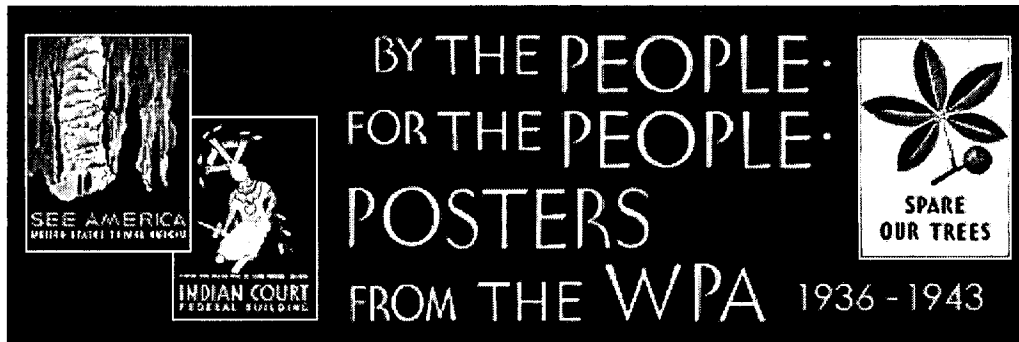
Bibliography

Working with the Collection

How to view: Text | Images

Editors and Technical Notes

Copyright and Other Restrictions



Prints & Photographs Division, Library of Congress

Search by [Keyword](#) | Browse by: [Subjects](#) | [Creators](#)

The *By the People, For the People: Posters from the WPA, 1936-1943* collection consists of 908 boldly colored and graphically diverse original posters produced from 1936 to 1943 as part of Franklin Delano Roosevelt's New Deal. Of the 2,000 WPA posters known to exist, the Library of Congress's collection of more than 900 is the largest. These striking silkscreen, lithograph, and woodcut posters were designed to publicize health and safety programs; cultural programs including art exhibitions, theatrical, and musical performances; travel and tourism; educational programs; and community activities in seventeen states and the District of Columbia. The posters were made possible by one of the first U.S. Government programs to support the arts and were added to the Library's holdings in the 1940s.

The mission of the Library of Congress is to make its resources available and useful to Congress and the American people and to sustain and preserve a universal collection of knowledge and creativity for future generations. The goal of the Library's National Digital Library Program is to offer broad public access to a wide range of historical and cultural documents as a contribution to education and lifelong learning.

The Library of Congress presents these documents as part of the record of the past. These primary historical documents reflect the attitudes, perspectives, and beliefs of different times. The Library of Congress does not endorse the views expressed in these collections, which may contain materials offensive to some readers.

Special Presentations

[Collection Highlights](#)

[Interview with WPA Silkscreen Artist Tony Velonis](#)

[Federal Art Project Calendar](#)

Understanding the Collection

[About the Collection](#)

[Selected Bibliography](#)

Working with the Collection

How to View: [Audio](#) | [Photos](#)

[How to Order Photographic Reproductions](#)

[Building the Digital Collection](#)

from The Learning Page



Ethnographic Collections in the Archive of Folk Culture: A Contributor's Guide

Prepared by Stephanie A. Hall

American Folklife Center
Library of Congress Washington 1995

Publications of the American Folklife Center, no. 20

Illustration: Robert Winslow Gordon, first head of the Archive, with wax cylinder recordings and recording equipment, about 1930. Library of Congress Photo. Select on the image for a larger version of the photo.

The printed version of this publication is currently unavailable.

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Introduction

The Archive of Folk Culture

Types of Contributions

Preparing a Collection for the Archive of Folk Culture

Arranging and Numbering the Collection

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- Manuscripts
- Photographs
- Film
- Computer Diskettes

Appendixes:

- Fieldwork Sample Data Sheet
- Audio Tape Log
- Video Tape Log
- Photo Log

INTRODUCTION

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and makes them available to researchers interested in the study of culture. Its holdings encompass all aspects of folk music, dance, narrative, arts, and material culture of all nations.

Ethnographic collections are multi-format, unpublished, created works that document cultural groups. Such collections may be broad or narrow in scope, and large or small in size. Collections currently in the Archive of Folk Culture may consist of a few recordings, such as the John Gregory Bourke Collection of nine wax cylinder recordings of Mexican music made in 1893, or hundreds of recordings and thousands of photographs such as the Pinelands Folklife Project undertaken by the Folklife Center in 1983. But all the collections there document creative aspects of traditional folk culture.

Often collectors or others (including the Library of Congress) draw on the material in the Archive of Folk Culture to create published works, but the collections themselves remain unpublished. Collections occasionally include copyrighted material, but are not usually copyrighted as a whole. Nevertheless, the American Folklife Center regards ethnographic collections as created works. Collectors make decisions about the scope, content, and arrangement of their material that are respected when the American Folklife Center takes charge of it. More than just the fieldnotes, recordings, and photographs should be preserved. The Center attempts to maintain the original, creative intent of the collector in the organization and presentation of the collection.

If you are the compiler or caretaker of a collection with material pertaining to folklife, ethnomusicology, anthropology, cultural history, or sociolinguistics, you may wish to place your collection in the American Folklife Center's Archive of Folk Culture. By contributing to this national repository, you will make your collection available for students, researchers, educators, and the people of the cultural group you studied. Your collection will become part of a national legacy, furthering research on cultural groups and preserving and sometimes helping to restore cultural heritage. If your collection materials are fragile, you will provide for their care and safekeeping.

This booklet provides a practical guide for those interested in contributing material to the Archive of Folk Culture. It explains the legal implications of giving a collection to the Library of Congress and describes how to organize, label, and document the material before transfer. It also includes advice on how collectors can protect ethnographic materials in their own keeping, or store them prior to sending them to the Library of Congress.

Placing a collection in an archive requires care and forethought. The contributor must choose a repository appropriate to the contents of the collection and the best of several possible methods of placing it there. The next section will provide information that will help you consider whether your collection might be appropriately placed among those in the Archive of Folk Culture.

Acknowledgements

When I was learning how to process the collections in the Archive of Folk Culture, I kept a computer file of problems and concerns, including a list of the kinds of information I felt collectors should have before they contribute their collections to Archive or even before they begin their fieldwork. Later this file helped me to create instructional guides for the collectors who worked on the American Folklife Center's 1991 Maine Acadian Folklife Project. Marsha Maguire, then coordinator of processing, looked at this file and realized that it had the potential to become the guide for contributors that she, Head of Acquisitions Joseph Hickerson, and Reference Librarian Gerald Parsons had often discussed and that she had begun researching. She passed her research on to me and asked me if I could re-work my computer file as the basis for a contributor's guide. The subsequent publication has been handed around the Folklife Center office, and commented upon at length by most of the staff. The information and recommendations contained within have been tried in archival practice and in the field. I would like to thank the staff of the Center, and, in particular, Marsha, Joe, and Gerry for their help in making this publication possible.

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manuscripts and sound recordings of American folksong. International materials were acquired almost from the beginning, however, and in 1955 the name was changed to Archive of Folk Song.

Over the years the collection grew to include material on all aspects of folklore in all types of media (including manuscripts, photographs, videotapes, film, and recordings). In 1976, Congress established the American Folklife Center "to preserve and present American folklife" and placed it at the Library of Congress. The Archive of Folk Song became part of the American Folklife Center two years later, and in 1981 its name was changed to Archive of Folk Culture.

Today the Archive contains well over one million items in over two thousand separate collections. At least 25 percent of the holdings come from abroad, while over 20 percent document non-English-language traditions in the United States. For instance, the Archive houses the earliest sound recordings of the now-extinct Ona and Yahgan peoples of Tierra del Fuego in South America (Charles Wellington Furlong Collection). The diverse collections include folklore, folklife, sociolinguistic, anthropological, and ethnomusicological materials.

The collections in the Archive of Folk Culture are used in various ways: The Chitimacha of Louisiana have used recordings in the Archive to recover samples of their language (Morris Swadesh Collection). Collections of early African-American music recordings, such as the Jelly Roll Morton Collection, document the musical traditions that gave rise to jazz and rock and roll and have been used to trace the change and development of these traditional forms. In addition, the collections of important researchers provide a historical record of their particular contributions to their fields. The Harold C. Conklin Philippines Collection, for example, documents the work of the theorist who developed cognitive anthropology.

Researchers studying peoples, customs, and languages use the Archive collections as source material in their research or as a foundation for fieldwork of their own. The Archive played a prominent role in the revival of interest in folk music that began in the late thirties and peaked during the sixties. Performers and artists continue to find material that inspires their work and provides aesthetic ties to earlier artists and traditional styles. For example, actor Sam Waterston used the Archive's collections of early dialect recordings to develop a nineteenth-century Kentucky accent for his television portrayal of Abraham Lincoln. Producers of radio, television, and motion pictures make use of the collections in their productions. Recordings from the Folklife Center's Italian-Americans in the West Project Collection, for instance, were played in a radio broadcast by the Voice of America.

The American Folklife Center provides access to its collections through reference copies of recordings, visual materials, and manuscripts, available in the Folklife Reading Room. Visitors may also listen by appointment to archival copies (that is, originals or preservation duplicates) of both field and commercial sound recordings in the Library's Performing Arts Reading Room.

Duplicates of collection materials are often requested by researchers. While permitting public access to virtually all of the materials in the Archive of Folk Culture, the American Folklife Center endeavors to protect the proprietary interests of collectors and performers. As a federal institution, the Library of Congress has no proprietary interests in its own collections, excepting in those compiled by federal employees as part of their duties. Performers own the rights to their performances, regardless of whether that performance is published or copyrighted, and collections as whole works are the creations of the collectors who compiled them. The Center's policy dictates that duplicates of collection materials, unless restricted by the donor, may be purchased by a researcher for private use after an appropriate form is completed. Researchers who wish to copy materials for publication, however, must obtain letters of permission from performers (or their heirs or other interested parties) and sometimes from collectors.

Usually, field collections may be copied for broadcast or museum use providing the user gives credit to the "Archive of Folk Culture in the American Folklife Center at the Library of Congress" and the appropriate collectors, performers, and institutions of origin (if other than the Library of Congress). Again, letters of permission may be necessary.

If necessary, collectors may choose to impose additional conditions on their collections. But the Archive of Folk Culture is a public repository dedicated to serving researchers. Collections with materials requiring narrowly restricted access may be referred to other repositories. In all cases, the Center hopes to reach an agreement with

contributors that will both protect the rights of those involved in creating the collection and provide reasonable access to those studying or presenting the materials.

If you decide to place your collection in the Archive of Folk Culture, you should contact the American Folklife Center, Acquisitions Unit, Library of Congress, Washington, D.C. 20540- 8100, phone: (202) 707-1725; fax: (202) 707-2076. A member of the acquisitions staff will help you to determine whether the Archive is the appropriate repository. If the material does not match the Center's collecting needs and policies, the staff member may be able to refer you to a more appropriate repository, particularly when the collection has a local or regional orientation.

Offers of collections should be made in writing, even if the initial contact is made in person or by phone. You will be asked to complete a "Potential Acquisitions Data Sheet" to provide important information about your collection. You should also consider what type of contribution you wish to make, and the following section is provided to help you make that decision.

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TYPES OF CONTRIBUTIONS

The American Folklife Center acquires collections by several means: gift, exchange, loan for duplication, purchase, transfer, and copyright deposit. The acquisitions staff can help you to decide which contribution category is most suitable for your collection. Your needs for access to the materials, tax considerations, and the condition and value of the material should all be taken into account.

Gift: A gift is an uncompensated donation of material. Gifts to the Library of materials that are not the original creations of the donor are generally tax deductible. The Library, however, does not provide evaluations of donated materials, or advice concerning tax regulations. Donors should seek the advice of their own tax council.

Exchange: This method applies principally to collections containing sound or visual recordings. Two kinds of exchanges are possible. Archives, libraries, and other institutions wishing to increase their holdings may exchange copies of their collections for copies of materials in the Archive of Folk Culture. The second type of exchange is for individuals who want to contribute their collections but need to retain copies of the material for their own use. Such donors may give original recordings to the Archive in exchange for copies.

Duplicates of recordings made for exchange are of high quality and may serve as a substitute for the original. An exchange provides a copy for the donor's reference use and protective storage at the Library of Congress for the original collection. Because the Library must pay for duplication services, exchange agreements may depend on the availability of duplication funds. Because an exchange copy is considered "compensation" by the IRS, exchanges are not tax deductible.

Loan for duplication: This method also applies primarily to collections containing sound or visual recordings. If you wish to retain the original recordings in a collection, you may lend them to the Center. The recordings will be duplicated and returned to you. As with exchanges, the process of making exchange copies requires time and funding. How quickly a loaned collection is copied depends on its size, its condition and arrangement, the availability of processing staff, and the prior obligations of the Library's Recording Laboratory. For tax purposes a loan is not considered tax deductible.

Purchase: Occasionally, the Center purchases collections offered for sale if the material is of particular importance and other means of acquisition are not available. The funds for such purchases, however, are extremely limited.

Transfer: The Center accepts appropriate collections transferred from other federal agencies.

Copyright deposit: This arrangement only applies to those planning to copyright folklore-related material. When material is sent to the Library of Congress Copyright Office in fulfillment of copyright registration deposit requirements, it is sometimes transferred to a special collection such as the Archive of Folk Culture. Since the

Archive consists primarily of unpublished materials rather than the finished, edited products authors or performers might wish to copyright, copyright deposit is primarily a means of adding publications to the Folklife Reading Room and to the Library's general collections. In special cases, however, copyrighted collections of folklore materia may be acquired in this way.

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PREPARING A COLLECTION FOR THE ARCHIVE OF FOLK CULTURE

Once you and the Library have agreed that your collection should be placed in the Archive of Folk Culture and the terms of transferring the collection have been determined, you must prepare the collection for transfer. (In some cases, your willingness to carry out certain procedures may be a prerequisite of acceptance by the Library.) But the following recommendations for organizing and labeling will also facilitate the care and use of collections you keep yourself or offer to other repositories.

Arranging, storing, and presenting mixed-format collections to researchers in a comprehensible way poses special problems for archives. The Center's ability to maintain a collection in a manner that reflects the collector's intent and experience depends largely on the care with which the collector has assembled and identified it. For example, the information needed to identify the subjects of photographs or the voices of participants on sound recordings must be written down or the unidentified photographs and recordings will never be useful to researchers. Over time, information omitted before a collection is transmitted to the Library will become impossible to recover. Contributors should observe the following procedures in preparing to submit their collections for the Archive of Folk Culture.

Documenting the Collection

What to include:

A. Letter. A collection offered to the Library should be preceded by a letter summarizing its purpose and contents. The letter should describe:

1. The type of donation you wish to make (gift, loan, etc.), as well as any other conditions you wish noted or observed (dates by which loaned recordings must be returned to you, for example).
2. Conditions that differ from the Center's standard access and duplication policies, if any (as explained above). These must always be stated in writing.
3. If you are the collector, a statement about yourself, your involvement in the collection, and your interest in the subject area it covers. If you are contributing a collection compiled by someone else, any information you have about the collector and a description of your relationship with the collector and the collection.

B. Potential Acquisition Data Sheet. The collection's title, creator(s), sponsoring institutions, dates, locations, and history; purpose and goals of the project; publications or programs resulting from the project; location(s) of additional copies; and a brief summary of the contents of the collection. Also requests technical information on formats and equipment used, as well as the quantity and condition of the material. A copy of this form has been included in the appendix to this brochure.

If the collection resulted from a team effort, names of interviewers, sound recordists, photographers, and videographers, if known. Include also the names and addresses of the performers and interview subjects, so that the Center or researchers can contact them for permission to duplicate or publish, whenever necessary. If you are unable to include these, let us know how researchers may contact the appropriate parties for permission.

C. Documentation materials. Items that may help to describe or list the collection's manuscripts, recordings, and other materials (such as fieldnotes, recording and photo logs, performer biographies, release forms, or other correspondence with performers and interviewees). Include also articles, press releases, grant proposals or

descriptions, brochures, fliers, files on computer diskettes, and other related information. If you are donating an older collection on behalf of the original collector, it is especially important for you to send all the information you have about the collection.

