

# AFS Folklore & Education Section Newsletter

Spring 2011

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## Local Learning launches new website

With funding from the Maxine Greene Foundation and the American Recovery and Reinvestment Act via NEA Folk Arts, Local Learning launched a new website in September.

Rita Moonsammy, Amanda Dargan, Jenna Bonistalli, and Eileen Engel were especially helpful in re-purposing content from the old CARTS web site and creating new segments. The brother and sister team at Two J Studios in Alexandria created a beautiful format and painstakingly crafted the new site, including PDF options so that users can print out information easily. Thanks, everyone.

A new NEA National Heritage Fellows virtual residency with Cajun fiddler and cultural advocate Michael Doucet was posted in December. The original four NHF residencies were rewritten to appeal to young readers and feature John Cephas, Mary Louise Defender Wilson, Eva Castellanoz, and Rosa Elena Egipciano.

Each includes background on the artist, the genre, and the region as well as classroom connections and questions embedded to prompt students to consider traditions in their lives. Users hear John Cephas and Phil Wiggins perform "John Henry," Mary Louise Defender Wilson tell a story, and Michael Doucet play five fiddle tunes, each introduced by a story.

Please publicize these rich multimedia residencies so that more students and teachers discover them.

## Site features

The [home page](#) offers users examples of folk arts in education approaches and resources.

In [About Us](#), people can learn even more, including Rita Moonsammy's excellent report based on conversations during and after AFS 2009 in Boise, "Our Values and Goals."

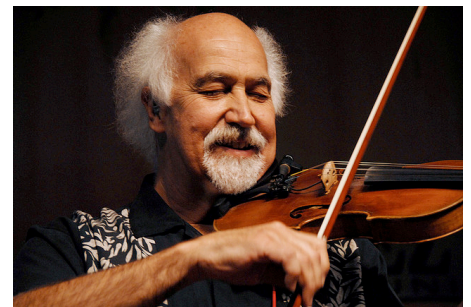
Find excerpts from back issues of the *CARTS Newsletter* as well as archived articles in the [Library](#).

[Regional Resources](#) have been completely revised.

[Local Learning Tools](#) includes interview basics and the City Lore Interviewing Guide as well as links to more in-depth interviewing guides to make student fieldwork easy.

There is playfulness as well as practicality in the site. I invite everyone to explore it further and find ways to use it in your work. If you have additions or corrections, please send them to [paddybowman@verizon.net](mailto:paddybowman@verizon.net).

—Paddy Bowman



*Cajun fiddler Michael Doucet, one of the Master Guest Artists featured on the new Local Learning Web site.*

## New resources

—Gregory Hansen

Anna Fariello of Western Carolina University's Digital Projects announces additions *Craft Revival: Shaping Western North Carolina Past and Present*.

This interpretive website and digital collection was created by the Hunter Library at Western Carolina University. The research-based site and database document an historic movement that thrived in western North Carolina during the late 19th and early 20th centuries.

The on-line archival repository holds over 4,500 documents, photographs, and artifacts that are organized into a searchable database.

The site includes multiple pages of interpretive essays, related links to national and regional organizations, bibliographies, glossaries, as well as lesson plans for teachers.

*Craft Revival: Shaping Western North Carolina Past & Present* received a "Best of the Web" designation from LearnNC, a web resource that supports teachers with an aim to improve K-12 education. Visit the website at <http://craftrevival.wcu.edu/>.



Anna Beresin's new book *Recess Battles: Playing, Fighting, and Storytelling* uses studies of children's folklore in public schools to add to our understanding of the culture of childhood.

Published by the University Press of Mississippi, the book debunks the myths about recess violence and challenges the notion that schoolyard play is a waste of time. This ethnographic study of lighthearted games offers a celebratory presentation of children's folklore and its conflicts, and it also serves as a philosophical reflection on the ironies of everyday childhood.

Paula and Joe McHugh announce new radio drama plays for student productions. These scripts are available in print or electronic form and come with background sound effects for each scene.

*Radio Dramas in the Classroom* is available at <http://www.ravenradiotheater.com/>. Most of the radio plays can be performed by twenty to thirty-five students as readers' theater.

Michael Keene has published *Folklore & Legends of Rochester* and *The Mystery of Hoodoo Corner*. The books are suitable for school libraries, and more information on these titles can be found at <http://www.ad-hoc-productions.com/>. Michael can also be reached at [info@ad-hoc.visions.com](mailto:info@ad-hoc.visions.com).



In March 2011, the British Library launched a website titled *Playtimes: A Century of Children's Games and Rhymes*. This interactive, multi-media resource is designed for children, adults, researchers and teachers.

The website celebrates and explores themes relating to children's games, songs and folklore through the use of audio, video, photographic and manuscript collections ranging from 1900 to 2010.

The site can be used as an educational resource within classrooms, and it includes downloadable teaching plans aimed at promoting the importance of children's folklore amongst children and adults.

For more information, contact Laura Jopson at [Laura.Jopson@bl.uk](mailto:Laura.Jopson@bl.uk), or visit the library's homepage at <http://www.bl.uk/learning/langlit/playground/index.html>.



Dana Everts-Boehm of the Tennessee Arts Commission's Folklife Program has produced a teacher's guide, *Tradition: Tennessee Lives and Legacies*. It is designed for grades 3-12, and the guide is part of a larger book and exhibition project by the Tennessee Arts Commission's Folklife Program.

*Continued on next page* →

## New resources, continued

Originally written to prepare students to visit the exhibition through learning about six of the featured folk artists, the guide can stand on its own as a folklife educational resource. The artists represent a variety of regional and ethnic traditions from Cumberland Plateau old-time fiddling to Middle Tennessee buck dance; from African American blues to Choctaw beadwork; from Mennonite sorghum making to Mexican needlework.

A DVD of photographs of all 25 subject in the book and exhibition is included.

The guide can be downloaded from TAC's website: [http://www.arts.state.tn.us/resources/tradition\\_teachers\\_guide.pdf](http://www.arts.state.tn.us/resources/tradition_teachers_guide.pdf).

A limited number of copies with DVD insert are also available free of charge; contact [dana.everts-boehm@tn.gov](mailto:dana.everts-boehm@tn.gov) for a hard copy.



The Tennessee Arts Commission also has copies of *The Fisk Jubilee Singers: Singing Our Song*.

The packet includes a teacher's guide by Justine Gregory, Director of Education, Country Music Hall of Fame and Museum; a DVD titled "A Spiritual Journey with the Fisk Jubilee Singers"

reproduced and distributed by the Tennessee Arts Commission with permission from WKRN Television, Nashville; and CD & booklet entitled "The Fisk Jubilee Singers: In Bright Mansions" produced by Curb Records. Teacher's Guide can be downloaded online at [http://www.arts.state.tn.us/arts\\_access\\_resources.htm](http://www.arts.state.tn.us/arts_access_resources.htm).



