

Show-Me Traditions:

An Educators Guide to Teaching
Folk Arts and Folklife in Missouri Schools



Written and developed by Susan Eleuterio
in collaboration with staff and master artists
of the Missouri Folk Arts Program

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Acknowledgements and Credits

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The Missouri Folk Arts Program is a program of the Missouri Arts Council and is administered by the Museum of Art and Archaeology at the University of Missouri in Columbia. MFAP was established in 1984 and builds cross-cultural understanding by documenting, conserving, and presenting our state's living folk arts and folklife in collaboration with Missouri's citizens. The Missouri Arts Council provides grants to nonprofit organizations to encourage and stimulate the growth, development, and appreciation of the arts in Missouri.



Photos of Bernard Allen courtesy of Rita Reed. All other photos provided by the artists or from the archives of the Missouri Folk Arts Program.

Curriculum Connections to Grade Level Expectations

Communication Arts

Reading GLE 2. Develop and apply skills and strategies to comprehend, analyze and evaluate fiction, poetry and drama from a variety of cultures and times

Writing GLE 3. Write effectively in various forms and types of writing.

Listening and Speaking GLE 1. Develop and apply effective listening skills and strategies

Information Literacy GLE 2. Develop and apply effective skills and strategies to analyze and evaluate oral and visual media

Social Studies

GLE 2a. Knowledge of continuity and change in the history of Missouri and the United States

Grade 4. A. Locate and describe settlements in Missouri of people of European and African heritage.

Grade 5. F. Examine cultural interactions among these groups: Native Americans, Immigrants from Europe, and Africans brought to America.

Fine Arts, Music

Interdisciplinary Connections GLE 1. Develop and apply knowledge and skills to understand the relationships between music, the other arts and disciplines outside the arts

Historical and Cultural Contexts GLE 1. Develop and apply the knowledge and skills to understand works of art in time and place

Physical Education

Rhythms and Dance GLE 3d.

Grade 4. Demonstrate step patterns (e.g., do-si-do), simple positions (e.g., promenade) and formations (e.g., partner scattered) in dance

Grade 5. Perform a traditional folk or square dance (e.g., Cotton Eyed Joe and Patty Cake Polka)

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Introduction

The Missouri Folk Arts Program (MFAP) is a program of the Missouri Arts Council, a state agency, and the Museum of Art and Archaeology at the University of Missouri in Columbia. MFAP was established in 1984 and strives to build cross-cultural understanding by documenting, conserving, and presenting our state's living folk arts and folklife in collaboration with Missouri's citizens. Over the years, MFAP has produced several educational projects for school children, from traveling exhibitions to school performances.

The most long-lasting educational project is "Tuesdays at the Capitol," a collaboration with the Department of Natural Resources' Missouri State Museum in Jefferson City each April. Master and apprentice artists, who participate in Missouri's rigorous Traditional Arts Apprenticeship Program, perform and demonstrate at venues in and around the Capitol. The primary audience for "Tuesdays" is school children who tour the Capitol each spring and fall, usually fourth and fifth graders who are studying Missouri history, government, and culture. "Tuesdays" gives children the opportunity to observe the artists as they work, to touch instruments, tools, and objects—and to ask questions.

Still, "Tuesdays" only offers children brief introductions to both the long established and emerging folk arts associated with our state. MFAP staff sought and received funding from the National Endowment for the Arts (NEA) to increase outreach to public schools via in-depth school residencies. MFAP staff worked with nationally recognized Folk Arts in Education specialist Susan Eleuterio to train folk artist-educators to create and conduct residencies for schools. Following the successes of that project, MFAP sought additional funding from both the NEA and The Dana Foundation. A second NEA grant funded this educators' guide. The Dana Foundation provided a Rural Arts Education Initiative grant to train more traditional artists to present programs, like residencies, in schools.

The need for this guide became apparent during the first NEA-funded project, as teachers welcomed folk artists into their classrooms. These teachers then asked for more resources to prepare themselves and their students for the residencies. With those teachers, students, and a small cadre of newly-trained folk artists in mind, this guide was designed to introduce the concept of folk and traditional arts and to show off Missouri's rich artistic diversity. The guide also provides teachers, students, and artists with concrete lessons and abundant resources for enriched learning.