Shipping Collections

If you are shipping a large collection to the Center, take appropriate precautions to protect the materials. Include a card with the address of the Center and your return address in the box. If the container is damaged during shipment, this may prevent the collections from being lost. Use heavy duty strapping tape to secure the boxes. Write the box number and the number of boxes you are sending on each container (ie, "Box 1 of 2," "Box 2 of 2").

ARRANGING AND NUMBERING THE COLLECTION

The arrangement of the collection gives it meaning. A careful ordering of materials, one that reflects the purpose, context, and progress of your project, can facilitate duplicating and cataloging. The final arrangement of a collection also helps researchers to locate information and appreciate it in terms of the collection project.

It is always best for the collector or someone well acquainted with the collection to place it in order. If the collection was made by someone other than yourself (as with an older body of material), you may be one of the few people who can determine a useful order.

Unorganized collections must be thoroughly studied and arranged by the archivist. Poorly arranged collections take much longer to process and this delays their availability to researchers. Please provide a logical, thoughtful arrangement of your materials before sending them to the Center, and make your arrangement clear by labeling and numbering the materials. Again, such organization may be requisite to the Library's accepting your collection.

A straightforward chronological arrangement is often useful. Other possible systems include alphabetical arrangement by participants or groupings by type of event. You can use a combination of these options if that seems most appropriate to the material. For instance, you might arrange recordings and photographs chronologically, but group administrative manuscripts by subject category or type (such as planning documents, correspondence, publications, logs, fieldnotes, publicity, etc.). If your collection includes materials from more than one distinct project, arrange each project's material separately. If more than one collector participated in the project, mark each collector's materials with his or her name.

Number the materials using an appropriate ordering system appropriate. It is often a good idea to accompany a chronological arrangement with a simple, sequential numbering system. Give each set of media its own numbers. A simple system for a collection consisting of slides and tapes includes arranging items chronologically, and then numbering the slides, "slide 1, slide 2, slide 3," and the tapes, "tape 1, tape 2, tape 3." Use a soft lead pencil (no. 1) or an indelible pen for marking on paper labels and boxes. For marking other formats, see the instructions that follow.

Number manuscript file folders or boxes sequentially: folder 1, folder 2, and box 1 of 5, box 2 of 5, etc. If you use a combination of letters and numbers, be sure the letters and numbers cannot be confused (for example, avoid using a lower case letter "l," which may be mistaken for a "one," or an upper case "O," which may be mistaken for a "zero") Avoid giving two items the same number, and, whenever possible, avoid giving "A" and "B" designations (such as 2, 3, 4, 4A, 4B, 5). This can be confusing and lead to misnumbering or miscounting. Use a consistent numbering system throughout.

You may need to use a more complex numbering system that more closely suits your own research or fieldwork needs. For instance, the American Folklife Center (which employs teams of fieldworkers who make recordings and take photographs at different locations simultaneously) uses a system that includes: (1) the project's identifying initials; (2) the fieldworker's initials; (3) an abbreviation designating the format of the material; (4) a sequential number (e.g.: LFP DD R012 means Lowell Folklife Project, fieldworker Doug DeNatale, Audiotape Reel 012).

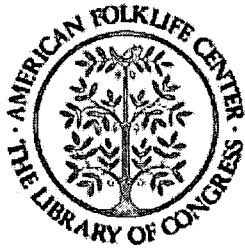
Such systems are perfectly acceptable, so long as they can be easily understood. Please include an explanation of your numbering system, particularly if it is complex or idiosyncratic.

INSTRUCTIONS FOR ARRANGING SPECIFIC FORMATS

Audio and video tape recordings

Labeling audio and video cassettes and their boxes with basic information about the recording is essential. Be sure to include technical information about the equipment used to make the recording, the recording speed, sound specifications (such as stereo, mono, dolby, etc.), and format (beta videotape, four-track stereo cassette, etc.). Reel-to-reel tape boxes should be labeled and a length of identifying leader attached to each tape if possible. This helps in preserving as well as identifying the reels. Label tapes and boxes with the tape number, date, place, informant and/or event, as appropriate. For collectors, it is also a good idea to voice basic information onto the beginning of each recording in the field (date, place, your name, informant's name, event or recording situation).

The Center may require a different numbering system for audio and video recordings than you use for your own reference. Collectors often use only the date to identify tapes. But this may prove confusing if you make more than one tape on that date. Using performers' and interviewees' names alone may also prove confusing since the collector may go back and record the same person at a later time. The Center usually duplicates recordings in the order indicated by your numbering scheme. Moreover, material on two or more audio tapes in your collection may well be duplicated onto only one ten-inch preservation reel for the Archive. If your original audio tapes are copied to the Archive'



Resources in Ethnographic Studies

A Collection of Resources in Anthropology, Ethnomusicology, Folklore, and Folklife

Unless otherwise noted, the sites listed in this directory are provided by organizations other than the Library of Congress. The Library of Congress bears no responsibility for the accuracy, legality, or content of the external site or for that of subsequent links.

DISCLAIMER 

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General Sources

- [American Folklife Center, Library of Congress](#)
- [AnthroNet, University of Virginia](#)
- [Anthropology Resources on the Internet \(American Anthropological Association\)](#)
- [Balch Institute for Ethnic Studies](#)
- [Center for Folklife and Cultural Heritage at the Smithsonian Institution](#) (this page includes a link to Smithsonian Folkways Records)
- [Centre for Social Anthropology and Computing - Ethnographics Gallery, University of Kent at Canterbury](#)
- [European Research Centre on Migration and Ethnic Relations \(ERCOMER\)](#)
- [Human Relations Area Files \(Yale\)](#)
- [National Anthropological Archives, Smithsonian Institution](#)
- [National Council for the Traditional Arts \(NCTA\)](#)
- [National Endowment for the Arts Traditional Arts Network \(Tapnet\)](#)
- [Social Science Information Gateway](#) (See especially, ethnology) s333&tif
- [The Ur-List: Web Resources for Visual Anthropology \(Peter Biella\)](#)

Directories

- [Arts Over America: Directory of State Arts Agencies](#) (National Assembly of State Arts Agencies)
- [Folklore Search Engine](#) (American Folklore Society) Searches for folklore Web resources including organizations, university programs, state arts councils, etc.
- [Folklife Sourcebook: A Directory of Folklife Information in the United States](#) (American Folklife Center, Library of Congress)
- [Worldwide Email Directory of Anthropologists \(SUNY at Buffalo\)](#)

Scholarly Programs

- [Center for Studies in Oral Tradition, University of Missouri, Columbia](#)
- [Center for the Study of Southern Culture, University of Mississippi](#)
- [Folklore and Mythology Home Page](#) from the Committee on Degrees in Folklore and Mythology, Harvard University
- [Indiana University Folklore Institute](#)
- [Memorial University of Newfoundland Folklore Department, Canada](#)

- [University of California, Los Angeles, Folklore and Mythology Program](#)
 - [University of North Carolina at Chapel Hill, Curriculum in Folklore](#)
 - [University of Oregon Folklore Program](#)
 - [University of Pennsylvania Center for Folklore and Ethnography](#)
 - [Uppsala University Department of Cultural Anthropology and Ethnology, Sweden](#)
 - [Western Kentucky University Folk Studies Program](#)
-

Scholarly Societies and Organizations

- [American Anthropological Association](#)
 - [American Folklore Society](#)
 - [Appalshop \(Whitesburg, KY\)](#)
 - [Augusta Heritage Center \(Elkins, West Virginia\)](#)
 - [Baltic Institute of Folklore \(BIF\)](#)
 - [British Columbia Folklore Society](#)
 - [Cityfolk \(Dayton, Ohio\)](#)
 - [Citylore: The New York Center for Urban Culture](#)
 - [Folk Alliance](#)
 - [Folklore Society \(Great Britain\)](#)
 - [Folklore Studies Association of Canada](#)
 - [International Society for Contemporary Legend Research](#)
 - [Louisiana Folklife Program](#)
 - [National Council for the Traditional Arts \(NCTA\)](#)
 - [New York Folklore Society](#)
 - [North Carolina Folklore Society](#)
 - [Northwest Folklife \(Seattle, WA\)](#)
 - [Société Internationale d'Ethnologie et de Folklore \(SIEF\)](#)
 - [Society for Ethnomusicology](#)
 - [Texas Folklife Resources](#)
 - [Traditional Arts Program, California Academy of Sciences](#)
 - [Virginia Folklore Society](#)
 - [Western Folklife Center \(Elko, NV\)](#)
-

Archives and Museums

A comprehensive list of folklore and ethnomusicology archives in the United States may be found in Chapter III of the *Folklife Sourcebook: A Directory of Folklife Resources in the United States*, American Folklife Center, Library of Congress.

- [Acadian Archives/Archives Accadiennes, University of Maine at Fort Kent](#)
- [African Music Archive of the Institute of Ethnology and African Studies, University of Mainz, Germany](#)
- [American Slave Narratives: An Online Anthology, University of Virginia \(includes recordings from the American Folklife Center, Library of Congress\)](#)
- [Archive of Folk Culture Collections, American Folklife Center, Library of Congress.](#)
- [Archives of Traditional Music, Indiana University](#)
- [Center for Acadian and Creole Folklore, University of Southwestern Louisiana](#)
- [Center for Popular Music, Middle Tennessee State University](#)
- [Centre for English Cultural Tradition and Language, University of Sheffield, UK](#)
- [Fife Folklore Archives, Utah State University](#)
- [Helen Hartness Flanders Ballad Collection, Middlebury College, Middlebury, Vermont](#)
- [Kevin Barry Perdue Archive of Traditional Culture, University of Virginia](#)

- [Masters of Ceremony: Traditional Artists and Life's Passages](#) (Oregon Historical Society)
 - [McKissick Museum](#), University of South Carolina
 - [Mills Music Library](#), University of Wisconsin-Madison
 - [Millman Parry Collection of Oral Literature](#), Widener Library, Harvard University
 - [National Anthropological Archives](#), Smithsonian Institution
 - [Northern Virginia Folklore Archive](#), George Mason University
 - [Rio Grande Folklore Archive](#), University of Texas Pan-American
 - [Southern Folklore Collection](#), University of North Carolina, Chapel Hill
 - [University of California, Los Angeles Folklore and Mythology Archives](#)
-

Online Presentations of Archival Collections

- [America from the Great Depression to World War II: Photographs from the FSA-OWI, 1935-1945](#), Library of Congress Prints and Photographs Division
 - [Archive of Folk Culture: Collections and Special Presentations Available Online](#), American Folklife Center, Library of Congress
 - [Bodleian Library: Broadside Ballads Project](#), Oxford University
 - [Online Archive of American Folk Medicine](#) (database), UCLA
 - [Life History Manuscripts from the Folklore Project, WPA Federal Writer's Project, 1936-1940](#) from the Library of Congress Manuscript Division
 - [Plymouth Colony Archive Project at the University of Virginia](#) (Christopher Fennell and James Deetz)
-

Grants and Awards

- [The Center For Field Research](#), Earthwatch
 - [National Endowment for the Humanities](#)
 - [The Parsons Fund For Ethnography at the Library of Congress](#)
-

Journals and Newsletters

- [American Folk](#) (American Folklore and Popular Culture)
 - [Cultural Anthropology](#)
 - [Culture & Tradition](#), Memorial University of Newfoundland, Canada
 - [De Proverbio: An Electronic Journal of International Proverb Studies](#)
 - [Dirty Linen](#)
 - [EthnoMusicology Online Journal](#)
 - [Folklore \(Estonia\)](#) published by the Folklore Department of the Institute of Estonian Language and the Estonian Folklore Archives.
 - [Folk Roots \(UK\)](#)
 - [Merger](#) (Newsletter of the European Research Centre on Migration and Ethnic Relations)
 - [New Directions in Folklore: Impromptu Journal](#) (For issues and research in contemporary folklore)
-

Special Topics

Educator's Resources

- [Cultural Arts Resources for Teachers and Children \(CARTS\) \(City Lore\)](#)
 - [The Educational CyberPlayGround](#) (Karen Ellis. See especially "Linguistics" and "Music" for folklore materials.)
 - [Educational Offerings from the Smithsonian Center for Folklife Programs and Cultural Heritage](#)
 - [Explore Your Community](#) educational poster, American Folklife Center, Library of Congress
 - [Learning about Immigration through Oral History](#) by Barbara Wysocki and Frances Jacobson ([The Learning Page](#), Library of Congress)
 - [Montana Heritage Project](#)
 - [Rural School and Community Trust](#)
 - [A Teacher's Guide to Folklife Resources for K-12 Classrooms](#) (Peter Bartis, American Folklife Center, Library of Congress)
-

Ethnomusicology and Folksong Resources

- [Broadside Ballads](#) (Greg Lindahl)
 - [Ceolas Celtic Music Archive](#)
 - [Dandemutande: Zimbabwean Music and Culture Worldwide](#)
 - [Digital Tradition Folksong Full Text Search](#) (via The Mudcat Cafe)
 - [Ethnomusicology, Folk Music, and World Music](#), University of Washington Music Library (Internet resource list)
 - [Ethnomusicology Online](#)
 - [The Traditional Ballad Index](#), California State University, Fresno (bibliographic database)
-

Fieldwork

- [Folklife and Fieldwork](#), by Peter Bartis. Full text guide published by the American Folklife Center, Library of Congress
-

Indigenous People's Resources

- [Center for World Indigenous Studies](#)
 - [Index of Native American Resources on the Net](#) (Karen Storm)
 - [Native Web](#)
-

Mythology and Narrative

- [Bulfinch's Mythology: The Age of Fable](#), hypertext version of the text by Thomas Bulfinch compiled by Bob Fisher
- [Folklore and Mythology Electronic Texts](#) edited and/or translated by D.L. Ashliman (Tales from around the world accompanied by citations, essays, maps, and photographs.)
- [The Encyclopedia Mythica](#) (tm), M.F. Lindemans
- [Grimm's Fairy Tales](#) (National Geographic Society)
- [Mything Links](#) An annotated and illustrated collection of worldwide links to mythologies, fairytales and folklore, and sacred arts and traditions (Kathleen Jenks, Pacifica Graduate Institute)

- [Myths and Legends](#), an annotated collection of Internet resources by Christopher B. Siren

Go to:

- [American Folklife Center Home Page](#)
 - [Explore the Internet Page](#)
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(08/20/2002)

Folklife and Fieldwork



A Layman's Introduction to Field Techniques

First Edition Prepared 1979 by Peter Bartis
Revised and Expanded 1990

Library of Congress Washington 1990

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Photograph above: Charles L. Todd and Robert Sonkin record fiddler Will Neal, photo by Robert Hemmig, 1940. From The Charles L. Todd and Robert Sonkin Migrant Worker Collection, 1940-41. [Select on the photo for more information.](#)

The printed version of this publication is currently unavailable.

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PREFACE TO THE SECOND EDITION

For ten years this booklet has served the needs of folklorists, community scholars, and student collectors. It has undergone many printings, been translated into Spanish, and been excerpted for use in brochures and newsletters.

When the first edition was published there were only a handful of professional state folklorists. Today nearly every state has a program for documenting and presenting its own folk cultural heritage. Folklife fieldwork has gone beyond its early missions of preservation and scholarship to serve new uses, such as providing useful information to environmentalists and urban and rural planners. New technologies for preserving and presenting traditional cultural expression have been developed. A large number of professionally trained folklorists have emerged from university programs. And many state and local organizations sponsor concerts, exhibits, and other cultural heritage programs.

Factors such as these, that characterize folklore today, have been considered in preparing this new edition. But regardless of the number of folklorists available for professional projects or the sophistication of the technology, there is still a need for the participation of all citizens in the process of conserving our diverse and traditional culture.

I would like to thank my colleagues at the Folklife Center for their advice and assistance in preparing this revision, especially folklife specialist David Taylor, editor James Hardin, and archivist Marsha Maguire, who contributed to the new section on archival procedures.