The *Tennessee Arts Commission's Folklife Program* has many educational resources online, including bios of Tennessee recipients of the National Heritage Award and the Tennessee Governor's Folklife Heritage Award; Teaching Materials; Bibliography; Publications; Resources; and *Portraits of Tradition Photo Gallery*. Go to <http://www.arts.state.tn.us/folklife.htm> to download these materials.

The Illinois Arts Council and Company of Folk are pleased to announce a new resource focused on the arts and culture of the Illinois Mississippi River Valley. Developed by folklorist and educator Susan Eleuterio, IAC staff, and teaching artists, the IMRVP Guide is designed to be used by classroom teachers in order to introduce the arts and culture of the Illinois Mississippi River Valley to students through hands-on activities in the classroom.

It can be downloaded for free at <http://www.arts.illinois.gov/knowledge-center/education-resources>.



The North Dakota Council on the Arts, in partnership with Prairie Public Broadcasting, the Bush Foundation, and the Spirit Room Gallery, has a series of folk artist documentaries and lesson plans available online. Folklorist and educator Susan Eleuterio helped to develop lesson plans and activities for teachers and students for each documentary in partnership with NDCA Folklorist Troyd Geist and Arts in Education Director Linda Ehreth.

The lesson plans are based on the North Dakota Department of Public Instruction's Standards and Benchmarks. Schools and teachers are encouraged also to utilize these documentaries, lesson plans, and featured artists themselves with the NDCA's Artist-in-Residence and/or Teacher Incentive grant programs.

The titles are as follows:

*A Lyrical Life: The Struggle and Hope of South Sudan* (approximately 26 minutes): This documentary introduces people to the culture, history, music, and dance of the Ma'di people of southern Sudan and northern Uganda. The featured musicians, who now live in North Dakota, perform three traditional songs describing the issues associated with the struggle of South Sudan: centuries-old conflicts over religion, slavery, race, genocide, displacement, war, and refugee status.

[Documentary](#)  
[Lesson Plans](#)

*Turtle and Pretty Crane* (approximately 9 minutes): This documentary features renowned Mandan and Hidatsa storyteller and flute player Keith Bear from Drags Wolf Village on the Fort Berthold Indian Reservation of north-western North Dakota. The traditional story is described by

*Continued on next page →*

## New Resources, continued

Keith as an American Indian “Romeo and Juliet.” The traditional story told is included in greater detail on the NDCA produced CD *Morning Star Whispered*.

[Documentary](#)  
[Lesson Plans](#)

*The Woman Who Turned Herself to Stone* (approximately 6 minutes): This documentary features nationally-award winning, renowned Dakotah and Hidatsa storyteller Mary Louise Defender Wilson from the Standing Rock Indian Reservation of south-central North Dakota. The traditional story describes what happens to a young girl who dearly loves nature and who helps people to this day.

[Documentary](#)  
[Lesson Plans](#)

*God Given: Cultural Treasures of Armenia* (approximately 10 minutes): The exquisite metal repoussé artistry and life experiences of Norik Astvatsaturov, formerly of Baku, Azerbaijan, now an American citizen in Wahpeton, North Dakota, reflect in microcosm the history and culture of Armenia. Armenia is an ancient country in Eurasia’s mountainous Transcaucasian region within an area often referred to as the “Cradle of Civilization.” Because of its position as a crossroads between East and West, Christian and Muslim, Armenia’s existence is marked throughout by turbulent occupation and persecution stemming, in part, from cultural and religious intolerance.

[Documentary](#)  
[Lesson Plans](#)

For more information, contact Troyd Geist at [tgeist@nd.gov](mailto:tgeist@nd.gov), or go to <http://www.nd.gov/arts/folkarts/folk.html>. ❄

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## News from the Smithsonian

Cultural Research and Education at the Smithsonian Center for Folklife and Cultural Heritage encompasses scholarly and collaborative research, the development of resources for schools and educators, professional training, and the production of books, documentaries, recordings, and multimedia materials. Center staff members provide workshops to encourage the integration of cultural education into K-12 curriculum and to train students to become cultural researchers. They also work with university, community, and other specialized audiences.

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## 2010 highlights

The [Smithsonian Folklife and Oral History Interviewing Guide](#) had 45,512 downloads in 2010, up from 33,903 in 2009.

Cultural Research and Education conducted “The Smithsonian Folklife Festival as a Cultural Learning Laboratory” teacher workshops for the “Educating for Today and Tomorrow: Connecting Project Zero Research with Global Issues” conference held in Washington, D.C., November 12, 2010.

They also partnered with the Asian American Studies Program at the University of Maryland College Park and the English Department at George Mason University to teach field research techniques to students in the classroom. Students then interviewed and documented potential participants for the 2010 Smithsonian Folklife Festival program, *Asian Pacific Americans: Local Lives, Global Ties*.

An online conference entitled “Problem Solving with Smithsonian Experts” included Curator Diana N’Diaye’s presentations, “[What does Clothing Communicate?](#)” and the “The Will to Adorn: African American Dress and the Aesthetics of Identity,” and Smithsonian Folkways Associate Director Atesh Sonneborn’s presentation, “[Who owns Music.](#)”

Cultural Research and Education also partnered with the Erigaie Foundation under the auspices of the Ministry of Culture of Colombia to conduct field research workshops in preparation for the 2011 Folklife Festival program, *The Nature of Colombian Culture*. Documentation was incorporated into a broader database as part of Colombia’s cultural heritage project sponsored by UNESCO.

A partnership with Mexico’s Instituto Nacional de Antropología e Historia included workshops for Mexican scholars presenting at the 2010 Smithsonian Folklife Festival program on Mexico.

## New Smithsonian resources

Cultural Research and Education has begun the process of revamping its Web site, in order to strengthen its offerings and the delivery of them to the public. Watch for new features and frequent updates at [http://www.folklife.si.edu/education\\_exhibits/cultural.aspx](http://www.folklife.si.edu/education_exhibits/cultural.aspx).

The Center hosts interns year-round, providing opportunities for students and emerging scholars to gain research, program development, production, and collections management experience. Visit [http://www.folklife.si.edu/join\\_us/internships.aspx](http://www.folklife.si.edu/join_us/internships.aspx) for more details. ❄

## AFS 2010 workshop: Sing me a song, play me a tune

*Sing Me a Song, Play Me a Tune: Traditional Music in the Classroom* was the 17th Annual Folklore in Education Workshop sponsored by Local Learning and the AFS Folklore and Education Section. It was held Saturday, October 16, 8 a.m.-12:30 p.m., in the comfortable Country Music Hall of Fame and Museum classroom, thanks to Justine Gregory, the CMF education director. A number of local educators attended, as did many folklorists. Local traditional music is not often part of K-12 students' education and we were delighted to highlight programs that not only teach traditional music to young people but also introduce them to local musicians and music traditions.