Much like "Tuesdays at the Capitol," this guide is designed with Missouri's fourth and fifth graders in mind, but educators and artists are encouraged to adapt for younger and older students. The guide is also recommended for other learning environments such as after-school programs, summer school curricula, clubs, and youth organizations. The focus here is local, regional, and state traditions, especially place-based art forms like music, dance, craft, foodways, and other oral traditions. These traditional art forms can be found in homes, neighborhoods, and communities in every corner of Missouri. Every Missourian has traditions, including teachers and their students.

The lessons in this guide will help you to identify and understand the role of folk and traditional arts in your life; in the lives of students and their families; and in the life of the local community. Additionally, the guide will introduce you to a few of Missouri's traditional artists, ordinary citizens who work (and play) diligently to pass on the arts and customs that are cherished in their corners of the state. We hope the guide will inspire you to recognize the value of these cultural treasures, treasures that we often overlook because they are so familiar to us. We believe that exploring the rich cultural lives of Missourians will enrich you and your students personally and enrich your classroom and curriculum. As you use the guide, you may develop lessons of your own and identify traditions and artists in your corner of Missouri; we invite you to show them to the Missouri Arts Folk Program and share them with teachers across the state.

All lessons here are designed to inspire critical thinking and to provide ways for teachers to tap into the multiple intelligence skills of their students. Each section of this guide includes connections to Missouri's Show-Me Standards, as well as lesson plans for use in the classroom. Missouri Grade Level Expectations (GLES) are listed as well. Links to other folk arts educational websites and resources are included for those who would like to explore. Each section also includes photos of folk artists and their traditions. An electronic version of this guide will also be available at: <http://maa.missouri.edu/mfap>

*Lisa L. Higgins, Director of Missouri Folk Arts Program
Susan Eleuterio, Author and Consultant*

Section I: Defining Folk Arts and Folklife

Why Teach Folk Arts and Folklife?

Family and local culture are often the first things we learn. Our beliefs, customs, attitudes, and traditions are rooted in where we grow up, what our families teach us, and what our communities share with us. All children in America learn about local and state history as part of their educational curriculum, but history is often taught in isolation from what children learn at home. By tying folk arts and folklife into the regular curriculum, you can show students and their parents that there are connections between their own cultures and those of people around the state. These lessons are designed to help your students meet state educational standards and expectations. These lessons are also designed to help your students to use their homes, neighborhoods, and even schools as living laboratories. Arts and culture programs in the classroom have been proven to bolster student self esteem, to introduce teachers to methods that reach their students' multiple intelligences, and to engage parents and family members in their children's learning.

Definitions and Vocabulary

Folk and traditional arts are learned as part of the cultural life of a community. Community members share at least one thing in common and often more. Common traits include ethnic heritage, language, religion, occupation, or a geographic region. A community's traditions are shaped by shared aesthetics and values and are passed down from generation to generation, most often from family member to family member or community member to community member. The primary means for learning folk and traditional arts is through observation, conversation, and practice. Missouri folklorist Lisa Higgins refers to folk arts as "arts with a genealogy." Folk Arts Specialist Deborah Bailey reminds us that "art is the process, not just the product," especially in the case of folk and traditional arts. Folk arts often influence popular arts and culture. Rock and roll, hip-hop, and country music all moved from the oral tradition into commercial mass production. Unlike folk arts, the so-called "elite" or formal arts and culture, like opera, ballet, and theater, are taught in institutions, such as universities or music consortiums.

Folklife includes traditions, practices, beliefs, and customs that are passed from person to person within a defined community. Folklife is based also on patterns, but these patterns often vary over time and space. For instance, you might have a cherished recipe, like your Aunt Mary's apple pie, that is a family favorite. Even if you eventually add an extra dash of cinnamon or add a fancy crust, the final product is still recognized by your family as "Aunt Mary's apple pie." Other folk practices and customs, like traditional styles of clothing, often pass into popular culture and are sometimes adapted by formal culture. Similarly, popular culture and formal culture often influence folk practices. A good example of the fluidity between these categories is the way a local legend about a local landmark (folk) might be recreated on television or in the movies (popular) and later printed in a tourist brochure (formal) by the county government.