THE AMERICAN FOLKLIFE CENTER

The United States Congress created the American Folklife Center in 1976 with the passage of Public Law 94-201, the American Folklife Preservation Act. With the congressional mandate to undertake a wide variety of programs that preserve, present, and document folklife in America, the Center develops educational programs and provides specialized technical, administrative, and consulting services to community organizations, scholars, educators, other federal and state agencies, and to Congress. In addition to developing publications and field projects, the Center designs and coordinates conferences and meetings on a variety of current and traditional subjects.

The Center manages the nation's largest collection of documentary materials relating to historical and contemporary traditional life in the United States and throughout the world. The Center's Archive of Folk Culture, established at the Library of Congress in 1928, includes field recordings of folksongs and spoken word performances, as well as fieldnotes and photography illustrating Anglo-American, Black American, and Native American cultures, in addition to materials from other ethnic, regional, and occupational groups.

The Center has a small and versatile staff of trained professionals and is organized by units for each of its various functions: programs, reference, acquisitions, processing, publications, and public events. It operates under the direction of a Board of Trustees (appointed by the President of the United States and by members of Congress) and under the general supervision of the Librarian of Congress. Among its trustees are the chairmen of the National Endowment for the Arts and the National Endowment for the Humanities and the Secretary of the Smithsonian

Institution.

For further information and a list of publications, including Folklife Center News and the yearly collection Folklife Annual, write to The American Folklife Center, Library of Congress, Washington, D.C. 20540-8100.

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INTRODUCTION: WHAT IS FOLKLIFE?

When Congress created the American Folklife Center in 1976, it had to define folklife in order to write the law. Here is what the law says:

American folklife is the traditional, expressive, shared culture of various groups in the United States: familial, ethnic, occupational, religious, and regional. Expressive culture includes a wide range of creative and symbolic forms, such as custom, belief, technical skill, language, drama, ritual, architecture, music, play, dance, drama, ritual, pageantry, and handicraft. Generally these expressions are learned orally, by imitation, or in performance, and are maintained or perpetuated without formal instruction or institutional direction.

Different terms have been used in the past to refer to traditional culture. Early British studies used terms such as bygones, popular antiquities, and curiosities. By the time the Englishman William J. Thoms coined the term folklore in 1846, there was widespread popular and scholarly interest in the subject throughout Europe.

In this country interest in folklore began in the mid-nineteenth century with study of the American Indians, whose distinctive culture seemed to be vanishing. By the time the American Folklore Society was founded in 1888, other topics were gaining in popularity, specifically American folksong and Afro-American culture. The society's first president, Francis James Child, was a well-known ballad scholar; and collecting folksongs of all kinds was the goal of the Archive of American Folk-Song when it was established at the Library of Congress in 1928. (Over the years the Archive has come to include a variety of folk materials, and in 1981 the name was changed to the Archive of Folk Culture to more accurately reflect that broadening.)

Initially, then, the desire to collect folklore and folksong derived largely from the fear that these aspects of cultural expression were disappearing; a valid motive that continues to impel collectors. But American folklorists no longer believe that folklife is merely something from the past or that it exists only in isolated pockets of the country. Folklife is universal to human culture and dynamic; the impulse to creative expression does not die out. Particular traditions come to an end or are modified; particular events, objects, and forms of expression change and evolve, but the process continues by which traditional culture is created. All of us participate in American folklife, and folklife is alive in all the splendidly various American communities.

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WHAT TO COLLECT

We are accustomed to thinking of scholarly work as taking place in a library, and the library is often the first stop as either the amateur or the professional folklorist begins his or her investigation. In the library (as well as in museums, archives, private collections, and other repositories) one finds reports on the work of others. For the most part, library work provides a frame of reference, a context within which it is possible to ask new questions and look for new information.

Fieldwork, on the other hand, is scholarly work that requires firsthand observation--recording or documenting what we see and hear in a particular setting, whether that be a rural farming community or a city neighborhood, a local fish market or a grandmother's living room. It means gathering together for analysis the raw material that may one day find its way into a library or museum, to be used by future scholars or by the original researcher to produce an essay, book, or exhibit.

The beginning of any research project, whether in the library or in the field, is a statement of purpose that can be expressed in a few sentences. It is important to develop that statement carefully since it may serve as a way to introduce yourself to both community members and research and reference librarians assisting you in preliminary pre-fieldwork preparation. Each time you visit a research facility or conduct an interview, be prepared to explain the purpose of your project. In addition you will want to explain why you are doing it, what your school or institutional affiliation is, and how the information you collect will be used.

It is helpful to think of a field project in three parts: (1) preparation, (2) the fieldwork itself, and (3) processing the material. The three are interdependent and equally important, and each part will be addressed in this pamphlet.

There are many possible subjects for a folklife project, such as one group's ethnic heritage, a children's game, or wine making. When the project is underway, you will discover that sub-topics emerge. The games of a particular schoolyard, for example, may include counting-out rhymes, songs, a strategy for play, and material artifacts.

To indicate the breadth of possibilities for folklife research, a partial list of the many kinds of traditional activities appears below. All of the items are regarded by folklorists as expressions of traditional culture. Any one of them might be the focus of a folklife project, or a project may include several of them in combination.

A. ORAL TRADITION AND PERFORMANCE

1. **Spoken Word:** tall tales, legends, humorous stories, beliefs, superstitions, personal experience stories, proverbs, riddles, toasts and testimonies, mnemonic devices (rhymes), nursery and game rhymes speech play, ritual insults, jokes, family histories, vocabulary and grammar, dialect and idiomatic speech, sermons
2. **Song:** ballads, children's songs, work songs, blues (urban and country), sea shanties, ethnic songs, play-party and game songs
3. **Dance:** clogging, square dance, round dance, buck dance
4. **Game, Play, and Strategy:** tag games, guessing games, seeking games, competitive games (dueling, daring, racing), game strategy (rules and techniques), acting, pretending

B. MATERIAL CULTURE

1. **Artifacts:** houses, outbuildings, bards, floor plans, roofing materials, masonry, wall and fence constructions, tools and implements
2. **The Cultural Landscape:** wall and fence placement, farm planning, farming techniques, rural and urban use of land and space, physical and economic boundaries of regions and neighborhoods
3. **Foodways:** food preparation, recipes, gardening, canning and curing processes, traditional meal preparation, religious or symbolic uses for food
4. **Crafts and Trades:** boat building, blacksmithing, coal mining, tool making, papercutting, pottery, sailmaking, rope making, weaving, straw work, animal trapping
5. **Folk Art:** graphic arts, furniture decoration, embroidery, beadwork, wood carving, jewelry making, yard and garden decoration
6. **Folk Medicine:** home remedies and cures, midwifery

C. FAMILY LIFE

2. customs
3. religious observations
4. rites of passage (birth, baptism, marriage, death)

D. FESTIVALS, DRAMA, RITUAL

1. gesture, body movement, and use of space
2. seasonal and calendrical events
3. Saints and nameday celebrations
4. feast days
5. market days

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WHOM TO INTERVIEW

Folklore can be collected from almost everyone, but certain people, by virtue of their good memories, long lives, performance skills, or particular roles within a community, are often especially well qualified to provide information. Folklorists sometimes refer to these people as "tradition bearers." A researcher's own family members can also provide leads to persons in the larger community. And the very way community members are identified by others in the community may indicate the kind of information you can expect to get from them: traditional craftsmen, shop keepers, storytellers, musicians, or those who know and use proverbs in English or other languages.

If you have decided on the subject of your investigation and prepared yourself with preliminary research, you are ready to identify people who can provide the information you seek. If you are working in your own community, start with family and friends. If they are unable to lead you to a "tradition bearer," try a visit to one of the following: local churches; community and corner stores; civic and cultural clubs; small parks and other outdoor areas in which people gather; and especially public events like ethnic and community festivals, country music concerts, volunteer fire department fund-raisers, barbecues, and church homecomings.

Professional folklorists may use such places as starting points when they are working in communities other than their own. They will sometimes use flyers and posters, advertise in local newspapers to find knowledgeable people, and may even receive TV and radio coverage if their projects are particularly interesting and important locally. But they do not assume, if an ad is not answered, that informed people do not exist.

Local libraries, directories, and guidebooks are excellent resources for leads and should be part of a preliminary study in preparation for fieldwork. Historical and family documents such as county, court, and church records or family photo albums, old letters, and genealogies recorded in family Bibles may be a good starting point and encourage an informant's memory.

Many states now have folklorists or folk arts professionals who can give you additional advice about your project, and if you are located near a university that has a folklore studies program you may be able to talk with a professor there.

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PREPARATION AND BASIC SUPPLIES

A simple checklist for fieldworkers might include the following items. The list will vary according to the project:

1. notebooks and pencils
2. camera, film, and accessories as needed, such as an assortment of lenses, a flash, and a tripod
3. tape recorder (battery operated ones are useful), microphones, plenty of fresh tape and batteries, take-up reel for reel-to-reel recorder, and extension cord
4. tape measure for recording the dimensions of material objects
5. appropriate dress, which is both comfortable and/or right for the occasion. Some fieldworkers need a stout pair of shoes and casual clothes, for example; others, collecting at events such as a family dinner or a church service, will need more formal clothes.
6. consent forms (see sample forms in the back)
7. maps

TAPE RECORDING

When John Lomax recorded American folksongs for the Library of Congress in the 1930s, he traveled through the southern states with a heavy and cumbersome disc recording machine in the trunk of his automobile. Today, however, there are lightweight, portable reel-to-reel and cassette recorders on the market, of various prices and qualities.

The use of the tape recorder has made the collection of aural folklore a different task than it was in the days when pencil and paper were the primary means; and the ability to record the performer's voice has preserved a human presence for future generations to hear and study. Recording is important because it collects the information just as it was spoken, sung, or played. But the tape recorder does not make the fieldworker's job effortless. There is much to learn about the machine before going into the field, much to do while you are there, and much to do when you return. The recorded material must be processed, and the social and cultural context in which it was made must be described.

Here are some hints on using the tape recorder:

1. If you have the opportunity to make advance arrangements for the interview, mention that you would like to record it. Be sure to tell the informant what the recording will be used for (to be placed in an archive for research purposes, to be used in a the preparation of a publication or an exhibit, or for a term paper), and make sure that he or she understands and approves. Professional folklorists who know they will be doing exhibits and publications often ask the informant to sign a formal consent form, giving permission for the material to be used. Sometimes members of the informant's family will have proprietary feelings about the person and traditions in which you are interested, so you will want to consult with them as well. It may be helpful to offer a copy of the recording or photograph beforehand, or to agree to play back the interview for approval and commentary.
2. Speak directly to the person and respond to statements in an encouraging way. Try not to be preoccupied with the tape recorder; practice with it before the interview to ensure that you feel comfortable using it.
3. Do not be afraid to have your own questions, comments, stories, and responses on the recording. They place such documentation in a context and account for the reason and logic behind the responses. But leave the recorder on to make an uninterrupted recording of the session.

4. Sixty-minute cassettes are recommended. Longer ones are subject to stretching and tearing. Cassettes that are fastened with screws in the corners are usually of high quality construction, and you can easily take them apart if the tape snaps or jams.
5. Set the microphone as close to the performer as possible or use a lavalier "clip-on" microphone.
6. Number your tapes as you take them off the machine so as not to confuse them. Later you can add other necessary information: title of the project, the name of the performer or speaker, name of the interviewer, date and location of the recording, and the kind of material or key subjects recorded (for example, does the tape record songs, stories, or discussions of weaving techniques).
7. But do not trust the label alone. Professional archivists recommend that you leave blank tape at the beginning and end of each reel or cassette and that an announcement of date, location, and persons present be spoken directly onto the tape at the start of the recording session and at the start of each tape in succession.
8. Prepare a "log" or topic-by-topic summary for each recording, using as a guide the example in the back of this pamphlet. Make sure the label on the tape matches the heading on the tape log (tape number, date, and names of people or events).
9. Store tapes in a dry atmosphere away from electronic or magnetic equipment. Be sure they are at least eighteen-inches from fluorescent lights, telephones, and electric motors. Do not set them on the hood of a running automobile. (See section on archival considerations.)

STILL PHOTOGRAPHIC DOCUMENTATION

Fieldworkers should attempt to use the highest quality camera and flash equipment available to them. But good photographs alone do not satisfy the need for comprehensive data. They must be accompanied by notes that provide information concerning location, date, subject matter, and additional observations. Prepare a photo log for each contact sheet or roll of film or slides (see sample forms). Writing along the back edge with a soft pencil, mark prints with numbers, names, dates, places, and events. Small slides may be identified with roll and frame numbers to match them with the photo logs.

Before the interview or photographic session, check to be sure batteries, flash, and extra film are on hand. Usually by the end of an interview, even the shyest persons will agree to having their pictures taken. A complimentary photograph will be appreciated by the informant and can open the way for further contact and the development of greater rapport. Remember that the photograph is a tool to help you collect and understand traditional culture. Cultural information is of primary importance; the photographer's artistic interpretation is secondary. Of course, a combination of art and information is most desirable, especially since photographs may later be used for educational displays.

Take enough pictures to properly illustrate the person, event, process, or performance under consideration, whether the various steps in the construction of the chair or the way a musician holds his instrument. Some photographs should include the normal surroundings of the person, object, or performance. They should show, for example, the household of the person interviewed, the use of space, decorations, and characteristic details such as an icon corner or workshop.

The choice between color slide film and black and white negative film is often made according to anticipated uses of the photographs. Color slides are desirable for illustrated talks, such as those in the classroom, while black and-white prints are cheaper to reproduce and therefore may be more desirable for publications. In some cases, you may want both. The general rule is the slower the film speed, the higher the quality of slide or negative. Most photographers, however, find ASA 400 black and white film suitable for general purpose work. For the initial processing, professionals frequently order contact sheets. Contact sheets provide an economical method for examining prints and are useful reference tools that may be easily filed.

The popularity and affordability of high-quality video recording equipment will encourage many to consider its application to field work. Rapidly improving technologies in 3/4-inch, 1/2-inch, and 8mm recording mediums and simplified operating procedures will lead to a new era of field documentation and provide opportunities for studying preserving, and teaching.

As with still photography, the first concern of video camera users in the field should be the development of documentary footage. Leave the art of filmmaking to the specialist. Consider the following:

1. Avoid excessive movement of the camera. A common mistake is the overuse of zooming and panning.
2. As with sound recordings, announce the date, location, event, and people present (as well as interviewer's name) directly on to the film and sound track.
3. Prepare a video log for each event recorded (see sample tape log, which may be modified for video). Label cassette boxes and cassettes.
4. If music or narration is of primary interest, consider using high-quality sound recording machines and microphones in addition to a video camera.
5. Since management of video equipment usually requires more than one person (unlike the use of a 35 mm camera or a sound recording machine, once microphones have been set), video recording will often require team fieldwork or a technical assistant. Researchers should discuss with fellow fieldworkers and others the merits, problems, and appropriate times to use video.

THE CONSENT FORM

During the 1980s there has been significant growth in what many call "public sector" folklife programs, those sponsored by government agencies, as well as in many community based programs and activities. The likelihood of the development of exhibits, books, films, and television programs using photographs or quotes from field collections has increased dramatically. As a result, many institutions and independent collectors use written forms that the informants or interviewees sign to indicate their awareness of the goals of the project and their willingness to allow their remarks or photographs to be used in public educational programs. Examples of the Folklife Center's preprinted consent forms are included in this pamphlet.

Consent forms are most commonly required when the materials collected are deposited in or prepared under the guidance of an institutional or public archive. Scholars frequently share a draft or copy of their creative and scholarly work with a community or individual informant for comments--which often improves the product.

Even though a consent form has been signed, fieldworkers should notify persons whose pictures, words, songs, or artifacts are being used for public display. A signed consent form, of the kind used by most field projects, does not mean that an informant relinquishes his or her rights to the material. It means simply that the fieldworker explained the goals and purposes of his or her visit.