First up was a growing grassroots traditional music program, a 2010 [Coming Up Taller](#) Semifinalist, [Junior Appalachian Musicians](#). JAM Director Helen White and NEA National Heritage Fellow Wayne Henderson described the origins and reach of the three-state program and showed slides and video of young people learning and playing old-time music. Teachers are local musicians and dancers, and students learn through small group instruction in instruments common to Appalachia and repertoires specific to their counties.

Nancy Cardwell of the [Foundation for Bluegrass Music and International Bluegrass Music Association](#) gave an overview of their education programs and resources and distributed the educational video *Discover Bluegrass: Exploring American Roots Music*.

After the resource break, Justine Gregory, described CMF's Words and Music program that puts songwriters in classroom residencies. She introduced Nashville songwriter Kim Copeland, who led small groups to create five songs that we performed with her.

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*“My fears walked the floor like an Ernest Tubb song  
I came back to see what was lost  
But the honky-tonk heart of Nashville beats on  
Time dances, not counting the cost.”*

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Click “Learn” at [www.countrymusicHalloffame.org](http://www.countrymusicHalloffame.org) to find out more about Words and Music and other CMF education programs and resources. See lyrics to one group's song to the right. ❄️



*Participants compose song lyrics at the Saturday-morning workshop.*

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## “Dancing to the music of time”

I've been here before, I still feel at home  
Things never change in this town  
The neon lights glow, the river rolls on  
But hope is a thing that can't drown

### CHORUS

Here I am, standing in the light  
Dancing to the music of time  
Forward, backward, step to the side  
I am dancing to the music of time

My fears walked the floor, like an Ernest Tubb song  
I came back to see what was lost  
But the honky-tonk heart of Nashville beats on  
Time dances, not counting the cost.

### CHORUS

Here I am, standing in the light  
Dancing to the music of time  
Forward, backward, step to the side  
I am dancing to the music of time

*by Paddy Bowman, Nancy Cardwell, Betsy Dwyer, Gwen Meister, and Terry Liu, with songwriter Kim Copeland*

## AFS Forum: Teaching folklore when we're not teaching folklore

The 2010 meeting in Nashville featured a forum at which members of the Folklore and Education section presented a range of experiences and views about how they integrate folklore with their knowledge of the folk processes of education into their education courses.

“Not everyone is a professional educator, but everyone is an indigenous teacher as well as learner, passing on traditional knowledge and skills throughout our lives,” said Paddy Bowman, the forum organizer. “Folklorists often find that community-based teaching and learning, so compelling to us, are invisible to K-12 teachers and in school of education curricula. This forum focused on ways to make our field more accessible to educators.”

The following summaries of several panelists' presentations give a flavor of the forum, and remind us that “teachable moments” for folklore are everywhere.



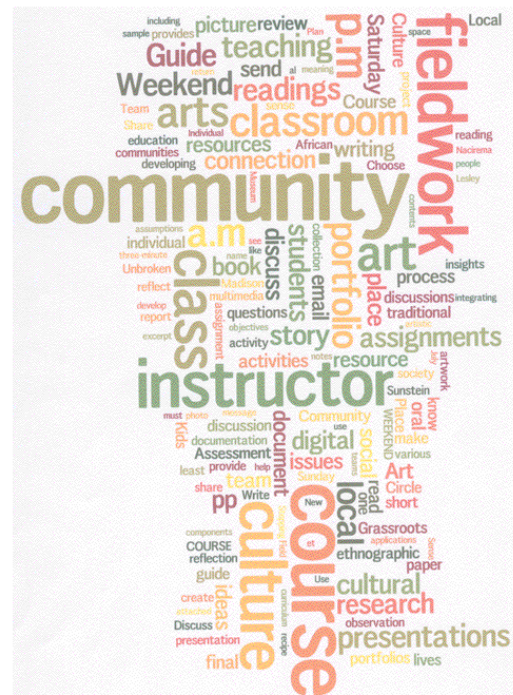
### Learning by Doing By Paddy Bowman

My early attempts to educate teachers about the discipline of folklore and its promise for K-12 education replicated my graduate school experience. I wrote lengthy definitions on a chalkboard to support my lecture during my first workshop at a local high school. Eyelids began drooping. Teachers were napping five minutes into my two hours. When I began to share examples of my own family folklore, people woke up and started laughing. I became a stand-up comic. This was more fun, but it was not good teaching. Over the next two years, I would learn from teachers and fellow folklorists to be a better educator, realizing that, like their students, teachers learn best by doing.

Folklorists focus on the transmission of knowledge, which teachers must also do, but we are engaged with different realms of knowledge and methods of transmission. Aware of popular culture but not necessarily media literate, educators often overlook the value of traditional ways of teaching, learning, and knowing. Introducing teachers to folklore by uncovering their own personal traditions and conducting fieldwork in teams became key elements of my syllabus for education courses, summer institutes, and teacher workshops.

For our AFS forum, I used an application called Wordle to transform my syllabus into a graphic (see <http://www.wordle.net>) and added it to a slide show of photos to show teachers at work in various places where I have taught. I was pleased that the largest word in the graphic is community. Next are fieldwork, course, class, culture, and instructor. Studying the word cloud, I could envision my class in action. The sequence goes like this: self-discovery activities that can be replicated with K-12 students; interview practice in the classroom; occupational culture fieldwork in teams; reviewing folklore publications, films, and education guides; debriefing and reflecting; using portfolios to organize course experiences; creating team multimedia presentations to share fieldwork discoveries and classroom applications.

That everyone on our AFS panel calls upon the local in our teaching is significant. Not many academics do this. One presenter, Linda Deafenbaugh, also noted about her work with educators, “Fieldwork must be lived to be understood.” By conducting some fieldwork on my own in each community, I tailor opportunities for teachers to explore local traditions as well as their own and to experience authentic fieldwork themselves. They may never undertake significant folklore lessons with their students, although some do, but they may regard their communities and students with a more ethnographic lens, which I believe can improve their teaching and their relationships with students, parents, and community members. Discovering that “I didn't know what I didn't know,” as one teacher described her first exposure to fieldwork, transforms educators.



## Writing Local: One Outcome of Ethnography in Theorizing Literacy

By Miriam Camita, Ph.D.

Graduate School of Education, University of Pennsylvania

The concept of the 'local' has long been important to education theory and practice; for example, in multicultural and bilingual education, and in ethnographic interventionist studies that seek to apply ethnographic research to answer questions about minority students' school failure. In these instances, local is contrasted with dominant or institutional; its official incorporation into pedagogy and curriculum as a valid source of knowledge is considered democratic, and is also thought to facilitate accessibility to mainstream or dominant knowledge and expertise.

Lately, the term 'local' figures prominently in the New Literacy Studies, a field that is theoretically obligated to the notion that the meaning of literacy is situated, or contextualized, and therefore varies according to its context.