Community includes families, neighborhoods, geographic regions, religious organizations, ethnic or cultural groups, and/or occupations. A school also functions as a community and has its own traditions and customs that are passed down and between community members: teachers, staff, students, and parents. Some of the lessons in this guide are designed to explore the culture of your school community.

Lesson Plan #1: Introduction to Folklife and Folk Arts

Teacher and Student Survey

What is Folk Culture?

Developed by Susan Eleuterio

We often think that folk culture in America is only found in isolated rural areas, such as the Ozarks or the Appalachian mountains. Some people also think of the word “folk” as meaning “untrue” or “backwards.” All of these characterizations, however, are inaccurate. Scientists have proved many examples of folk beliefs useful. Many examples of folk culture have been created over many generations, through long hours of training that can be compared in quality to the finest examples of art. Folk culture is just as important in urban and suburban settings as in rural ones. This lesson explores some of the types of folk culture you and your students have encountered locally.

Necessary Materials

Copies of survey, pens/pencils, blank Venn diagram sheet, outline map of school and school's county

Time Needed

Two class periods (45 minutes each)

Step 1: Teacher and Students: Put a check by all types of culture you have seen in your district and then provide a short description in writing. You may wish to use photos or a drawing instead of a written description.

Step 2: Ask students to make a list of the types of folk culture the class has identified and then check off which ones are parts of their tradition or culture. Offer extra points if they come up with an example of folk culture you have not identified.

Step 3: Have students work in pairs to compare their lists. Ask students to draw individual Venn diagrams showing the parts of culture they share. Students should then present their Venn diagrams orally to the class.

Step 4: Make a map of traditions in your school and the surrounding community. Ask students to place photos or written descriptions on the map in the locations where traditions happen. (For example, “student and school culture examples” would be placed within the school building; local legends might be placed near a cemetery, park, or local lodge.)

Note: a blank Venn diagram is available at: http://www.louisianavoices.org/unit8/edu_venn_diagram_blank.html

Objectives:

- To introduce folk culture to teachers and students
- To provide methods of contrasting and comparing folk culture
- To demonstrate relationship of individual teachers, students, and schools to cultural traditions and to location, place, movement, and region in Missouri
- To provide methods of social science inquiry tools (research, survey, mapping)

Outcomes:

- Students will document examples of folklife and folk arts in their own backgrounds
- Students will create visual resource guide to folklife and folk arts
- Students will contrast and compare folklife in their own culture

Cultural Traditions Checklist Worksheet

_____ **School culture (school colors, mascots, traditions, etc)**

Examples _____

_____ **Youth/student culture (things kids wear, games they play, music they listen to, fads, etc)**

Examples _____

_____ **Parent culture (things parents wear, music they listen to)**

Examples _____

_____ **Community and social groups**

Examples _____

_____ **Ethnic or local restaurants and stores**

Examples _____

_____ **English as a Second Language students and families**

Examples _____

_____ **Religious traditions**

Examples _____

_____ **Holiday traditions**

Examples _____

_____ **Food traditions**

Examples _____

_____ **Artistic traditions (craft, dance, music, arts)**

Examples _____

_____ **Beliefs (local legends, weather beliefs, gardening practices, etc)**

Examples _____

_____ **Games (and other recreational activities)**

Examples _____

_____ **Your own cultural heritage (how your family celebrates birthdays for example)**

Examples _____

SHOW-ME STANDARDS CONNECTIONS

Show-Me Standards Performance Goal 1: Students in Missouri public schools will acquire the knowledge and skills to gather, analyze and apply information and ideas

Show-Me Standards Social Studies Goals 5, 6, and 7

- the major elements of geographical study and analysis (such as location, place, movement, regions) and their relationships to changes in society and environment
- relationships of the individual and groups to institutions and cultural traditions
- the use of tools of social science inquiry (such as surveys, statistics, maps, documents)

Show-Me Standards Communication Arts Goals 1,4, and 7

- speaking and writing standard English (including grammar, usage, punctuation, spelling, capitalization)
- writing formally (such as reports, narratives, essays) and informally (such as outlines, notes)
- identifying and evaluating relationships between language and culture

Resources

Louisiana Voices Folklife in Education Project. An online curriculum guide, with many worksheets available that are classroom ready or easily adapted for classroom use. <http://www.louisianavoices.org>