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WHAT TO DO WITH THE RESULTS

So, you spent some time in the field. You took notes and you also have a list of names, a pile of tapes, and a sizable quantity of slides, photographs, and negatives. In addition, you managed to pick up, for example, a few good maps you ordered from the U.S. Geological Survey in Reston, Virginia, posters of events you documented in the community, a program booklet or two, a votive candle, a piece of homemade needlepoint that was offered as a gift by an appreciative informant, assorted expense receipts, a number of letters, and drafts of your preliminary field study plan. You also may be five pounds heavier because everyone everywhere seemed to want to feed you. Perhaps you can lose the weight, but the collection should be safeguarded and carefully preserved.

The information and material you have collected satisfies or further stimulates your curiosity about your family, the immediate community, or the particular subject of your investigation. But it may also be of interest to others. Community centers, local and regional museums, and state and local historical societies often maintain folklife collections, and some academic institutions house archives of folklife materials. Organizing and labeling the diverse parts of your collection will make it more useful to you and to others. The staffs of these institutions and organizations may be willing to talk with you about how to handle your material and will be able to say whether or not your work is suitable for deposit at their institutions.

For a list of folklife institutions and programs, see *Folklife Sourcebook*, which is available from the American Folklife Center, Library of Congress, 101 Independence Ave., Washington, D.C. 20540-4610.

PRESERVING YOUR COLLECTION AND DEVELOPING AN ARCHIVE

The need to adhere to archival standards in organizing and preserving folklife materials has become increasingly recognized by professional and nonprofessional collectors nationally. Although a detailed presentation of specific archival techniques is far too extensive to present here, a few fundamentals will assure a good start. The care, processing, and proper storage of materials must be an integral part of the planning, budgeting, and carrying out of any field documentation project. Such treatment insures the preservation and accessibility--to you and to others--of the materials you have labored to gather together.

To protect your collections, here are number of suggestions:

1. Use acid-neutral (archival quality) paper, files, and envelopes. Acid-neutral storage sleeves and boxes are expensive, but for long-term storage they are worth the cost.
2. Use archival quality, PH-neutral slide and negative protectors made of either paper or polyester.
3. Do not store negatives and photos in the glassine sleeves provided by photographic developing companies.
4. Use soft pencils or indelible pens for labeling photos, slides, and recordings.
5. Avoid paper clips, rubber bands, glues, and other metals and adhesives, which may result in damage and rust or leave sticky substances on your materials.
6. Protect materials from magnetic fields, heat, humidity, and insects and rodents.
7. Fast-forward a few revolutions before recording reel-to-reel tape and stop recording before the tape runs out. These blank leaders and tails will protect the tape during storage.
8. Store materials away from overhead waterpipes and areas where there is a risk of fire or flood.
9. Remember, electrical equipment produces heat, and the popular tendency to rest a recording on a nearby speaker should be avoided since powerful magnets in speakers will damage magnetic recording tape.

Plan your labeling and numbering system in advance, and organize materials as you go to avoid unwieldy backlogs or even loss or subsequent mislabeling of materials. Consider establishing some of your file folders in advance to facilitate the handling of your paperwork. Sample file heading might include: Planning, Collected Publications and Ephemera, Letters, Budget Equipment, Tape Logs, Photo Logs, Field Notes, Consent Forms, Maps, and Publicity. Administrative files should be preserved, since they include information on origins, goals, and overall planning and carrying-out of the project.

If you plan to donate the collection to an archival institution or use it for your own long-term research, it is a good idea to store your paper and printed materials in acid-free folders, which you label and number consecutively. A list inventory of all components of the collection, along with a brief description of the project--prepared while the

goals and activities of the project are fresh in your memory--will prove helpful as years pass and will be indispensable to the archivist or librarian who might catalog the materials.

Proper management of project materials involves time, attention, and patience. Careful labeling and logging and the systematic assignment of numbers for cross-referencing purposes, however mundane the tasks may be, will pay off by rendering your materials accessible and useful.

Professional archivists and folklorists with specialized experience and interest in archival techniques should be consulted whenever necessary. For larger projects, consulting fees should be considered in fiscal planning and grant requests. Software packages designed to store and retrieve vast amounts of data, are now available. They render the tasks of typing, indexing, cross referencing, and gaining access to research data much easier.

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THE PROFESSIONAL FOLKLORIST AND PUBLIC PROGRAMS

Agencies, institutions, and public educational programs that need cultural documentation hire trained professionals. Since the formation of the American Folklore Society over 100 years ago, folklorists have represented the scholarly discipline which studies traditional culture whether regional, occupational, or ethnic in nature. Folklorists also recognize and use specialists in associated disciplines of study such as ethnomusicology, sociology, anthropology, historic preservation, and museum studies, among others, and have long coordinated projects that involve the general public. The end result of many public projects which folklorists have directed have included public exhibitions, festivals, reports and recommendations relating to urban planning, development of archives to encourage community scholarship, preparation of school curricula, teacher training programs, and reports on criteria necessary in the long-range development of community educational and recreational programs.

Frequently folklorists are hired in an administrative capacity to design, implement, and manage "folk artists in the schools" programs, oral history projects, museum programs, and broad scale documentation projects. If you are interested in securing the services of a folklorist, you may call the American Folklife Center for referral information regarding your state folklife program as well as other federal and regional institutions which will assist you. The Center also maintains information regarding educational programs in folklore and the locations of folklorists teaching in universities and colleges in all states and regions of the United States and throughout the world.

RECOMMENDED READING

Introduction to Folklife Studies

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MODEL FORMS

FIELDWORK DATA SHEET

Number _____

FIELDWORK DATA SHEET

Corresponding to: Tape No. _____ Photo No. _____
Video No. _____ Other _____

Collector: _____

Circumstances of interview _____

Name of informant: _____

Address: _____

_____ zip _____

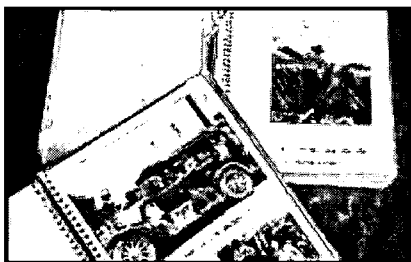
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The Forgotten People



Dorothea Lange (1895-1965)
 "On these workers the crops
 of California depend . . . March 1, 1935."
 and "More Oklahomans reach Calif. . .
 Apr. 7-1935"
 Sketchbooks with gelatin silver prints
 and ink notes, 1935
 Prints and Photographs Division

Sketchbook #1:

[Application](#)
[Memorandum report](#)
[Introduction](#)
[Conclusion](#)
[Map of California Rural Rehabilitation Division](#)
[To harvest the crops \(USZ62-69109\)](#)
[Date pickers home \(USZ62-1184\)](#)
["If I could earn \\$4.00 a week"](#)
[All races serve the crops in California](#)
[Irish Americans](#)
[Squatters Camp of Texans](#)

Sketchbook #2:

[Introduction](#)
[Map of California](#)
[Memorandum page 1](#)
[Memorandum page 2](#)
[Memorandum page 3](#)
[Over this bridge ...](#)
["Yes sir, born and raised in the state of
 Texas" \(USZ62-69106\)](#)
[One hundred feet from the Yuma Bridge](#)
[Carrot pullers of .../ The hope of work](#)
[Cleanliness - a struggle \(USZ62-1182\)](#)
["What bothers us travellin' people ..."](#)
["We haven't had to have no help yet"](#)
["It seems like God has forsaken us"](#)
["How about that Townsend plan?"](#)
["Lots left ahead of us ..."](#)

When they met in November 1934, photographer Dorothea Lange (1895-1965) and economist Paul Taylor (1895-1984) made a formidable team of advocates for improving living conditions of migrant laborers. Their illustrated reports provided clear accounts of the systemic causes of the problems and the need for governmental response. Lange herself selected, cropped, printed, mounted, and captioned the photographs in the reports. Her captions incorporate the very words of the people pictured, telling their own stories.

Armed with these forceful reports, H.E. Drobish, director of California's Rural Rehabilitation Office of the Emergency Relief Administration, stated in his request for federal funding to build housing camps for workers:

"These laborers stand at the foot of the socioeconomic scale in our state....These are the 'forgotten men, women, and children' of rural California but on these people the crops of California depend."

Between 1935 and 1943, Lange and other top-caliber photographers hired by Roy Stryker of the Resettlement Administration produced what was to become the world's best-known photographic survey, the Farm Security Administration (FSA) collection. These report albums came to the Library of Congress as part of that collection when it was transferred from the FSA in the 1940s.

(March 21, 2002)



Great Depression And World War II, 1929-1945

[home](#)

Overview



Wife of a Migratory Laborer,
1938

Photographs from the FSA-OWI,

1935-1945

time of hope and optimism. Although the economic depression continued throughout the New Deal era, the darkest hours of despair seemed to have passed. In part, this was the result of FDR himself. In his first inaugural address, FDR asserted his "firm belief that the only thing we have to fear is fear itself--nameless, unreasoning, unjustified terror." As FDR provided leadership, most Americans placed great confidence in him.

The economic troubles of the 1930s were worldwide in scope and effect. Economic instability led to political instability in many parts of the world. Political chaos, in turn, gave rise to dictatorial regimes such as Adolf Hitler's in Germany and the military's in Japan. (Totalitarian regimes in the Soviet Union and Italy predated the depression.) These regimes pushed the world ever-closer to war in the 1930s. When world war finally broke out in both Europe and Asia, the United States tried to avoid being drawn into the conflict. But so powerful and influential a nation as the United States could scarcely avoid involvement for long.

When Japan attacked the U.S. Naval base at Pearl Harbor, Hawaii, on December 7, 1941, the United States found itself in the war it had sought to avoid for more than two years. Mobilizing the economy for world war finally cured the depression. Millions of men and women joined the armed forces, and even larger numbers went to work in well-paying defense jobs. World War Two

Topics

- [Americans React to the Great Depression](#)
- [Art and Entertainment in the 1930s and 1940s](#)
- [The Dust Bowl](#)
- [President Franklin Delano Roosevelt and the New Deal](#)
- [Labor Unions During the Great Depression and New Deal](#)
- [Race Relations in the 1930s and 1940s](#)
- [World War Two](#)

affected the world and the United States profoundly; it continues to influence us even today.

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[◀ Progressive Era to New Era](#) | **Great Depression and World War II** | [Postwar United States ▶](#)

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Last updated 06/24/2002



Rare Book and Special Collections Division, Library of Congress

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The Printed Ephemera Collection at the Library of Congress is a rich repository of Americana. In total, the Collection comprises 28,000 primary source items dating from the seventeenth century to the present and encompasses key events and eras in American history. This release of the digitized Printed Ephemera Collection presents more than 7,000 items from the fifty American states, the District of Columbia, and London, England. Among them is a variety of posters, notices, advertisements, proclamations, leaflets, propaganda, manifestos, and business cards. They capture the experience of the American Revolution, slavery, the western land rush, the American Civil War, woman suffrage, and the Industrial Revolution from the viewpoint of those who lived through those events. A full release of this online collection is planned for 2002 and will include several thousand more images, representing more American states, with full textual transcription of all items.

The mission of the Library of Congress is to make its resources available and useful to Congress and the American people and to sustain and preserve a universal collection of knowledge and creativity for future generations. The goal of the Library's National Digital Library Program is to offer broad public access to a wide range of historical and cultural documents as a contribution to education and lifelong learning.

The Library of Congress presents these documents as part of the record of the past. These primary historical documents reflect the attitudes, perspectives, and beliefs of different times. The Library of Congress does not endorse the views expressed in these collections, which may contain materials offensive to some readers.

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From the American Folklife Center, Library of Congress

[Search by Keyword](#) | [Browse by Quiltmakers](#) | [Subjects](#) | [Gallery of Photographs](#) | [Sound Recordings](#)

Quilts and Quiltmaking in America showcases materials from two [American Folklife Center](#) collections, the Blue Ridge Parkway Folklife Project Collection (1978) and the "All-American Quilt Contest" sponsored by Coming Home, a division of Lands' End, and *Good Housekeeping*. Together these collections provide a glimpse into America's diverse quilting traditions. The quilt documentation from the Blue Ridge Parkway Folklife Project, an [ethnographic field project](#) conducted by the American Folklife Center in cooperation with the National Park Service, includes 229 photographs and 181 recorded interviews with six quiltmakers in Appalachian North Carolina and Virginia. These materials document quilts and quilting within the context of daily life and reflect a range of backgrounds, motivations, and aesthetic sensibilities. The materials presented from the Lands' End All-American Quilt Contest collection include images of approximately 180 winning quilts from across the United States. The collection represents a wide range of quiltmaking, from highly traditional to innovative, and the quilts pictured exhibit excellent design and technical skill in a variety of styles and materials.

The mission of the Library of Congress is to make its resources available and useful to Congress and the American people and to sustain and preserve a universal collection of knowledge and creativity for future generations. The goal of the Library's National Digital Library Program is to offer broad public access to a wide range of historical and cultural documents as a contribution to education and lifelong learning.

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Special Presentations

[Speaking of Quilts: Voices from the Late 20th Century](#)

[Blue Ridge Quilters](#)

[The Lands' End All-American Quilt Contest](#)



From the American Folklife Center, Library of Congress

Search by [Keyword](#) | **Browse** by [Photo Subject](#) | [Audio Subject](#) | [Song Text](#) | [Audio Title](#) | [Performer](#) | [Photo](#)

The John and Ruby Lomax 1939 Southern States Recording Trip is a multiformat ethnographic field collection that includes nearly 700 sound recordings, as well as fieldnotes, dust jackets, and other manuscripts documenting a three-month, 6,502-mile trip through the southern United States. Beginning in Port Aransas, Texas, on March 31, 1939, and ending at the Library of Congress on June 14, 1939, John Avery Lomax, Honorary Consultant and Curator of the Archive of American Folk Song (now the Archive of Folk Culture, American Folklife Center), and his wife, Ruby Terrill Lomax, recorded approximately 25 hours of folk music from more than 300 performers. These recordings represent a broad spectrum of traditional musical styles, including ballads, blues, children's songs, cowboy songs, fiddle tunes, field hollers, lullabies, play-party songs, religious dramas, spirituals, and work songs. Photographic prints from the Lomaxes' other Southern states expeditions, as well as their other recording trips made under the auspices of the Library of Congress, illustrate the collection, since no photographs from the 1939 Southern States Recording Trip have been identified. For more information about related documentary projects undertaken by the Archive of American Folk Song in 1939, see the 1939 *Annual Report of the Library of Congress*. This presentation is made possible by the generous support of The Texaco Foundation.

The mission of the Library of Congress is to make its resources available and useful to Congress and the American people and to sustain and preserve a universal collection of knowledge and creativity for future generations. The goal of the Library's National Digital Library Program is to offer broad public access to a wide range of historical and cultural documents as a contribution to education and lifelong learning.

The Library of Congress presents these documents as part of the record of the past. These primary historical documents reflect the attitudes, perspectives, and beliefs of different times. The Library of Congress does not endorse the views expressed in these collections, which may contain materials offensive to some readers.

Special Presentation:
[The 1939 Recording Expedition](#)



A Teacher's Guide to Folklife Resources for K-12 Classrooms

Prepared by Peter Bartis and Paddy Bowman
American Folklife Center
Library of Congress, Washington 1994

Publications of the American Folklife Center, no. 19

The printed version of this publication is currently unavailable.

Illustration (above): border motif taken from a traditional Polish wycinanki paper cutting by Magdalena Gilinsky. Select [here](#) for more information and an image of the original artwork.

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The American Folklife Center

Part I: Folklife in Education: A Guide to Resources

Part II: Agencies with Folklife Programs

- National Programs
- Regional Organizations
- State- and Community-Based Programs

Selected Readings in Folklore and Folklife Studies

PREFACE

A Teacher's Guide to Folklife Resources is a list of materials recently prepared for the classroom by folklorists and other cultural studies specialists in closely related fields.