To reach this conclusion, the NLS builds on older Literacy Studies research utilizing ethnography to describe the specific iteration of literacy in various cultural contexts. Herein lies a basic connection between the methods and theories of folklore with education via Literacy Studies.

Ethnographic theory and method restructured education research at the Graduate School of Education at Penn, thanks to Dell Hymes, who, as dean of that school in the 1980s, helped make ethnography part of the school's culture. Building upon Hymes' work of the two prior decades, John Szwed contended that efforts to teach reading and writing in schools often fail because those who teach and develop curriculum have little idea what reading and writing really mean to people in their everyday lives. At the time, Szwed, as well as Keith Basso, joined the emerging field of Literacy Studies in recommending ethnography in researching the everyday use of writing, suggesting that understanding its value, use, and function would improve educational outcomes.

Their interest in the everyday uses of reading and writing and in the field of education signaled a change in the theoretical underpinnings of Folklore as well as Literacy Studies. At the time, folklorists were only beginning to question the concept of orality (inspired by Ruth Finnegan's *Oral Poetry*). Rhetoricians, at the other end, were tied to the static notion of essayist literacy. Standing between these two poles, Literacy Studies shifted the site of research from the classroom to what has been generally known as the community, and redefined literacy as a contextually contingent phenomenon, most aptly described

by qualitative research and ethnography in particular. Through ethnographic studies of literacy in specific contexts, Literacy Studies provided the evidence that literacy is defined by its context, and therefore varies according to that context.

The very use of ethnography in studying literacy provided the data to theorize the nature of literacy.

Like many folklorists working in the field of education, I have used the methods of ethnography -- interviewing, observation, and documentation -- in community history and service projects in middle and high school, but I have found it most useful in the topic that most interests me in the field of education -- the study of writing.

My interest dates to Szwed's foundational article, "The Ethnography of Literacy." Working with an anthropologist and sociolinguist, who were conducting an ethnographic literacy study at the high school where I then taught English, I observed that students in my classes were doing much of what has been described as writing under the desk. It surprised me to learn that apathetic and unmotivated students were writing letters, poems, songs and raps, prayers, novels and plays, satires, constructing popular opinion surveys, creating flyers advertising events and comic books, and using writing to document and collect traditional jokes and rhymes. These days we could add texting, IM-ing, blogging, and fanfic to the repertoire of written practices and genres that I noticed. It surprised me even more when I realized that their self-sponsored writing was the kind of cultural behavior and expression that folklorists study. This idea informed my dissertation research and has been the core premise of the class I have taught for over twenty years at the Graduate School of Education at the University of Pennsylvania.

The NLS and my own work rub up against the usual biases against words like local or community. Knowledge in the public domain is considered to be non-expert, provincial, and lacking in essential standards. Yet there is a compelling body of research that suggests alternative pedagogies for the teaching of writing, pedagogies located in the context of community use. I am thinking here of Judy Kalman's study of scribal training in Mexico City, Jonathan Willinsky's history of dame schools in 19<sup>th</sup> century England, and Shirley Brice Heath's ethnohistory of 19<sup>th</sup> century American writing. The pedagogies described in these works closely resemble those that Rita Moonsammy wrote about and that I documented in interviews with folk artists about how they learned their craft. In each of these instances, whether the practices are writing or paper cutting, observation, imitation, practice, and innovation are some of the key components of a folk pedagogy and one that I suggest adopting in writing curricula.

Educators define a composing process in which editing

and revising are often at the end of the process and involve the author and her text. When I observed and interviewed students about composing, it was clear that revising and editing occurred during and not at the end of the writing process and often in the context of oral performance. In this sense, I describe revising in performance rather than composing in performance. Richard Bauman in describing the way storytellers vary their stories according to audience input, provides evidence for the notion of revising instead of composing in performance.

The how to in the class is accomplished through scaffolded ethnographic exercises culminating in a final paper in which students are asked to describe and analyze a writing practice using the Hymes' SPEAKING paradigm and suggesting potential applications of their findings to classroom practice. Over the years, students have written about lists, letters, emails, texts, daybooks, notational systems, autograph and yearbooks, and memory jars. For me the most valuable part of the exercise are their insights into their personal writing practices and composing processes. This is not unlike the exercises described in which teachers are asked to identify their own cultures and backgrounds as a way of sensitizing them to the reality of their students' cultures.

In the field of education, the application of local iterations of a writing process to classroom pedagogy that links processes to specific genres like the essay could radically change the way writing is taught. As I suggest through our reading of Hymes, ethnography could be the key to identifying and understanding the kinds of innovations that could improve educational outcomes, especially writing instruction.



**Teaching folklore when we are not teaching folklore**  
by Linda Deafenbaugh  
University of Pittsburgh

My presentation on *Teaching folklore when we are not teaching folklore* focuses upon comparing the two types of audiences of educators that I instruct and discussing the types of courses that I teach to meet their very different needs. I have made my presentation available online, so I invite you to either print out this presentation narration to help explain what you are viewing or to bring up separate windows to split your screen. If you are concerned that you might navigated away from the AFS Education Section newsletter, I encourage you to bookmark this page now to easily return here and continue your learning about using folklife education in teacher training courses.

The link <http://prezi.com/pimmjilftite/teaching-folklore-when-we-are-not-teaching-folklore/> takes you to my

presentation created in the free educator version of Prezi, a dynamic presentation tool. The presentation is organized into four quadrants with the big blue F dividing them. The top row contains the two types of educators taking my courses, the bottom row contains selected courses I teach to either the left or right side's audience. You can either manually advance through the slides or set it to automatically forward. You always have the option of manually zooming in on any section of the presentation by clicking directly on the presentation. Let us begin.

I teach two very different types of courses based upon the very different needs of two groups of educators. One group of educators (upper left quadrant) consists of graduate students pursuing masters and doctoral degrees in a variety of subfields within the School of Education (SOE) at the University of Pittsburgh. Graduate students in all the SOE departments need to understand culture and how it works as well as its many interrelationships with education. Culture impacts schools, teaching, learning and learners. Cultural issues and dynamics impact the research these students will undertake as part of their degree programs. Culture will be a force to contend with in their future work in schools and communities. Since many of these students are already working in schools, they tend to bring rich experiences to their learning in these courses.

The other group of educators (upper right quadrant) consists of in-service teachers who are taking courses through Pennsylvania's intermediate unit system to renew or keep their teaching certificates current. Classroom teachers' needs focus on their teaching practice. They need to enhance their understanding of instructional methods to reach and engage each student in ways that have meaning. Teachers also want to understand the subject content better so they can better design ways to increase the cultural knowledge of their students. Teachers teach in culture rich environments and could seize any number of naturally occurring cultural situations in their schools and communities to use as content for instruction. But this is challenging. If teachers do not feel expert enough in understanding cultural processes, they will not have the comfort level needed to capitalize on the teachable moments surrounding them.