Most of the materials listed are available upon request, but they may be difficult to locate by those outside the profession of folklife studies. One purpose of this guide is to put teachers in touch with folklife specialists at the state and local level and to encourage a dialogue between them. States and U.S. Territories and Trusts have been particularly active proponents of folklife and regional culture studies, and, today, all states support folklife

The second part of this guide includes a selected list of agencies with established commitments to folklife programming. Teachers and principals interested in learning more are urged to consult this list for local assistance. Finally, a brief list of suggested readings has been included for those who wish to know more about folklife studies and methodology.

If you have suggestions, comments, or materials that you would like to submit for inclusion in the Center's developing teacher resource files, please write to: Library of Congress, American Folklife Center, Education Initiative, 101 Independence Ave., SE, Washington, DC 20540-4610.

INTRODUCTION: INCORPORATING FOLKLIFE AND COMMUNITY CULTURE INTO THE K-12 CURRICULUM

Increasingly, teachers are using folklife, folk arts, and oral history--a community's cultural heritage--to enhance K-12 education. For decades, teachers have recognized that oral history projects and inter-generational, inter-racial, and inter-cultural programs that require activities both in and outside the classroom provide stimulating ways to develop writing and communication skills. They enliven with real-world examples the study of history, music, art, social studies, and other topics from integration to immigration. Equally important, lessons enriched by community examples infuse civic responsibility and address many of today's social problems. They help to instill a sense of place and purpose, as they nurture a student's relationship to his or her community.

Ideas such as cultural diversity and multiculturalism have achieved considerable attention in recent years. Folklorists and other cultural specialists, for example, study the distinguishing components of specific cultures, regions, age groups, or communities. But they seek to promote unity through understanding and appreciation of diversity. In the end, the similarities of humans are greater than their differences.

Many items listed in this resource guide are not multicultural programs. They do, in fact, encourage both students and teachers to look to their own communities for provocative examples and illustrations of their classroom lessons. Many popular programs encourage interviews with senior citizens, neighbors, and families; some use local music and crafts to illustrate history and social sciences; still others, through folk-artist-in-the-schools programs, bring to the classroom living representatives of the cultural traditions and heritage of their respective communities.

WHAT IS FOLKLIFE?

Folklife is the traditional cultural expression of ethnic, regional, occupational, and other groups that share a common body of traditional knowledge, skills, and behaviors. What characterizes a folklife study is its special breadth and approach. A folklife study of a multicultural community, for example, might begin with immigration history, but also look at traditional music, foods, religious festivals, dance, and home life as well as the ways ethnic groups adapt, adjust, and change their cultures in relation to the broader community. A folklife study of another community might focus on local storytellers, artisans, oral histories of events in the community's past, reunions, hunting and trapping techniques, and the work and lives of fishermen, boat builders, or farmers.

P.L. 94-201, The American Folklife Preservation Act of 1976 (20 USC 2101), which created the American Folklife Center, states the following:

that the diversity inherent in American folklife has contributed greatly to the cultural richness of the Nation and has fostered a sense of individuality and identity among the American people; . . . [and] that it is in the interest of the general welfare of the Nation to preserve, support, revitalize, and disseminate American folklife traditions and arts. . . . The term "American folklife" means the traditional expressive culture shared within the various groups in the United States: familial, ethnic, occupational, religious, regional; expressive culture includes a wide range of creative and symbolic forms such as custom, belief, technical skill, language, literature, art, architecture, music, play, dance, drama, ritual, pageantry, handicraft; these expressions are mainly learned orally, by imitation, or in performance, and are generally maintained without benefit of formal instruction or institutional direction.

The American Folklife Center was established in 1976 by a Title 20 Education Act, the American Folklife Preservation Act (P.L. 94-201). It is a small and versatile organization designed to operate in cooperation with other federal state and local agencies and organizations and to initiate independent programs using its own resources. It is mandated by Congress to engage in a broad range of educational and research activities that preserve, revitalize, and present America's rich and diverse cultural heritage--a heritage associated with ethnic, regional, and occupational cultures.

The Center advocates for the recognition and incorporation of cultural diversity in all aspects of programming: classroom curricula, museum education, city planning, environmental protection, youth programs, and community projects. Its programs, publications, and interagency advisories have contributed significantly to national trends in cultural awareness and to the formulation of contemporary objectives promulgating cultural sensitivity, awareness, and understanding.

The Center encourages and periodically undertakes community study and documentation projects during which members of its staff accompanied by other professionals document community life, arts, and work throughout the United States. Such projects undertaken by the Center have been associated with planning assistance for the development of state and community-based programs to support and recognize grassroots community arts and cultural expression and to develop community education programs and planning statements.

In addition to its advisory services, field documentation projects, publications, and educational programs, the Center operates the Archive of Folk Culture. The Archive of Folk Culture is the national repository for collections of traditional cultural materials representing all regional, ethnic, and occupational groups in the United States and all cultural areas of the world. Containing over one million items--manuscripts, sound recordings, photographs, and other ethnographic materials-- the Archive serves as a national resource to educators and independent scholars.

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PART I

Folklife In Education: A Guide to Resources

Ball, John, ed. *Folklore and Folklife: A Teacher's Manual*. Washington, DC: Center for Folklife and Cultural Heritage, Smithsonian Institution, 43 pp., 1980. Folklife Program staff define and offer teaching materials for folk music, occupational folklife, family folklore, children's folklife, ethnic folklore, material folklife, festivals. For ninth grade and up. Can prepare students for annual Festival of American Folklife. Available from the Center for Folklife and Cultural Heritage, Smithsonian Institution, 955 L'Enfant Plaza, SW, Suite 2600, Washington, DC, 20560, 202/287-3424, \$3.

Bartis, Peter. *Folklife and Fieldwork: A Layman's Introduction to Field Techniques*. Washington, DC: American Folklife Center, Library of Congress, 39 pp., 1979, revised 1990. A basic, accessible guide to developing collection projects. Earlier edition available in Spanish. Order from the Library of Congress, American Folklife Center, 101 Independence Ave., SE, Washington, DC 20540-4610, shipping cost only.

Beck, Jane. *Legacy of the Lake: A Study Guide to Folklore of the Lake Champlain Region*. Middlebury: Vermont Folklife Center, 46 pp., 1985. Gives general description of area folklore, projects, glossary, resources. Order from the center, P.O. Box 442, Middlebury, VT 05753, 802/388-4964 (see Vermont Folklife Center for other materials.)

Belanus, Betty, et al. *Folklore in the Classroom*. Indianapolis: Indiana Historical Bureau, 161 pp., 1985. A practical workbook easily adapted for other regions. Rich with definitions, ideas, step-by-step applications, essays, bibliography, resources. Order from Indiana Historical Bureau, 140 N. Senate, Indianapolis, IN 46204, 317/232-2537, \$5.

Bell, Michael E. *Legends and Tall Tales in Colonial Rhode Island: A Secondary School Study Guide*. Providence: Rhode Island Folklife Project, 46 pp., 1988. Thorough definitions, examples, classroom activities, bibliography. Available from the project, Old State House, 150 Benefit St., Providence, RI 02903, 401/277- 2669, \$3.

<http://www.loc.gov/folklife/teachers.html>

Bell, Michael E. *Rattling Chains and Dreadful Noises: Customs and Arts of Halloween*. Providence: Rhode Island Folklife Project, 12 pp., 1988. Summarizes Halloween traditions, activities, resources for elementary teachers. Available from the project, Old State House, 150 Benefit St., Providence, RI 02903, 401/277-2669, \$3.

Benincasa, Janis, ed. *Greetings from Staten Island*. Staten Island, NY: Staten Island Council on the Arts, 44 pp., 1987. The product of a year's folk arts project in Staten Island elementary schools. Available from SICA, One Edgewater Plaza, Room 212, Staten Island, NY 10305, 718/447-4485.

Bowman, Paddy B. *Conversations on the State of Folk Arts in Education*. Washington, DC: Folk Arts Program, National Endowment for the Arts, 48 pp., 1993. Summarizes conversations with people involved in folk arts in education. Outlines values, opportunities, strategies, needs, and possibilities. Available from Folk Arts Program, NEA, 1100 Pennsylvania Ave., NW, Suite 710, Washington, DC 20506, 202/682-5449, free.

Brooklyn Historical Society. *Many Faces, Many Ways: Multi-Cultural Diversity of Brooklyn Guide for Teachers*. 40 pp., 1990. A guide for Brooklyn with ideas and activity sheets adaptable elsewhere. Available from the society at 128 Pierrepont St., Brooklyn, NY 11201, 718/624-0890.

Bucuvalas, Tina. *South Florida Folk Arts: A Teacher Guide*. Miami: Dade County Public Schools and Historical Museum of Southern Florida, 145 pp., 1988. Text for semester-long elective course may be used for shorter units. Defines folk arts, offers activities, reprints, bibliography for grades K-12. Available from the museum, 101 W. Flagler St., Miami, FL 33130, \$20.

Bureau of Florida Folklife Programs. *The Annual Florida Folk Festival: A Cultural Crossroads for 40 Years*. White Springs: Bureau of Florida Folklife Programs, 11 pp., 1992. A teacher's guide to prepare students for the 1992 festival with definitions, artists' profiles, evaluation. Order from FFP, P.O. Box 265, White Springs, FL 32096, 904/397-2192, cost of copying (25 cents/page) plus shipping.

Bureau of Florida Folklife Programs. *Florida Folk Art: Material Culture Instructional Unit*. White Springs: Bureau of Florida Folklife Programs, 85 pp., nd. A thorough guide to varied genres with lots of ideas and materials for students of all grades. Order from FFP, P.O. Box 265, White Springs, FL 32096, 904/397-2192 cost of copying (25 cents/page) plus shipping.

Bureau of Florida Folklife Programs. *Folklife in the Classroom: A Guide for Florida Teachers*. White Springs: Bureau of Florida Folklife Programs, 12 pp., 1983. Basic booklet for Florida teachers. Order from FFP, P.O. Box 265, White Springs, FL 32096, 904/397-2192, shipping cost only.

California Academy of Sciences. *The Contemporary Native American Pow Wow: A Teaching Kit for Grades 1 Through 5*. San Francisco: California Academy of Sciences, 83 pp., 1991. This useful booklet, which a folklorist helped develop, is part of a teaching kit and includes definitions, curriculum, lessons, bibliographies, illustrations, and resources. Available on loan from the California Academy of Sciences, Golden Gate Park, San Francisco, CA 94118, 415/750-7164.

John C. Campbell Folk School. *Mountain Valley Music: Grassroots Music from Western North Carolina and North Georgia*. Folklorist Doug Day wrote the booklet for this cassette packet that features a rich sampler, shape note to string band, gospel to bluegrass. On 1991 Selected List of American Folk Music and Folklore Recordings, American Folklife Center, Library of Congress. Contact Campbell Folk School, Route 1, Box 14-A, Brasstown, NC 28902, 704/837-2775.

Celsor, Sharon. *Folk Artists in School Programs Funded by the Folk Arts Program, 1976-1992*. Washington, DC: Folk Arts Program, National Endowment for the Arts, 25 pp., 1992. Brief descriptions of NEA-funded programs. Available from Folk Arts Program, NEA, 1100 Pennsylvania Ave., NW, Suite 710, Washington, DC 20506, 202/682-5449, free.

<http://www.loc.gov/folklife/teachers.html>

video, maps, photographs, audio cassettes, line illustrations, teachers' guide, the 1990 Festival of American Folklife Program book, Folklife and Fieldwork, and American Folklife: A Commonwealth of Culture, the latter two published by the American Folklife Center. Available from the center, Smithsonian Institution, 955 L'Enfant Plaza, SW, Suite 2600, Washington DC 20560, 202/287-3424, \$50.

Center for Southern Folklore and Division of Curriculum Development for Memphis City Schools. *The Heritage of Black Music in Memphis: A Teaching Resource Packet*. Memphis: Center for Southern Folklore, 27 pp., 1986. Defines musical traditions of Memphis, offers short personal experience narratives, suggests activities. Available from the center, 209 Beale St., Memphis, TN 38103, 901/525-3655.

Children's Literature Association Quarterly. Special folklore section, Vol. 11, no. 3, Fall 1986.

Condon, Kathleen. *All About Fish*. New York: South Street Seaport Museum, 15 pp., 1992. This teacher packet for grades 1-3 provides activity sheets, glossary, bibliography for classes touring Fulton Fish Market. Available from the museum, 207 Front St., New York, NY 10038, 212/669-9400.

Council, Sally, Patricia Gantt, and Beverly Patterson, ed. *Folklife*, Vol. 31, no. 1 of *Tar Heel Junior Historian*, 45 pp., Fall 1991. Fine photographs illustrate articles by several folklorists on varied aspects of state folklife. Distributed to all eighth-graders in public schools. Contact North Carolina Museum of History, 109 E. Jones St., Raleigh, NC 27601-2807.

Country Music Foundation. CMF has a series of suitcases available on loan. Titles include *Country Music Is for Kids*, *Country Music Masters*, *From Tin Foil to Stereo*, *Nashville Sounds*, *Tennessee Traditions: Music and Dance*, and *Words and Music*. Kits include cassette tapes, lesson plans, and activity sheets for K- 12. Order from CMF, 4 Music Square East, Nashville, TN 37203, 615/256-1639, postage and handling.

Cutting-Baker, Holly, et al. *Family Folklore: A Model Course Outline for Secondary Schools and Colleges*. Washington, DC: Center for Folklife Programs and Cultural Studies, Smithsonian Institution, nd. Available from the center, Smithsonian Institution, 955 L'Enfant Plaza, SW, Suite 2600, Washington, DC 20560, 202/287-3424.

Davis, Shari, and Benny Ferdman. *Nourishing the Heart: A Guide to Intergenerational Arts Projects in the Schools*. New York: City Lore, 114 pp., 1993. Encourages bringing senior citizens into classrooms to engage young and old in joint ventures to recreate their own and their communities' cultural heritage in visual arts, theater, and writing projects. Available from City Lore, 72 E. First St., New York, NY 10003, 212/529- 1955, \$10.

DeGarmo, Todd. *Balsam Traditions*. Blue Mountain Lake and Glens Falls, NY: Adirondack Museum and Crandall Public Library, a series of five posters, 1992. Developed for the museum's Adirondack Studies Program, the posters use historic and contemporary images and quotations to depict the traditional uses of balsam fir in the Adirondack region. One poster per topic: balsam bed, balsam cures, Christmas, souvenirs, and balsam bee. Contact Todd DeGarmo, Director of Folklife Programs, Crandall Public Library, 251 Glen St., Glens Falls, NY 12801, \$10.

DeVane, Dwight Jr., and Ormond H. Loomis. *A Report on Folk Arts Programming in Florida Schools*. White Springs: Bureau of Florida Folklife Programs, 57 pp., 1982. Describes in detail a 1981 project in Hillsborough County schools and includes plans, schedules, resources for developing units. Order from FFP, P.O. Box 265, White Springs, FL 32096, 904/397-2192.

Falk, Lisa. *Cultural Reporter Handbook*. A K-12 teaching guide to help students report on the state and substance of their communities and understand their past and present. Prepared in conjunction with the American Encounters Quincentenary exhibit at the National Museum of American History. In production. Contact Publications Division, National Museum of American History, Room MBB-66, MRC 646, Smithsonian Institution, Washington, DC 20560.

Folksong in the Classroom. This newsletter published three times annually for a network of teachers of history, culture, music, and the humanities advocates using folk songs as primary source materials for studying our own other cultures. Includes discussions, suggestions about classroom applications, news from teachers,

supplementary materials, discographies, song sheets, etc. Available by subscription, P.O. Box 264, Holyoke, MA 01041, individuals \$7; institutions \$12.

Foxfire. The Georgia-based institute has dozens of publications by students and teachers. Current emphasis is on training teachers. The journal *Hands On* (\$5 per issue) publishes teachers' and Foxfire trainers' projects. Contact the Foxfire Fund, Inc., P.O. Box 541, Mountain City, GA 30562, 706/746-5828.

Gantt, Patricia M. *A Curriculum Guide for Eight-Hand Sets and Holy Steps: Early Dance Tunes and Songs of Praise from North Carolina's Black Tradition*. Raleigh: Folklife Section of North Carolina Arts Council, 24 pp., 1989. Distributed to all public schools in the state along with the reissue of the LP by the same name, this guide was designed specifically for eighth grade. Provides glossary, activities, bibliography, resources. The LP was included in *American Folk Music and Folklore Recordings 1989: A Selected List*, American Folklife Center, Library of Congress. Contact the Folklife Section, Department of Cultural Resources, Raleigh, NC 27601-2807, 919/733-7897.

Gardner, Joel R. *Using Oral History and Folklore in the Classroom*. Vol. XI, no. 1-2, Spring-Fall 1990 of *New Jersey Folklore Society Review*, 16 pp. Includes bibliography, checklists. Order from NJFS, P.O. Box 8303, Cherry Hill, NJ 08002, \$4.

Graham, Andrea. *Nevada Folklife: A Curriculum Unit for Junior High and Middle School Students*. Reno: Nevada Arts Council, 40 pp., 1991. Introduces students and teachers to folklife and Nevada traditions, especially in the language arts and social studies. Includes resources, bibliographies. Available from the council, 602 North Curry St. Carson City, NV 89703, 775/687-6680, free.

Groce, Nancy, ed. *Generation to Generation: The Staten Island Folk Artists in the Schools Program*. Staten Island, NY: Staten Island Council on the Arts, 32 pp., 1985. Groce and elementary students summarize their study with folk artists and family members. Available from SICA, One Edgewater Plaza, Room 212, Staten Island, NY 10305, 718/447-4485.

Groce, Nancy, ed. *View from Staten Island: The 1985-86 Folk Arts in the Schools Program*. Staten Island, NY: Staten Island Council on the Arts, 40 pp., 1986. Groce and elementary students present the results of their folk arts project. Available from SICA, One Edgewater Plaza, Room 212, Staten Island, NY 10305, 718/447-4485.

Heisley, Michael. *Mexican and Mexican American Folklore Studies: Resources for Los Angeles-Area Classroom Teachers*. 10 pp., 1991. An annotated bibliography to help teachers learn about folklore on their own and to incorporate folklore into K-12 classes. Available from Heisley, P.O. Box 41558, Los Angeles, CA 90041-0558.

Hinton, Sam. *Folksong in the Chronological Integrating of History, Literature, and Geography*. nd. Compiled in response to California mandated K-12 social sciences curriculum, this chronology of traditional music set against an American history timeline is handy for any state. Order from California State Department of Education, P.O. Box 271, Sacramento, CA 95802-0271, (ISBN 08011-0712-1), \$6.

Hufford, Mary. *A Tree Smells Like Peanut Butter: Folk Artists in a City School*. Trenton: New Jersey State Council on the Arts, 64 pp., 1979. A compilation of a folklorist's residency in a Camden middle school that shows how folk arts embody community values. Available from the council, 109 W. State St., Trenton, NJ 08625, \$3.

Hunt, Marjorie, Paul Wagner, and Steve Zeitlin. *The Grand Generation*. 28-min., 1993. This new film features six older people talking about their lives and making obvious the wealth of experience to be gained from interviewing older people. Distributed by Filmmakers Library, 124 E. 40th St., New York, NY 10016, 212/808-4980, 16-mm and VHS video, \$55 rental; \$295 sales. See also the book by the same title by Marjorie Hunt, Mary Hufford, and Steve Zeitlin, 1988. Describes in detail techniques, sensitive questions, and presentations of findings for students interviewing older people. Available from University of Washington Press, P.O. Box 50096, Seattle, WA 98145, 206/543-4050, \$25 cloth; \$14.95 paper, \$3 shipping. *The Grand Generation Interviewing Guide and Questionnaire*, published by the Smithsonian Institution, 16 pp., 1987, is also available. The booklet for grades 6-12 offers guidelines for collecting folklore from older people. Also see the *Family Folklore Interviewing Guide and Questionnaire*, 16 pp., 1977, for grades 5-12. Both booklets available from Smithsonian Institution Traveling

Exhibition Service (SITES), Publications, 1100 Jefferson Drive, SW, Quad 3146, Washington, DC 20560.

Hunt, Marjorie, Mary Hufford, and Steve Zeitlin. *The Grand Generation: Interviewing Guide and Questionnaire*. Washington, DC: Smithsonian Institution, 16 pp., 1987. Booklet for grades 6- 12 offers guidelines for collecting folklore from older people, sample questions, ways to save and present findings. (Authors published a book under this title as well.) Also see the *Family Folklore Interviewing Guide and Questionnaire*, 16 pp., 1977, for grades 5-12. Both booklets available from Smithsonian Institution Traveling Exhibition Service (SITES), Publications, 1100 Jefferson Drive, SW, Quad 3146, Washington, DC 20560.

International House. *Folklife All Around Us*. nd. In-class lessons examine traditions elementary students experience. Folklore and Folk Culture in Multi-Cultural Philadelphia. nd. For secondary social studies or English classes. Publications, performances, and workshops available from the staff. Contact Folklife Center, International House, 3701 Chestnut St., Philadelphia, PA 19104, 215/387-5125.

Kansas State Historical Society. Varied interpretive exhibits and traveling resource trunks, some prepared by folklorists, are available on loan. Topics include farm culture, quilting, ethnic experiences, traditional music. Contact Education and Outreach Division, Kansas State Historical Society, 6425 SW Sixth, Topeka, KS 66615-1099, 913/272-8681.

Kaplan, Anne R. *Minnesota Folklife*. St. Paul: Minnesota Historical Society, 39 pp., 1983. Vol. II, no. 3 of *Roots, Publications for Young People*. Overview for students of the state's folklife, celebrations, storytelling, folk arts, lots of photos, no curriculum.

Kozma, LuAnne. *Folkpatterns Leader's Guide: A Cultural Heritage Program*. East Lansing: Michigan State University Cooperative Extension Service (#4-H 1506), 52 pp., 1991. This recently revised guide and activity pack is helpful for teachers as well as 4-H leaders. Focuses on involving students with tradition bearers and teaching documentation skills. Order from MSU Bulletin Office, Box 231, East Lansing, MI 48824, \$12.

Lambrech, Winifred, revised edition. *A Guide to Folklife and Folk Arts Programs for Schools and Cultural Institutions*. Rhode Island State Council on the Arts, 40 pp., nd. Acquaints reader with Rhode Island folklife and folk artists and ways to integrate them into K-12 curriculum. Bibliography, resources, guidelines, list of artists. Available from the council, 95 Cedar St., Suite 103, Providence, RI 02903, 401/222-6996.

Lornell, Kip. *Introducing American Folk Music*. Madison, WI: Brown and Benchmark, 251 pp., 1993. An excellent new compendium with lots of photos, some curriculum ideas, and thorough overview of traditional American music and its influence on pop music. Very useful for K-12 classroom as well as music teachers. Audio tape also available. Order from publisher, 2460 Kerper Blvd., Dubuque, IA 52001, 800/338-5578, \$29 for book, \$12.32 for audio tape.

MacDowell, Marsha, ed. *Folk Arts in Education: A Resource Handbook*. East Lansing: Michigan State University Museum, 350 pp., 1987. A basic folklore education source with reports from around the country, lots of ideas and resources adaptable for any region and all grades. Order from MSU Museum, East Lansing, MI 48224, \$18.95 w/ binder; \$14.95 w/out binder.

MacDowell, Marsha. *Heritage Gardening* (#4-H 1279), *Family Folklore* (#4-H 1330), and *Foodways* (#4-H 1329) are in the series *4-H Folkpatterns Project*. East Lansing: Michigan State University Cooperative Extension Service, 25 pp. plus activity sheets, 1985. Developed for 4-H leaders, these handy kits work well in the classroom too. (See entry for LuAnne Kozma, above, for 4-H Leader's Guide.) Order from MSU Bulletin Office, Box 231, East Lansing, MI 48824, \$3 each.

MacDowell, Marsha. *Hmong Folk Arts: A Guide for Teachers*. East Lansing: Michigan State University Museum, 47 pp., 1985. Helpful guide for teachers of all grades to introduce Hmong textiles to students. Detailed drawings of stitches. Order from MSU Museum, East Lansing, MI 48224, \$10.

Foxfire's Eliot Wigginton, oral historian Mark Wetherington, folklorist/historian Charles Joyner, and folklorist Gail Matthews-DeNatale. Available on loan from the McCormick Arts Council, P.O. 488, McCormick, SC 29835.

McKissick Museum. *Jubilation! African American Celebration in the Southeast: An Educator's Guide*. Columbia: University of South Carolina, 53 pp., 1993. Published for an exhibit, this guide can stand alone and includes curriculum materials and lesson plans, photographs, plus a bibliography of materials and videos for children and adults. Available from the museum, University of South Carolina, Columbia, SC 29208, 803/777-7251, \$10.

McKissick Museum. *Row Upon Row: Sea Grass Baskets of the South Carolina Lowcountry*. Columbia: University of South Carolina, 2nd ed., 100 pp., 1991. Deeply developed curriculum kit for K-12 with slides, video, reference materials, curriculum, photos, and basket examples. Available on loan from the museum, University of South Carolina, Columbia, SC 29208, 803/777-7251.

Matthews-DeNatale, Gail. *Building Bridges Between School and Community, 1993*. A 15-minute video and 16-page printed guide for teachers that explore issues in education reform and possibilities for drawing on local culture to increase involvement between communities and schools. Produced by the Rockefeller Foundation-funded REACH project, distributed by the McKissick Museum, University of South Carolina, Columbia, SC 29268, 803/777-7251, \$10.

Matthews, Gail, and Betty Belanus. *Crossroads of Clay: The Southern Alkaline-Glazed Stoneware Tradition*. Columbia: McKissick Museum, University of South Carolina, 1990. A kit with three grade-level components, slides video, bibliography, curriculum, photos, and pottery. Available on loan from the museum, University of South Carolina, Columbia, SC 29208, 803/777-7251.

Matthews, Gail, and Don Patterson. *Learning from Your Community: Folklore and Video in the Schools*. Columbia, SC: South Carolina Arts Commission, Folk Arts Program, 65 pp., 1991. This classroom curriculum guide for grades 4 to 8 is based upon a folklorist's and a videographer's work with South Carolina students on the effects of Hurricane Hugo. Offers lots of tips about student collection and video projects. Available from the McKissick Museum, University of South Carolina, Columbia, SC 29208, 803/777-7251, \$5.

Moonsammy, Rita Zorn. *Passing It On: Folk Artists and Education in Cumberland County, New Jersey*. Trenton: New Jersey State Council on the Arts, 176 pp., 1992. Fine photographs illustrate this compilation of a long-term folk artist in schools program, helpful for all grade levels. Features curriculum outlines, FAIE model, county history, and portraits of individual artists. Order from the New Jersey State Council on the Arts, 225 West State Street, P.O. Box 306, Trenton, NJ 08625, 609-292-6130, \$16.

Mundell, Kathleen, ed. *Folk Arts in Education in New York State*. A special publication by the New York Folklore Society, 48 pp., 1987. Four folklorists describe their school programs. Available from NY Folklore Society, 632 West Buffalo St., Ithaca, NY 14850.

Music Educators National Conference. *Sounds of the World-- Music of East Asia: Chinese, Korean, and Japanese Traditions in the United States*. Study guide by William A. Anderson, 1989. *Sounds of the World--Music of Eastern Europe: Albanian, Greek, and South Slavic Traditions in the United States*. Study guide by Patricia Shehan Campbell, 1989. *Sounds of the World--Music of the Middle East: Arab, Persian/Iranian, and Turkish Traditions in the United States*. Study guide by Sally Monsour, 1990. Sets have three cassettes and study guides with narration, interviews, and music samples for elementary grades and above. Included in *American Folk Music and Folklore Recordings: A Selected List* for 1989 and 1990. American Folklife Center, Library of Congress. Available from MENC, 1902 Association Dr., Reston, VA 22091-1597.

Music Educators National Conference. *A Tribute to Woody Guthrie and Leadbelly*. Study guide by Will Schmid, published in cooperation with the Smithsonian Center for Folklife and Cultural Heritage, 1991. Teaching kit contains a 64-page teacher guide and a 48-page student text with photographs, quizzes, and activity and project guides focusing on the social context of the performers' lives. These curriculum enrichment materials are correlated with *A Vision Shared and The Original Vision* audio cassette, CD, or video. Available from MENC, 1902 Association Dr., Reston, VA 22091-1597, \$13 for teacher's guide (#3065); \$7.50 for student text (#3064); discount

for MENC members.

National Public Radio. *Class of 2000: Family Stories*. Washington, DC: National Public Radio, 1991. Folklorist Betty Belanus wrote the 68-page teacher's guide accompanying an audio tape collection of thirteen segments on family stories broadcast on NPR. Contact NPR Audience Outreach, 2025 M St., NW, Washington, DC 20036, 202/822-2323, \$30 for tapes; \$5 for guide.

National Public Radio. *Class of 2000: The Prejudice Puzzle*. Washington, DC: National Public Radio, 1990. Folklorist Betty Belanus wrote the 61-page teacher's guide accompanying an audio tape collection of thirteen segments broadcast on NPR on helping children deal with prejudice. Contact NPR Audience Outreach, 2025 M St., NW, Washington, DC 20036, 202/822-2323, \$30 for tapes; \$5 for guide.

North Carolina Department of Public Instruction. *Folklife in Education: A Guide for North Carolina Teachers*. Raleigh, NC, Pub. No. 27603-1712, 87 pp. Supplements previous folklife curriculum for the first state to adopt a sequential, competency- based K-12 folklife curriculum. Includes bibliography.

Oral History Center. After a decade, this group has a healthy list of products and publications, including curriculum packets and a selected bibliography for teachers and pupils. The Oral History Center, 186 1/2 Hampshire St., Cambridge, MA 02139, 617/661-8288.

Oregon Folklife Program. *Oregon Folklife Series*. A series of educational kits on ethnic folklife. Each kit includes a table-top exhibit, student magazines to be used as text for the unit, a teacher's guide, items by Oregon folk artists, maps, resource books and articles, children's books, videos, cassettes, and other related materials. These may be rented through the Oregon Historical Society Education & Outreach at (503) 306-5280.

Parker, Diana and Charles Camp. *Folklore in Education: Readings for Secondary School Teachers*. Maryland Arts Council Folklife Program, 40 pp., 1979. Reprints of articles from education journals.

Pennsylvania House of Representatives. *Toward a Better Balance: Curriculum Guide for Multicultural Education*. 227 pp., 1988. This thorough guide to studying and appreciating various ethnicities includes a section on migration lore and another on "Our Global Family." Comes in two parts for grades K-6 and 7-12. Provides examples for classroom activities and a good rationale for multicultural studies. Order from Pennsylvania Ethnic Heritage Studies Center, 405 Bellefield Annex, University of Pittsburgh, Pittsburgh, PA 15213.

Philadelphia Folklore Project. Publishes 8-12 minute slide-tape shows on video profiling local folk artists and a wide range of books, reports, and working papers. The PFP rents traveling exhibitions which can be borrowed by schools as well. The PFP publishes a newsletter, *Works in Progress*, 1987-present, issued 2-3 times a year. Subscriptions included in membership (\$25 per year + sliding scale. Members also receive news mailings. Call or write, 1304 Wharton St., Philadelphia, PA 19147, 215/468-7871.

Pioneer Valley Folklore Society. *Drawing from the Well: Oral History and Folk Arts in the Classroom and Community*. 106 pp., 1990. Edited by Randi Silnutzer and Beth Gildin Watrous. Combines folklore and oral history strategies. Offers bibliography and resources. Available from the Pioneer Valley Folklore Society, PO Box 267, Montague, MA 01351, 413/367-0101, \$12 plus \$2.50 shipping.