Let us look at specific courses I teach for each group. First are two courses I teach for education graduate students. Anthropology of Education (lower left quadrant) is a basic area of education course that concentrates on learning and culture. Units in this course are recognizable folklore topics, and I utilize a great deal of educational technology to teach the course. I use experiential teaching methods to engage the students in exploring culture in their own lives and in educational settings. Folklore's conceptualization about folk-popular-elite cultural processes has proven to be an effective framework to situate the cultural content we cover in the units. The screen captures shown are pages



from the course's wiki on school culture that the students created based upon field observations of these cultural processes in the schools they work at or their children attend. Besides collecting and representing cultural information on a particular school as a case study through linked wiki pages, the students also did comparative analysis. They analyzed the cultural practices of two or more schools in light of the concepts of culture and learning covered in the course and used these analysis pages (not pictured since just pages of text) to knit together the case studies in the wiki.

The second course I highlight here is a research methodology class call Field Methods that taught qualitative and ethnographic research methods. Students investigated educational environments they participated in, and they grappled with the inherent challenges in this research method. We looked at the many ways to approach the study of culture, and each student selected one to study. The wiki was a repository for their data. The analysis served as a way to keep each individual's learning visible to the entire class so together students learned more about the methods than the limits of time would allow any individual to experience.

Though I have taught many face-to-face courses on folklore topics for in-service teachers, here I am going to highlight just one course (lower right hand quadrant) Teaching Culture: What's the Big Idea? This is a hybrid course I have recently designed that contains both on-line and face-to-face instruction. The content of the course is structured around selected big ideas of culture. Using the big ideas of a discipline is a concept teachers commonly work with to structure their teaching and align lessons for meaning and depth. The teaching method I use for this course is called the learning cycle -- a method of experiential learning that is used in science education. The learning cycle mirrors, and so teaches, the research process used by researchers in the study of culture just as it does for scientists in other science content areas. In the course, teachers experience the process of engaging and exploring cultural dynamics that are related to each big idea. They then generate their own explanations before canonical explanations of the field are introduced. This experiential method of meaning-making honors those studying and the data they are studying in ways that allow for the multiple perspectives of lay and expert knowledge to be explored together.



## Folklore, community partnerships, and participatory action research

By Lynne Hamer  
University of Toledo

I answered this panel's question with "using Participatory Action Research (PAR) in a required research course to connect 'expert' knowledge with 'people's knowledge.'" I don't know if others use the direct translation of folklore as "people's knowledge" to define "folklore," but to me, working in multicultural education and educational research," this is the most useful definition I know: it makes clear how folklore is multicultural, and it suggests a whole pedagogical approach based on bringing people's knowledge into the university.

As I have become settled into the College of Education after teaching in it for 16 years, I have used a folkloristic orientation to develop projects that involve students in research through combining research, education, engagement, and service learning. Through this approach, I have been able to meet our University's missions of "community engagement" and "service to the metropolitan community, as well as the vision of our college of education, which is "Students at the center of their own learning, in a rich intellectual community, characterized by choice." As a folklorist, this is important because it moves my work from being marginal and diverting, to being actually useful to the institution and fitting into its priorities. As important, this provides a way to make connections across disciplines with colleagues in criminal justice, social work, and environmental studies.

The most significant shift in my work occurred in 2007, when I began to work with Sister Virginia Welsh at the Padua Center, a community center in one of the economically poorest and most racially segregated neighborhoods in Toledo. Sponsored by the Toledo Catholic Diocese, the Padua Center has a mission of empowering community members in part through providing opportunities for education. We named ourselves The Padua Alliance for Education and Empowerment.

Our first action was to move the core research course, which I had taught at the university since beginning there in 1994, to be held in the Padua Center, and changing its research framework to Participatory Action Research (PAR). PAR is a methodological approach that prioritizes "opportunities for co-developing processes with people rather than for people. It is a counter-hegemonic paradigm that emphasizes among other things the promotion of critical self-awareness about one's lived experiences, building alliances between researchers and participants, a commitment to just social change, the co-construction of knowledge, and the notion of action as a legitimate model

of knowing” (Tandon, 1996, p. 21). Of great importance, and demonstrated in the syllabus for the course, was that despite this methodological shift, the actual contents of the course went unchanged: it was still a beginning graduate course, focused on the knowledge and skills as listed in the catalogue course description, including interviewing, participant-observation with fieldnotes, ethnographic analysis of documents, ethics, rapport, validity, and thematic coding. Similarly crucial, this course is a core research tool requirement taken by 30 graduate students throughout the college every fall semester; thus, I don’t have to try to sell it as an elective in folklore.

Moving the qualitative research course to the Padua made it into a prime example of democratic schooling. In 1916, John Dewey described the “two elements of the democratic ideal”:

- 1) “...not only more numerous and more varied points of shared common interest, but greater reliance upon the recognition of mutual interests as a factor in social control”
- 2) “...not only freer interaction between social groups (once isolated so far as intention could keep up a separation) but change in social habit—its continuous readjustment through meeting the new situations produced by varied intercourse....” (Dewey, 1916)

Once my graduate students and neighborhood residents get into the same room and then walk around the neighborhood together, it is easy for them to find common interests, ranging from abandoned houses and inadequate street lighting, to flower gardens and a variety of greens and “poke weed” (edible and medicinal at certain times of year if boiled a certain number of times; poisonous otherwise). It follows that they begin working together to take action on their discoveries, one year by collecting oral histories to build up the neighborhood’s sense of identity, and another year to create relationships with the City to get the lights repaired and the abandoned houses demolished. Thus, we saw the relevance of Dewey’s first element.

The second element also occurs throughout and is the heart of the course’s pedagogy: My students, mostly in-service teachers, school administrators and counselors, have all spent between fourteen and thirty years in classrooms. Because of the continuing and increasing *de facto* segregation in our nation’s schools, for the most part they have interacted almost exclusively with peers who had very similar backgrounds to their own. Another class in a university setting, interacting yet again with people very much like themselves, would have educational value only in learning about research tools. In the class as it is taught PAR, both the UT students and the community members interact across social boundaries that, according to their

personal field-notes as well as class discussion, neither “side” had crossed or even thought of crossing before.

Over the four years, the community members have started to ask when “our students” will be coming, and several of the students have continued relationships with the individuals and organizations met during the course. Additionally, the UT students complete the course with a much more complex understanding of developing rapport, ethical considerations, and concerns about validity than they did in regular on-campus courses—and their interview and field-note work is much better because they compare their work with each other as part of the project and they have to present it to the community at the end of the course.

This year we have developed the flip side: In 2007-2010 the main beneficiaries were the UT graduate students. The community members and the children who attend the Padua Center afterschool tutoring had some benefit due to exposure to college culture as well as some gains in City services brought on by the projects. But in the 2010-2011 academic year we have developed an undergraduate counterpart to the graduate course, located at the neighborhood elementary school, Pickett Academy, a Toledo Public School with 98% free-and-reduced lunch rate (the common indicator of poverty within a school). Here, we are holding our first cohort of undergraduates, who will attend small classes, part-time, at Pickett for two semesters then pursue four-year degrees in regular classes on campus. The program is in keeping with current educational research that points to supporting parents’ educational and employment opportunities as critical in school reform (e.g., Anyon 2005; Rose, 2009). Folklore is central to starting where the individuals are experts and working out, into the academy. This first semester, I am teaching “Diversity in Contemporary Society,” which will count in any program they pursue as the “Diversity-US” university core requirement and which allows us to start with their experiences with desegregation and discrimination, and build theoretical models around those. Folklorist Kelly Savino is teaching “College Composition I,” another core course required for any program, and has a folkloristic approach to it.

Community partner Brenda Witcher described what is essential to our ongoing collaboration and its benefits in a paper given at the American Educational Studies Association Annual Meeting in 2009. Answering the question, What is needed for the collaboration to work? Ms. Witcher explained:

Coming in. That’s the first thing. Taking an interest. And listening. Participating. The kids from UT—they aren’t kids—but how that first group came in, they got involved, and they just jumped on the bandwagon. They didn’t know what was going on. They got involved—they

made the boards, the printing of the things.... They didn't have to do all that. .... They didn't act like they were scared.

To put it to you point blank, we're over here in this area—this is a Black neighborhood over here, and you know they do the least they can and get away with it. But when they see other people involved—Caucasians, Arabs, you see them involved in trying to get something going for the local people—and they're going to school. And TU's offering grants for this side to go to school, and other sides. I think that's what woke them up. You bring in other people, different races. Getting back to the racist—that's just how it is, that's just how it is. We had to take that resource that we had, with this mixed group, to get ahead. Anything that works, use it!

The ability to enter an unfamiliar group; to get interested in a non-judgmental way; to find the good, the useful, the profound, and the beautiful; to combine traditions from different groups (here, the school and other dominant culture institutions that “make boards” and “print things”, and the community members' knowledge); and to help make it accessible to others—that is what folklorists do, and when we teach, no matter what the ostensible subject, that is what we teach others to do—even when we're not teaching folklore.



### From Folklife Specialist to Workshop Coordinator By Gregory Hansen

Much of my work in folklore and education, outside of the college classroom, now centers on coordinating professional development opportunities for educators. I moved into this type of educational work after completing a series of folklore and education residencies in Florida and Indiana. I've found that a major line of tension relates to teaching the content and methods of folklore work versus developing ways to use my training as a folklorist to contribute to a variety of educational interests, including multicultural education, local learning, oral history, and arts and music education. I'll focus on my answer to one our forum's main questions, “How does my training as a folklorist influence my teaching of educators?” I'll focus on a workshop that I have completed for the past eight years at Knoxville's “Jubilee Community Arts.”

Brent Cantrell, the folklorist who directs the arts center, set up the workshop as an in-service session to teach educators how to present folk artists in their schools. The original plan was to train a cadre of teachers so they could coordinate in-school session with folk artists and musicians associated with Jubilee Art. Due to budget cuts and the

changing nature of arts programming in eastern Tennessee, we've had to adapt the professional development program away from the original plan and expand the program into a wider introduction to folklore and oral history methods. My training as a folklorist has influenced me to look at this annual 3-day workshop almost as a form of fieldwork as I'm constantly working to interact with teachers, staff members, and guest artists in the workshops to refine my presentation to meet the needs of the participants. I'd like to think that my process of teaching is highly influenced by the process of doing fieldwork and that the workshop blends together content with methodology.

The 3-day workshop involves 12 hours of instruction. On the first day, I introduce participants to the nature and scope of the subject matter of folklore. The second day is devoted to presentation and practice of fieldwork methodology, focusing primarily on interviewing, observation, and photographic documentation. The third day's session culminates in a session with a folk musician. We have worked with the eastern Tennessee fiddler Charlie Acuff and the old-time country musician and balladeer Roy Harper in various sessions. I've used this last day to provide teachers with ideas for using artists such as Acuff and Harper in their classroom, but the sessions have also provided me with opportunities to explore ways of presenting folklore, folklife, and folk artists in their classroom instruction. Having worked with teachers for the past 23 years, I've refined my approaches to teaching the workshop by working to in a way that responds to the culture of educators. I've found that they appreciate numerous teaching resources, and that they value activities—that I lead—throughout the workshop. I employ a range of teaching methods, we discuss ways these methods can be adapted to the content that they're teaching as well as to their specific classrooms. Curiously, in recent workshops, I've found that the teachers really value the class discussion format for teaching and that they've really been interested in the content of folklore, as an area of study and even as a discipline, and that my initial interest in teaching “stealth folklore” wasn't necessarily what interested teachers. So, another answer to the question is that the workshops have taught me to affirm the value of my training in folklore and to recognize that the teachers are very interested in what a folklore professor has to say to them – especially when speaking of folklore. In sum, I've come to recognize that they can do the teaching and adapt the content to their curriculum. In the workshop, they value hearing my specialized knowledge.

Another area where my background as a folklorist intersects with the background of educators relates to our common experience as classroom teachers. Again, my training as a folklorist has cued me in on cultural processes and social contexts of small groups, and my interest in the

culture of the classroom is resonant with teachers' interests in their practice. In our discussions, I tend to use examples from the classroom to illustrate points. For example, I'll refer to children's games as resources for understanding some of the elements of folklore such as the tension between continuity and variation in tradition. The teachable moments that emerge in simply speaking of the content of folklore also provide rich resources for me to use in the workshop, and they spark discussion among teachers about their own methods of teaching. At times, the workshop feels a bit more like a group interview session, and I feel more like a fieldworker than a college professor at these workshops.

I've been fortunate to work with excellent groups of teachers. Some have returned to the workshop for a 2<sup>nd</sup>, even 3<sup>rd</sup> year. In putting the programs together, I've worked to vary the methods and the specific instructional activities, but I've come to value the content and unique perspectives offered by folklorists. Responses from the teachers to some of the content that I consider pretty basic to folklore, such as Alan Dundes' discussion of "folk groups," affirms my central idea that we provide a form of compensatory education. We should, as Warren Roberts quipped, continue to *–nore* the "ignored."

This past year, the teachers, themselves, seemed to up the ante. In a discussion about their frustrations with the current models of education that emphasis goals and objectives, mastery learning, and other elements of "Leaving Our Children Behind," I opened up the idea that there are anthropological models of education that focus heavily on the types of issues that we explore in the 3-day workshop. Their challenge was to further affirm what folklorists have to offer by seriously taking up calls for a "folkloristic theory of education." We ended up discussing some of the content, perspectives, methods, and interests shared by folklorists, and we realized that the 3 days we spent together were more about the practice of doing folklore as a form of education rather than formulating a theory. The challenge is to continue to make more explicit some of the unique approaches we offer through our discipline and continue to adapt the content of folklore with the process of pedagogy.