Rhoads, Loretta Van Winkle. *Your Ear Is Older Than Your Grandfather: Folklore and Folk History for the Florida Classroom*. Tampa: Arts Council of Tampa-Hillsborough County, 105 pp., 1987. Developed for Tampa fourth-graders but useful for all of Florida, this well-organized resource contains free-standing chapters on topics such as children's folklore, family folklore, and ethnic folklore. Each section has a bibliography and resource guide.

Rhoads, Roxanne. *Folklife in Oklahoma: A Guide for Teachers*. 32 pp., 1989. Written in conjunction with 1989 folklife celebration, the guide offers concise sections on topics such as foodways and family lore.

Washington, DC: Office of Education, National Museum of Natural History, Smithsonian Institution, 96 pp., 1991. A varied collection of celebratory lore, activities, and local resources. Available on loan from Office of Education, Room 212, MRC 158, National Museum of Natural History, Smithsonian Institution, 20560, \$3 handling fee.

Rosenberg, Jan. *A Bibliography of Works in Folklore and Education Published Between 1929 and 1990*. Compiled for the Folklore and Education Section of the American Folklore Society, this bibliography covers the history of education, intercultural education, general folklore collections, folklore and education. Available on diskette or in 24-page hard copy from Jan Rosenberg, P.O. Box 1093, Texarkana, AR 75504, \$5.

Rosenberg, Jan. *Folklife Study Guide series, 1990-91, for the Texarkana Regional Arts and Humanities Council, Inc.* Short introductions to folklife, several genres, and local folk artists that give definitions, student objectives, activities, bibliographies for grades 4-12 developed by folklorist Jan Rosenberg. Order from TRAHC, P.O. Box 1171, Texarkana, AR/TX 75504-1171, 903/792-8681.

Rosenberg, Jan. *Palm Beach County Folklife: A Guide for Fourth Grade Teachers*. West Palm Beach: School Board of Palm Beach County, 46 pp., 1987. Includes definitions, lesson plans with objectives, student worksheets, activities, resources. Helpful for other grades as well. Available from Jan Rosenberg, P.O. Box 1093, Texarkana, AR 75504.

Rosenberg, Jan. *Palm Beach County Folklife: A Slide Presentation*. West Palm Beach: School Board of Palm Beach County, 24 pp. plus slides. This and a rural arts version are available from Jan Rosenberg, P.O. Box 1093, Texarkana, AR 75504.

Scheer, Virginia. *Catskills Folk Music Teacher's Guide*. Arkville, NY: Erpf Catskill Cultural Center, 28 pp., 1990. Designed to involve elementary students directly in learning traditional tunes and dance steps, with bibliography and roster of musicians and resource people. Available from Catskills Folk Music Project, Roxbury, NY 12474, 607/526-7049.

Sharrow, Greg, ed. *Many Cultures, One People: A Multicultural Handbook About Vermont for Teachers*. Middlebury: Vermont Folklife Center, 271 pp., 1992. A fat book filled with Vermont history, oral histories, songs, activities, photos, definitions, samples, resources. A good model for other states. Available from the center, P.O. Box 442, Middlebury, VT 05753, 802/388-4964, \$12.95.

Simons, Elizabeth Radin. *Student Worlds, Student Words: Teaching Writing Through Folklore*. Portsmouth, NH: Heinemann, 232 pp., 1990. A teacher and a folklorist, Simons offers good background on contemporary folklore and detailed lesson plans for high school writing and folklore studies. A valuable resource. Available from Heinemann, 361 Hanover St., Portsmouth, NH 03801-3959, 800/541-2086, \$18.95.

Smithsonian Institution, Office of Elementary and Secondary Education. *Resource Guide for Teachers*, 84 pp., 1993. Lists over 400 resources from Smithsonian museums, Reading Is Fundamental, National Gallery of Art, the Kennedy Center. Includes kits, bibliographies, videos, recordings, slide sets, many free. Order from OESE, Arts and Industries Building, Room 1163, MRC 402, Smithsonian Institution, Washington, DC 20560, free.

Smithsonian Institution, Office of Elementary and Secondary Education. *Blues in America: A Social History*, 1993. A multimedia teaching kit that traces blues from the Mississippi Delta to contemporary performers. The portfolio contains background essays, reproductions of primary sources, audio cassette, and teacher guide. A special accompanying study guide (not included in kit) may be purchased separately. Available from Golden Owl Publishing Company, P.O. Box 503, Amawalk, NY 10501, 914/962-6911, or fax 914/962-0034, \$29.95; \$7.95 for study guide.

Southern Folklore. "Folklife in Education," Vol. 48, No. 1, 94 pp., 1991. Guest editor Nancy Nusz introduces a volume dedicated to folklife in education issues. Available from the University Press of Kentucky, 663 S. Limestone St., Lexington, KY 40508-4008.

Gail Matthews-DeNatale consulted with Winthrop Galleries to develop kits for educators with ethnographies, photos, reference materials, slides, video, pottery available on loan from Winthrop Galleries, Winthrop University, Rock Hill, SC 29733, 803/323- 2493.

Tartaglia, Barbara and Gary Stanton. Stout Hearts: Traditional Oak Basket Makers of the South Carolina Upcountry. Columbia: McKissick Museum, University of South Carolina, ca 1988. A kit for K-12 with slides, video, reference materials, curriculum, photos, basket examples available on loan to South Carolina schools. Available on loan from the museum, University of South Carolina, Columbia, SC 29208, 803/777-7251.

Taylor, David A. Documenting Maritime Folklife: A Guide. Washington, DC: Library of Congress American Folklife Center, 81 pp., 1992. Taylor carefully details how and what to document and includes model forms and bibliography. Order from Superintendent of Documents, P.O. Box 371954, Pittsburgh, PA 15250-7954 (#7046), \$7.50.

Traditions. A new semiannual folklore journal that documents and promotes West Virginia's rich mountain heritage. The journal was developed as a direct result of the 1992 West Virginia Humanities Council's Summer Seminar for Teachers held at Fairmont State College. It is especially designed to appeal to K- 12 teachers. Available by subscription from Traditions, Fairmont State College, 1201 Locust Ave., Fairmont, WV 26554, \$6.

Trumpold, Caroline, and Gordon Kellenberger. Time and Tradition. Amana, IA: Amana Community Schools, 79 pp., 1990. Adapted by Amana schools, this guide offers K-12 curriculum, resources, activities, bibliography, collection forms. Kellenberger is Smithsonian Folklife Program Community Scholar. Available from Amana Arts Guild, Box 114, Amana, IA 52203, \$10.

Vermont Folklife Center. The center's educational services include publications, teacher training, and audio and video tapes with study guides, including Our Town: Recording and Presenting Local History and Folklife--Teacher Handbook, On My Own: The Traditions of Daisy Turner, Legacy of the Lake, Journey's End, As the Twig Is Bent, Vermont Folk Artists, The Vermont Country Store, The General Store in Vermont. Available for rental and sale from the center, P.O. Box 442, Middlebury, VT 05753, 802/388-4964, prices vary.

Weidner, Tim. Harvesting Heritage: A Teacher's Guide. Binghamton, NY: Roberson Museum and Science Center, 41 pp., 1990. Published in conjunction with the exhibit "Folk Art of the Southern Tier," this guide provides a good model from a well- defined cultural region with varied folk arts and artists. Along with a sampler of local cultures, African-American, Chinese, Czech, etc., are an overview of cultures, portraits of specific folk artists, a helpful diagram for teachers displaying how folklore fits into education, class projects. Order from the museum, 30 Front St., Binghamton, NY 13905, 607/772-0669.

Wigginton, Eliot. Foxfire series. Garden City, NY: Doubleday, 1972-80. The Foxfire project has resulted in numerous books of student-collected lore.

Woodside, Jane, and Gail Matthews. Southern Dance Traditions: Communities in Motion. Johnson City: East Tennessee State University, 1990. Developed as a teacher's guide for a conference on dance, this publication may also be used independently.

World Music Press. Los Mariachis! An Introduction to Mexican Mariachi Music. 1989. From Rice Paddies and Temple Yards: Traditional Music of Vietnam. Study guide by Patricia Shehan Campbell, 1990. Silent Temples, Songful Hearts: Traditional Music of Cambodia. Study guide by Sam-Ang Sam and Patricia Shehan Campbell, 144 pp., plus cassette tape, 1991. Educators and ethnomusicologists, the authors present traditional culture and music for music or social studies classes. Includes maps, photos, glossary, bibliography, resources. These cassette/booklet sets are for classrooms fifth grade and up. Cited in American Folk Music and Folklore Recordings: A Selected List for 1989, 1990, and 1991, American Folklife Center, Library of Congress. Available from World Music Press, P.O. Box 2565, Danbury, CT 06813-2565, 203/748-1131.

<http://www.loc.gov/folklife/teachers.html>

primary source materials. Many items include brief discussion guides, extensive notes, and other background materials.

Among the useful catalogs to consult are:

*Appalshop Film and Video
306 Madison Street
Whitesburg, KY 41858
606/633-0108*

*Center for Southern Folklore
209 Beale St.
Memphis, TN 38103
901/525-3655*

*Down Home Records
10341 San Pablo Ave
El Cerrito, CA 94530
415/525-1494*

*Folk Recordings Selected from the
Archive of Folk Culture
Motion Picture, Broadcasting and
Recorded Sound Division
Library of Congress
Washington, DC 20540*

*Jackdaw Publications
Golden Owl Publishing
P.O. Box 503
Amawalk, NY 10501*

*Music Educators National Conference
1902 Association Drive
Reston, VA 22091-1597*

*The Rounder Records Group
One Camp Street
Cambridge, MA 02140
617/354-0700
fax 617/491-1970*

*Smithsonian/Folkways Recordings
Center for Folklife and Cultural Heritage
955 L'Enfant Plaza, Suite 2600, MRC 914
Washington, DC 20560
202/287-3262*

*West Music Company
P.O. Box 5521
Coralville, IA 52241
1/800/397/9378*

[Complete listing available in the *Folklife Sourcebook: A Directory of Folklife Resources in the United States*]

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PART II

Agencies with Folklife Programs

NATIONAL PROGRAMS

A. Advisory Assistance

Bank Street/City Lore Center for Folk Arts in Education
Bank Street College of Education
610 W. 112th St.
New York, NY 10025
212/529-1955
FAX 212/529-5062

American Folklore Society
Folklore in Education Section
4350 N. Fairfax Dr., Suite 640
Arlington, VA 22203
703/528-1902
(mail correspondence suggested for forwarding to the section's chairperson)

Library of Congress
American Folklife Center
Education Initiative
101 Independence Ave, SE
Washington, DC 20540-4610
202/707-6590
FAX 202/707-2076

Center for Folklife and Cultural Heritage
Smithsonian Institution
955 L'Enfant Plaza, Suite 2600
Washington, DC 20560
202/287-3424
FAX 202/287-3699

B. Grants

Folk Arts Program
National Endowment for the Arts
1100 Pennsylvania Ave. NW, Room 710
Washington, DC 20506
202/682-5449

Fund for Folk Culture
P.O. Box 1566
Santa Fe, NM 87508

REGIONAL ORGANIZATIONS

Folklorists and folk arts coordinators in the agencies below develop regional programs frequently focused on arts in education.

*Southern Arts Federation
181 14th Street, NE, Suite 400
Atlanta, GA 30309
404/874-7244
FAX 404/873-2148*

*New England Foundation for the Arts
678 Massachusetts Ave.
Cambridge, MA 02139
617/492-2914*

*New England Folklife Center of Lowell
400 Foot of John St.
Lowell, MA 01852-1195
617/459-1131*

*Western Folklife Center
P.O. Box 888
Elko, NV 89801
702/738-7508
FAX 702/738-7508*

*Western States Arts Federation
236 Montezuma Ave.
Santa Fe, NM 87501
505/988-1166
FAX 505/982-9307*

STATE- AND COMMUNITY-BASED PROGRAMS

The following is a partial list of organizations and institutions with an on-going programmatic commitment to folklife study, conservation, and presentation. Ask for the folklorist or folklife program when contacting the agencies below.

A complete listing is available through the Folklife Sourcebook including listings by state of archives, university and college programs, societies, recording companies, and other useful resources for teachers and classroom applications.

ALABAMA

*Alabama Center for Traditional Culture
410 North Hull St.
Montgomery, AL 36104
205/242-3601
FAX 205/240-3269*

*Alabama Council on the Arts
One Dexter Avenue
Montgomery, AL 36130-4076
205/242-4076*

ALASKA

*Alaska State Council on the Arts
411 West 4th Ave., Suite 1E
Anchorage, AK 99501
907/279-1558*

*Institute of Alaskan Native Arts
P.O. Box 80583
Fairbanks, AK 99798
907/456-7491*

AMERICAN SAMOA

*American Samoa Council on the Arts
P.O. Box 1540
Pago Pago, American Samoa 96799
684/633-4347
FAX 9011-684/633-2059*

ARIZONA

*Arizona Commission on the Arts
417 West Roosevelt St.
Phoenix, AZ 85003
602/255-5882*

*The Southwest Folklife Center
The University of Arizona
1053 E. 8th St., Suite B
Tucson, AZ 85721
602/621-3392*

ARKANSAS

*Ozark Folk Center
Mountain View, AR 72569
501/269-8102*

*Texarkana Regional Arts and Humanities Council
P.O. Box 1171
Texarkana, AR 75504-1171
903/792-8681*

CALIFORNIA

*Craft and Folk Art Museum
5814 Wilshire Blvd.
Angeles, CA 90036*

213/937-5544

*Folk Arts Program
City of Los Angeles
Cultural Affairs Department
433 W. Spring St., 10th Floor
Los Angeles, CA 90013
213/485-6759
FAX 213/485-6835*

*Southwest Museum
P.O. Box 558
Los Angeles, CA 90041
213/221-2164
FAX 213/224-8223*

*Folk Arts Program
Cultural Arts Division
City of Oakland
475 14th Street, 9th Floor
Oakland, CA 94612
415/273-2103*

*California Arts Council
1901 Broadway, Suite A
Sacramento, CA 95818
916/445-1530*

COLORADO

*Arvada Center for the Arts and Humanities
6901 Wadsworth
Arvada, CO 80003
303/431-3080
FAX 719/634-4180*

*Museum of Western Colorado
P.O. Box 20000-5020
Grand Junction, CO 81502-5020
303/434-9814*

CONNECTICUT

*Connecticut Institute for Community Research
999 Asylum Ave., Suite 500
Hartford, CT 06105-2476
203/278-2044*

DELAWARE

*The Department of Natural Resources and Environmental Control
Division of Parks and Recreation
P.O. Box 1401*

*er, DE 19903
739-4413*

*Folklore and Ethnic Art Center
129 Memorial Hall
University of Delaware
Newark, DE 19711*

DISTRICT OF COLUMBIA

*D.C. Commission on Arts and Humanities
410 8th St., NW
Washington, DC 20004
202/724-5613*

FLORIDA

*Folklife Program
Historical Museum of Southern Florida
101 W. Flagler St.
Miami, FL 33130
305/375-1492*

*Florida Folklife Program
Florida Department of State
R.A. Gray Building
500 S. Bonough St. Tallahassee, FL 32399-0250
850/487-2333 or 800-847-7278
FAX 850/922-0496*

GEORGIA

*Southern Arts Federation
181 14th St. NE, Suite 400
Suite 500
Atlanta, GA 30309
404/874-7244
FAX 404/873-2148*

*Folklife Program
Georgia Council for the Arts
260 14th NW, Suite 401
Atlanta, GA 30318-5360
404/651-7920*

*The Foxfire Fund, Inc.
P.O. Box 541
Mountain City, GA 30562
706/746-5828
Fax 706/746-5829*

GUAM

*Guam Council on Arts & Humanities
Box 2950*

*Agana, Guam 96910
671/477-7413
Fax 011-671/477-5651*

HAWAII

*State Foundation on Culture & Arts
335 Merchant St., Room 202
Honolulu, HI 96813
808/586-0302
FAX 808/586-0308*