Because this session is a forum, I'd like to toss out two major areas where I think that folklorists can make contributions to educational theory.

First, we focus a lot of fieldwork on the question of how musicians, singers, dancers, cooks, crafters, storytellers and other folk artists have learned their traditions. Often, much of this interest has been to ascertain links to the continuity of tradition. I think we also need to spend more time looking at the process of learning a tradition, itself. Karen Duffy, for example, has done interesting work asking this question to artists who work with limestone,

and Charles Durrah looks at informal ways of learning in his book *Learning and Work*. Both researchers have found that the ways of learning that are complicit with folkloristic processes is a bit different from ways of teaching in the classroom. Namely, the instruction oftentimes is given in a very indirect ways from those who teach. In the workplace, especially, Durrah found that workers are typically seen as much more active in the learning process and that on-the-job training involves giving new workers opportunities – and even pressure – to figure out tasks for themselves. Much of this research supports new approaches to education, such as "problem-based teaching," and there is ample room for folklorists to contribute to the theory and practice of this type of educational movement.

Second, folklorists are becoming more interested in vernacular theory. Feedback interviews, as practiced by folklorists like Henry Glassie, and the "oral literary criticism" of Alan Dundes, involve ways to discover and articulate how the folk artists, themselves, think about their traditional activities. We can further take this approach by using what Elaine Lawless terms "reciprocal ethnography" to focus on specific elements relevant to teaching and learning so that we are bringing the voice of the folk artists and performers, themselves, into the discourse.

I've found in working with Folklife in Education Programs that the artists do have interesting ideas about education. One of the most eloquent of the musicians and storytellers was Richard Seaman. When I asked him about how he thought of his role as a fiddler and storyteller in the classroom, he explained that children catch on to new ideas quickly, especially if given vivid word picture. He gives his view of education in a chapter on folklore and education in *A Florida Fiddler: The Life and Times of Richard Seaman*, where he emphasizes the importance of vivid descriptions and storytelling in teaching.

If a child is paying attention to what it's all about, he can't help but wonder. It comes to the mind of a lot of them. If you can tell a child something clear enough that he has a picture of it, then he's got it.

To explore fully his perspectives on teaching, and the centrality of storytelling, would again be beyond the scope of this session. But what Mr. Seaman is describing is exactly in line with systems and theories of rhetoric, and this example was central to the 18<sup>th</sup> century rhetorician George Campbell's theory of vividness within his discourse on language. As folklorists, we have argued for the importance of listening to the vernacular, but I think we also need to share what we are hearing within a wider discourse of education. The storytellers, themselves, should be seen as contributors to educational theory, and

folklorists are well positioned to bring their perspectives into pedagogy.

At the end of the workshop, I'm always struck by the idea that I need to continue to practice what I'm preaching as I feel like there are lots of unexplored ways to use folklore to enhance my own teaching in the university, especially for classes like Freshman composition but also for the university-based folklore classes, themselves. Within our thinking about folklore and education, there often is this nagging reminder that because of what we do and how we study folklore we need to constantly think about making sure that we practice what we preach. ❄

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## The Couch School Garden Project: Sustaining Community Through Educational Resources

*By Rachel Reynolds Luster*

The Couch School Garden Project in Couch, Missouri, draws inspiration from school garden projects around the country including the Edible Schoolyard Program developed by chef Alice Waters and the national Farm to School program. The concept for this project builds upon these existing programs and resources to involve community and traditional knowledge on a grander scale. I am a folklorist but, more importantly, I am a member of the Couch community. I recognized the importance of home gardens to other community members and that these traditions were waning but still a part of the community consciousness.

Couch is a rural Ozarks community in south-central Missouri. The Couch Rural 1 school district has one school in the neighboring town of Myrtle. The school's population K-12 is 236 students, 75-80 percent of whom receive reduced or free lunches in the school's cafeteria each day. The majority of children in the community attend the summer school program, so the school year is virtually year-around. The school was already hindered by small budgets and, earlier this year, the state legislature further cut funding to the state's public school system, which not only reduced available funds for the school's lunch program but also eliminated funding for summer school for 2010.

I realized that a school garden project would not only aid the school in providing healthy produce to supplement their food program but also serve as a way to re-connect the community and especially its children to the gardening traditions of Couch and the region. The Couch School Garden Project broke ground in spring 2010 to create a number of garden plots on a small portion of the school yard where students can be involved in planting, cultivating, harvesting, and enjoying of fresh garden

produce, herbs, and flowers. All grade levels are involved in the project. Students will be able to apply math, science, English, art, and other skills to the development and nurturing of the school garden. The school will serve as an educational laboratory for teachers and students, a source for healthy produce for the school's cafeteria, and as an opportunity to involve parents and other community members in sharing their traditions with the children of the Couch School. All surplus food generated by the school's garden will be donated to the county's food bank for community members.

Key to the success of the project remains the participation, in all phases, of the community. As a folklorist, I see my role as that of a facilitator in this community-led initiative. We began by seeking out locally saved seeds and pass-along plants from community members. These plants not only are proven to be adapted to the local climate, pests, and diseases, making a less challenging gardening experience for students, but they also all have stories associated with them. This is part of the curriculum development of the project. The garden plot was plowed, fertilized, and worked by community members with materials found locally. Our county agriculture extension agent has worked with us to identify community resources. Other citizens have donated time, labor, local food products, and knowledge. The project itself is carried out through the auspices of the Couch School Parent Teacher Organization, and we actively seek community knowledge about gardening traditions from the county's Master Gardener program and through individual outreach. We have further plans to bring local food producers in to the classroom to talk to the students about what they do and the products they produce within the community. These products are mostly available locally and include heritage pork, butter, milk, eggs, goat cheese, lamb, and produce.

As a kick-off event, the Couch School Garden Project hosted an Earth Day Event for the community, with activities for the kids and other community members including making seed bags, making suet bird feeders, making paper pots and planting heirloom tomato plants, sampling locally made bread and butter, using potato stamps to make cards, and being up close with small farm animals. At the event a garden loom, made locally, was dedicated and installed commemorating the project.

The community benefits in several ways through this project: the garden serves as both an educational resource and a source of healthy food for students and teachers, and any surplus is given to the local food pantry. The larger community benefits by participating in the revitalization of its gardening traditions. We seek to bring these groups together in hopes that their desire, enthusiasm, and knowledge, combined, will work to sustain the gardening traditions and culture of the community itself. ❄

## Folklore and Education Section meeting minutes October 15, 2010 Nashville, TN

Meeting began at 12:15, with outgoing Senior Convener Gwen Meister and Junior Convener Lisa Higgins. The minutes from 2009 meeting were approved.

Financial report: Our beginning balance this year was \$2,546. We earned \$550 in revenue. Our expenses were \$473.98, leaving a current balance of \$2,622.02.

Newsletter report: Greg Hansen and Rosemary Hathaway report the section newsletter is doing fine.