IDAHO

*Idaho Commission on the Arts
Statehouse Mail
304 West State Street
Boise, ID 83720
208/334-2119
FAX 208/334-2488*

*Idaho Folklife Center
Idaho State Historical Society
610 North Julia Davis Drive
Boise, ID 83702*

ILLINOIS

*Folk and Ethnic Arts Program
Illinois Arts Council
State of Illinois Center
100 West Randolph, Suite 10-500
Chicago, IL 60601
312/814-6750*

INDIANA

*Conner Prairie Pioneer Settlement
30 Conner Lane
Noblesville, IN 46060*

IOWA

*State Historical Society of Iowa
State Historical Museum
600 E. Locust
Des Moines, IA 50319
515/281-7650
FAX 515/282-0502*

*Community & Cultural Heritage Programs
Iowa Arts Council
State Historical Society of Iowa
East Locust Street*

<http://www.loc.gov/folklife/teachers.html>

Des Moines, IA 50319

515/281-7650

FAX 515/282-0502

EMAIL: Steve Ohrn, sohrn@max.state.ia.us

Amana Folklife Center

Box 114

High Amana, IA 52203

319/622-3678

KANSAS

Kansas State Historical Society

120 West 10th St.

Topeka, KS 66612

913/272-8681

KENTUCKY

Kentucky Folklife Program

Kentucky Arts Council

31 Fountain Place

Frankfurt, KY 40602-3016

502/564-3016

FAX 502/564-4701

LOUISIANA

Louisiana Folklife Program

Division of the Arts

P.O. Box 44247

Baton Rouge, LA 70804

504/342-8180

MAINE

Maine Arts Commission

55 Capitol St.

State House Station 25

Augusta, ME 04333

202/289-2724

Northeast Archive of Folklore and Oral History

University of Maine

South Stevens Hall

Orono, ME 04469-0158

207/581-1891

MARYLAND

Maryland State Arts Council

601 North Howard St., 1st Floor

Baltimore, MD 21201

410/333-8232

<http://www.loc.gov/folklife/teachers.html>

*Cultural Conservation Program
Maryland Department of Housing and Community Development
Division of Historical and Cultural Programs
100 Community Place
Crownsville, MD 21032-2023
410/ 514-7600
FAX 410/987-4071*

MASSACHUSETTS

*Massachusetts Cultural Council
260 Boylston Street, 2nd Floor
Boston, MA 02116-4600
617/727-3668*

*New England Foundation for the Arts
678 Massachusetts Ave.
Cambridge, MA 02139
617/492-2914*

*Pioneer Valley Folklore Society
P.O. Box 710
Greenfield, MA 01302
413/774-4141*

*New England Folklife Center of Lowell
400 Foot of John Street
Lowell, MA 01852-1195*

MICHIGAN

*Folkpatterns Program
The Cooperative Extension Service
The 4-H Youth Program
Michigan State University
East Lansing, MI 48224*

*Michigan Folk Arts Program
Michigan State University Museum
East Lansing, MI 48824
517/355-0368
FAX 517/336-2846*

MINNESOTA

*Minnesota State Arts Board
432 Summit Avenue
St. Paul, MN 55102
612/297-2603*

MISSISSIPPI

*Mississippi Arts Commission
N. Lamar Street*

Jackson, MS 39201
601/359-6030

Center for the Study of Southern Culture
University of Mississippi
University, MS 38677
601/232-5993

MISSOURI

Missouri Folkarts Program
Conley House, University of Missouri
602 Sanford St.
Columbia, MO 65211
314/882-6296

MONTANA

Montana Arts Council
35 S. Last Chance Gulch
Helena, MT 59601
406/444-6430

NEBRASKA

Nebraska Arts Council
Joslyn Carriage House
3838 Davenport St.
Omaha, NE 68131-2329
402/595-2540
FAX 402/595-2334

NEVADA

Nevada Arts Council
602 North Curry St.
Carson City, NV 89703
775/687-6680
FAX 702/687-6688

Western Folklife Center
P.O. Box 1570
Elko, NV 89803
775/738-7508
FAX 775/738-2900

NEW HAMPSHIRE

New Hampshire State Council on the Arts
40 N. Main St.
Concord, NH 03301-4974
603/271-2789

*Folklife Program
New Jersey Historical Commission
113 W. State St.
Trenton, NJ 08625
609/292-6062*

*New Jersey State Council on the Arts
225 West State St.
P.O. Box 306
Trenton, NJ 08625
609/292-6130*

NEW MEXICO

*New Mexico Arts Division
224 E. Palace Ave.
Santa Fe, NM 87501
505/827-6490*

*New Mexico Heritage Center
Box 3X
New Mexico State University
Las Cruces, NM 88003
505/523-7261*

NEW YORK

*Center for the Study of North Country Folklife
State University of New York at Canton
Canton, N.Y. 13617*

*City Lore, Inc.
72 East First Street
New York, NY 10003
212/529-1955
FAX 212/529-5062*

*Center For Traditional Music and Dance
200 Church Street, #303
New York, NY 10013-9052
212/571-1555
FAX 212/571-9052*

*New York State Council on the Arts
915 Broadway
New York, NY 10010
212/387-7031*

*Hallockville Folk Arts Center of
Suffolk County
P.O. Box 765
Riverhead, NY 11901
516/298-9782*

79-01 Park Lane S.
Woodlawn, NY 11421
718/647-3377

NORTH CAROLINA

John C. Campbell Folk School
Brasstown, NC 28902
704/837-2775

Mountain Heritage Center
Western Carolina University
Cullowhee, NC 28728
704/227-7474

Office of Folklife Programs
Department of Cultural Resources
109 East Jones St., Room 316
Raleigh, NC 27611
919/733-7897

NORTH DAKOTA

North Dakota Council on the Arts
Black Building, #606
Fargo, ND 58102
701/237-8959

OHIO

Traditional and Ethnic Arts Program
Ohio Arts Council
695 Bryden Rd.
Columbus, OH 43205
614/461-1132

OKLAHOMA

State Arts Council of Oklahoma
Jim Thorpe Building, Room 640
2101 North Lincoln Blvd.
Oklahoma City, OK 73105
405/521-2931

OREGON

Oregon Folklife Program
Oregon Historical Society
1200 S.W. Park Ave.
Portland, OR 97205
503/222-1741
FAX 503/306-5290

Arts in Education
Pennsylvania Council on the Arts
Finance Building, Rm. 216
Harrisburg, PA 17120
717/787-6883

State Folklife Programs
Pennsylvania Heritage Affairs Commission
309 Forum Bldg.
Harrisburg, PA 17120
717/783-8625

Cultural Conservation Program
Steel Industry Heritage Corporation
338 E. 9th Ave., 1st Floor
Homestead, PA 15120
412/464-4020

Philadelphia Folklore Project
1304 Wharton St.
Philadelphia, PA 19147
215/468-7871
FAX 215/468-7874

PUERTO RICO

Institute for Puerto Rican Culture
P.O. Box 4184
San Juan, Puerto Rico 00905
809/723-2115

Fondo Permanente Para Las Artes
Royal Bank Center, Suite 1417
Avenue Ponce de Leon 255
Hato Rey, Puerto Rico 00917
809/751-3822
Fax: 809/751-3297

RHODE ISLAND

Rhode Island Folklife Project
The Old State House
150 Benefit St.
Providence, RI 02903
401/781-5531

Rhode Island State Council on Arts
95 Cedar St., Suite 103
Providence, RI 02903
401/222-6996

SOUTH CAROLINA

Columbia, SC 29208
803/777-7251

SOUTH DAKOTA

*Cultural Heritage Center
South Dakota State Historical Society
900 Governor's Drive
Pierre, SD 57501-2217
605/773-3458
FAX 605/7736041*

TENNESSEE

*National Association for the Preservation and
Perpetuation of Storytelling
National Storytelling Resource Center
Box 309
Jonesborough, TN 37659
615/753-2171
FAX 615/753-9331*

*Folklife Project
Norris Dam State Park
Rt 1 Box 500
Lake City, TN 37769
615/426-2998
FAX 615/426-9446*

*Center for Southern Folklore
209 Beale St.
Memphis, TN 38103
901/525-3655*

*Folk Arts Program
Tennessee Arts Commission
401 Charlotte Avenue
Nashville, TN 37243-0780
615/532-9795*

TEXAS

*University of Texas Institute of Texan Cultures
801 South Bowie Street
San Antonio, TX 78205
210/458-2300*

UTAH

*Utah Arts Council
617 E. South Temple
Salt Lake City, UT 84102
801/533-5760*

VERMONT

*Vermont Folklife Center
Painter House
Box 442
Middlebury, VT 05753
802/388-4964*

VIRGINIA

*Virginia Foundation for the Humanities
The Virginia Folklife Program
145 Ednam Drive
Charlottesville, VA 22901
804/924-3776*

*Blue Ridge Institute
Ferrum College
Ferrum, VA 24088
703/365-4416
FAX: 703/365-4203*

WASHINGTON

*Washington State Folklife Council
Washington State Arts Council
234 E. 8th St.
Olympia, WA 98504-4111
206/753-3860*

WEST VIRGINIA

*Division of Culture and History
Capitol Complex
Charleston, WV 25305
304/348-0220, ext. 52*

*Augusta Heritage Center
Davis and Elkins College
Elkins, WV 26241*

WISCONSIN

*Wisconsin Arts Board
101 E. Wilson St. First Floor
Madison, WI 53703-3422
608/266-2513
FAX: 608/267-0380*

*Wisconsin Folk Museum
100 S. 2nd St.
Mount Horeb, WI 53572
608/437-3047*

WYOMING

American Studies Program
P.O. Box 4036
Cooper House
University of Wyoming
Laramie, WY 82071
307/766-6197

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SUGGESTED READINGS IN FOLKLORE AND FOLKLIFE STUDIES

Brunvand, Jan H. The Study of American Folklore: An Introduction. New York: W.W. Norton & Company, 1968; 3rd edition, 1986

Dargan, Amanda, and Steven Zeitlin. City Play. New Brunswick, NJ: Rutgers, 1990.

Dorson, Richard M. American Folklore: With Revised Bibliographical Notes. Chicago: University of Chicago Press, 1977.

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

Knapp, Mary and Herbert. One Potato, Two Potatoes: The secret Education of American Children. New York: Norton, 1976.

Opie, Iona and Peter. The Lore and Language of Schoolchildren. New York: Oxford University Press, 1969.

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

For a special emphasis on folklorists' fieldwork techniques:

Allen, Barbara, and William L. Montell. From Memory to History: Using Oral Sources in Local Historical Research. Nashville: American Association for State and Local History, 1981.

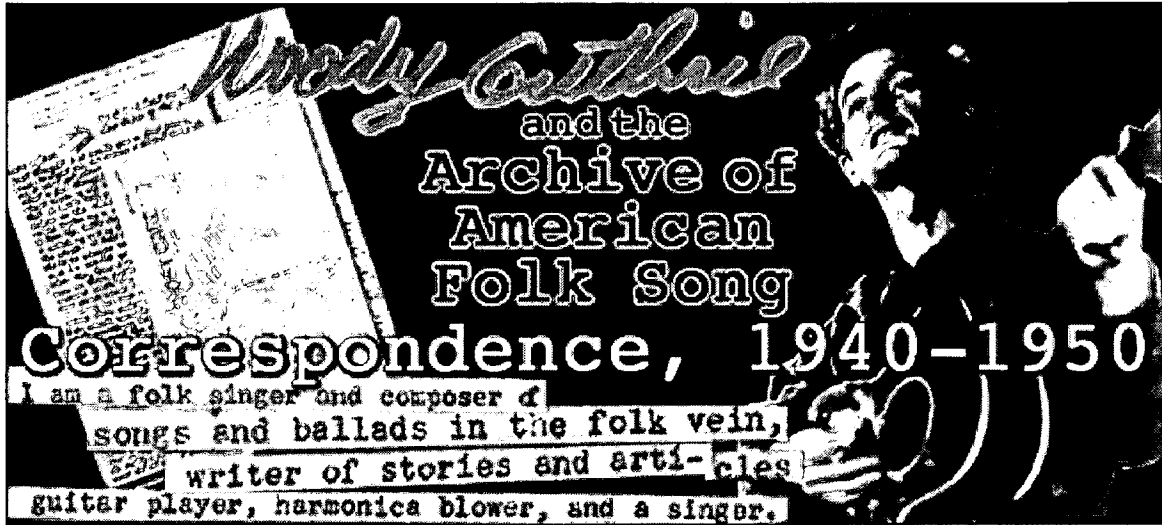
Bartis, Peter T. Folklife and Fieldwork: A Layman's Introduction to Field Techniques. Washington, DC: American Folklife Center, Library of Congress, 1990.

Baum, Willa K. Oral History for the Local Historical Society. Nashville: American Association for State and Local History, 1987.

Jackson, Bruce. Fieldwork. Urbana: University of Illinois Press, 1987.

Taylor, David. Documenting Maritime Folklife: An Introductory Guide. Washington, DC: American Folklife Center Library of Congress, 1993. (Also available through the Superintendent of Documents, U.S. Government Printing Office S/N 030-000-00236-9).

Wolfman, Ira. Do People Grow on Trees? Genealogy for Kids and Other Beginners. New York: Workman Publishers, 1991.



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Woody Guthrie and the Archive of American Folk Song: Correspondence, 1940-1950 highlights letters between Woody Guthrie and staff of the Archive of American Folk Song (now the [Archive of Folk Culture](#), American Folklife Center) at the Library of Congress. The letters were written primarily in the early 1940s, shortly after Guthrie had moved to New York City and met the Archive's assistant in charge, Alan Lomax. In New York Guthrie pursued broadcasting and recording careers, meeting a cadre of artists and social activists and gaining a reputation as a talented and influential songwriter and performer. His written and, occasionally, illustrated reflections on his past, his art, his life in New York City, and the looming Second World War provide unique insight into the artist best-known for his role as "Dust Bowl balladeer." The online presentation contains fifty-three items (eighty-four pages) of manuscript material by, about, and to Woody Guthrie, from 1940 to 1950. It is selected from material in the Woody Guthrie Manuscript Collection and the American Folklife Center's correspondence files. The presentation includes a [biographical essay](#); a [timeline](#) of Guthrie's life; and an encoded [finding aid](#) of Guthrie archival materials at the Library of Congress.

The mission of the Library of Congress is to make its resources available and useful to Congress and the American people and to sustain and preserve a universal collection of knowledge and creativity for future generations. The goal of the Library's National Digital Library Program is to offer broad public access to a wide range of historical and cultural documents as a contribution to education and lifelong learning.

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Special Presentation

[Rambling Round: The Life and Times of Woody Guthrie](#)

[Timeline of Woody Guthrie \(1912-1967\)](#)



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Voices from the Dust Bowl: The Charles L. Todd and Robert Sonkin Migrant Worker Collection is an online presentation of a multi-format ethnographic field collection documenting the everyday life of residents of Farm Security Administration (FSA) migrant work camps in central California in 1940 and 1941. This collection consists of audio recordings, photographs, manuscript materials, publications, and ephemera generated during two separate documentation trips supported by the Archive of American Folk Song (now the Archive of Folk Culture, American Folklife Center).

Todd and Sonkin, both of the City College of New York (currently the City College of the City University of New York), took disc recording equipment supplied by the Archive of American Folk Song to Arvin, Bakersfield, El Rio, Firebaugh, Porterville, Shafter, Thornton, Visalia, Westley, and Yuba City, California. In these locales, they documented dance tunes, cowboy songs, traditional ballads, square dance and play party calls, camp council meetings, camp court proceedings, conversations, storytelling sessions, and personal experience narratives of the Dust Bowl refugees who inhabited the camps.

The mission of the Library of Congress is to make its resources available and useful to Congress and the American people and to sustain and preserve a universal collection of knowledge and creativity for future generations. The goal of the Library's National Digital Library Program is to offer broad public access to a wide range of historical and cultural documents as a contribution to education and lifelong learning.

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