Lisa Higgins reported on the conveners' breakfast, where the new AFS web site was described. There will be a static portion and an interactive part of the new web site, so that sections will be able to put up work for the members only to view. The interactive, private part will require a log on by ID. Section members who are not AFS members will be able to access the interactive part.

Some discussion ensued about whether the newsletter should be in the interactive part of the new web site and thus available only to dues-paying section members, or whether it should be in the public part of the new web site and thus available to all. Betty Belanus volunteered to investigate possibilities for the new interactive part of the web site, and she will report to the section via email to inform our decision.

Local Learning report: Paddy Bowman announced the new Local Learning website. Paddy lost a lot of data through her hard drive crash. As a result, she had to suspend her electronic bulletin, but with the new Local Learning web site, people can subscribe to get notices. Paddy asked everyone to please use the new website. It was suggested that we should put some material on the website that would appeal to educators—for example, unconventional lessons about fairy tales.

Thinking about following up on last year's conference-in-a-conference in Boise, Paddy asked if people would be willing to gather on the Tuesday before AFS in Bloomington; most in the meeting indicated that they would be willing. Paddy will know in March if she has funding for such a meeting.

The invited community scholars this year are Helen White and Wayne Henderson of J.A.M. (Junior Appalachian Musicians). Paddy reminded us to greet them and make them feel welcome.

Paddy invited everyone to come to the Saturday morning workshop, "Sing Me a Song, Play Me a Tune: Traditional Music in the Classroom" convening at the Country Music Hall of Fame and Museum Classroom.

Paddy passed out a document on Local Learning values and goals, as well as an article on folk art in the urban art room.

The next issue of CARTS, on foodways, should be out in December.

Paddy needs a committee for Bloomington, so she hopes someone will be willing after she hears if she gets funding. Jan Rosenberg said she would be happy to help out in Bloomington and suggests Connie Ables as someone local to add to the committee.

The Robinson-Roeder-Ward (RRW) fellowship was suspended for this year.

The Dorothy Howard prize committee awarded the prize to both "Iowa Folklife, Volume 2" and the Library of Congress' "Folklife Resources for Educators." The following is the official statement by the prize committee: "Due to the impressive scope, rich details, and hard work involved, the Prize is awarded to both the Library of Congress' 'Folklife Resources for Educators' and the Iowa Arts Council's 'Iowa Folklife, Volume 2.' These two entries illustrate the breadth and depth of folklore in education. 'Folklife Resources for Educators' is a national database with comprehensive listings that provides a finger on the pulse of folk arts and folklife projects around the United States and, in fact, the world. 'Iowa Folklife, Volume 2' is a state-specific site with a colorful and varied approach that provides engaging, diverse, and readily-usable materials for a wide range of Iowa teachers and their students. The Dorothy Howard Prize committee and the Folklore and Education Section heartily applaud both sites, their creators and funders for exemplary contributions to the field."

Catherine Kerst of the American Folklife Center in the Library of Congress was in attendance, and said she will eke out time at work to maintain and update the database. She is encouraged by the prize. She requests further communication from all of us about errors, etc. She also requests that her share of the prize be made out as a donation to the American Folklife Center.

We then discussed the nature of the process of granting awards: The RRW award has been problematic because we want a teacher to come to the meeting, but we can't afford to pay the teacher what is necessary to really make that happen. Is it time to find another way to honor RRW? One possibility: partially funding to a student interested in folklore in education. Another possibility: a mini-grant for

teachers (an amount something like \$150), because it is important for us to keep a connection to classroom teachers. There are several websites that list grants for teachers, so we could list there. Maybe they could submit their folklore lesson plan to put on web site. Or we could use the "Donors Choose" web site to look for a teacher project to support. A committee of three—Rosemary Hathaway, Sue Eleuterio, and Betty Belanus—will investigate possibilities and report via email. There may be a voting process on the new AFS web site that we could use to resolve this before next year's meeting.

#### *New business:*

The theme for Bloomington in 2011 is "Peace, War and Folklore." Jan Rosenberg suggested some special sessions (outside of section meeting, so specific sessions not named). Sue Eleuterio also is in Indiana and has been trying to communicate with the program committee. Sue says there is a lot of social justice curriculum out there, including a group in Chicago. Anne Pryor mentions a group in Milwaukee. Paddy knows someone at CUNY. Lynn Hamer mentioned the Center for Nonviolence at the University of Toledo.

Lisa Higgins then moved on to Jim Leary's announcement about the *Journal of American Folklore's* 125th anniversary, where Leary suggested that a series of articles (each about 10,000 words) within a number of issues the year of anniversary could address historicizing various aspects of the field. Leary asked Sections within AFS to consider contributions. The deadline would be about 9 months from now. Anne Pryor and Ruth Olson volunteered to take the lead on this article, and Gwen Meister offered to help.

RRW committee for next year is Betty Belanus, Sue Eleuterio and Rosemary Hathaway (investigating new possibilities for the award).

Conveners for next year will be Lisa Higgins (senior) and Lisa Rathje (junior).

Dorothy Howard committee will be one of the conveners, Luanne Kozma, and Paddy Bowman.

Next we discussed fundraising for the section to increase our ever-decreasing budget. We can't raise dues because we just raised them from \$7 to \$10. Sean reminded us that we were going to invite graduate students to build our memberships. We discussed selling food, but that would no doubt violate hotel rules. We hope to have an email conversation on this complicated topic. It was suggested that we not raise more money unless we have something we feel passionately about that would cost more money. Right now we get by with 2 prizes and the Saturday morning workshop. Anne Pryor suggested that we could do a "technical support" grant, to allow one member of the

section to attend another's educational opportunity (observe teacher). Gwen suggested that we could create a DVD/CD. Greg asked if people couldn't contribute to AFS and indicate a specific section. Maybe additional donations could be indicated on the membership form under dues. Could we ask friends on the AFS Board to designate their mandatory donation to us? Betty Belanus says that board members can designate sections to receive funds. Sean will buttonhole some board members. Greg suggested that one year those of us who could afford it could simply contribute extra to the section dues.

Lisa Higgins reminded us all of the AFS oral history project and encouraged everyone to participate as an interviewer or interviewee.

Betty Belanus asked Gwen to write up an account of her folklife trunk project that was evaluated this year. Lisa Higgins pointed out that she is the exhibit and public presentation review editor for *JAF*. Greg Hansen is the book review editor of *JAF*. Greg also reminded everyone that the *Journal of Folklore Research* has book notes, so any of us who want to write about books that have to do with education can contact *JFR* with book one of us might want to review. They have a quick turnaround. If interested, let Greg know.

Meeting adjourned at 1:20 p.m.

### "Folklore and Education" is the newsletter of the Folklore and Education section of the American Folklore Society.

Individuals may join the Folklore and Education Section without joining the American Folklore Society. Annual dues are \$10. Join online by [clicking here](#).

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