What is Folklife? Louisiana Voices has an Everyday Learning Worksheet to help introduce your students to folklife. The worksheet includes phrases and customs familiar to many students.
http://www.louisianavoices.org/Unit1/edu_unit1_everyday_learning.html

Examples of folk knowledge. The Wisconsin Weather Stories website has a worksheet that introduces students to beliefs and sayings about weather. The website also presents science-related lessons.
<http://weatherstories.ssec.wisc.edu/sayings/sayings.html>

NOTES: _____

Lesson Plan #2: Introducing Students to Folklife

The Name Interview

Developed by Susan Eleuterio

Necessary Materials

Note cards or paper, pens/pencils, baby name books (many libraries have these), surnames of America books, if possible

Time Needed

Two class periods (45 minutes each). One for interviews and research; one to present research

A Little Background on Names

Names are important ways to identify ourselves personally and culturally. Our names are often the first thing new people learn about us. This exercise uses interviews to help students share the stories of their names and to research the cultural origins of names. Originally, people in most cultures had just one name. As populations grew, people began to need a second name (the surname) to distinguish them from others with the same name. In many cultures, there are four main sources of surnames: personal characteristics, place characteristics, occupations, and a prefix or suffix that indicates "son" or "daughter."

Personal characteristics

These names usually described something about the person's appearance or situation. So, John might have been called "John the Red" if he had red hair or "John Young" if he was younger than another John in the village.

Place characteristics

These names referred to a specific location of the person's family home: "green," "near the river," "under the wood," or "near the mountains."

Occupations

These names referred to a person's job. Names might include "smith," "baker," or "miller" in English. In Spanish, the surname "Herrera" is the word for "blacksmith."

Sons and Daughters

A common practice in many cultures has been to name a child for his or her father. Here are just a few of the endings for last names which mean "son of." In some cultures, "daughter of" is also used.

Danish ("sen"): Hansen, son of Hans

Dutch ("se"): Pieterse, son of Pieter

English ("son"): Johnson, son of John

German ("sohn"): Mendelsohn, son of Mendel

Irish ("Mac"): Macdonald, son of Donald. Also, "O" (grandson), O'Riley, grandson of Riley

Navajo ("Begay"): Denae Nez Begay, tall man's son

Polish ("wicz"): Janowicz, son of Jan

Italian ("de," "di" or "d"): D'Alberto, son of Alberto

Objectives:

- To introduce the theme of change
- To introduce research skills
- To help students create complete sentences
- To enhance oral language/speaking skills
- To enhance skills in summarizing knowledge
- To foster awareness of cultural traditions and folk culture

Outcomes:

- Students will be able to identify the four main sources of surnames
- Students will use written and oral sources to research a partner's name
- Students will work in teams
- Students will present a short oral report, using complete sentences, on the history of their partner's name
- Students will be able to explain how change and cultural heritage affect personal names

Directions for Learning About Names

Step 1: Read the background information on names to class.

Step 2: Ask students if they know any naming customs from any cultures or communities. For instance, some cultures never name anyone for a dead person; others always name a child for someone who is deceased.

Step 3: Hand out note cards; use “How to Interview” worksheet below to explain to students how to collect information from their peers.

Step 4: Place students in pairs. Review the interview directions aloud.

Step 5: Give students 5-10 minutes to interview each of their partners. Ask some students to research the meaning of their names in the baby books while others are interviewing.

Step 6: Ask students to introduce each other using their research. Remind them to use complete sentences. Ask partners to sit next to each other facing the class to keep them from getting too silly and to focus on the presentations.

SHOW-ME STANDARDS CONNECTIONS

Show-Me Standards Social Studies Goals 2, 5, 6, and 7

- continuity and change in the history of Missouri, the United States and the world
- the major elements of geographical study and analysis (such as location, place, movement, regions) and their relationships to changes in society and environment
- relationships of the individual and groups to institutions and cultural traditions
- the use of tools of social science inquiry (such as surveys, statistics, maps, documents)

Show-Me Standards Communication Arts Goals 1, 4, and 7

- speaking and writing standard English (including grammar, usage, punctuation, spelling, capitalization)
- writing formally (such as reports, narratives, essays) and informally (such as outlines, notes)
- identifying and evaluating relationships between language and culture

Name Interview Worksheet

"What's in A Name? A rose by any other name would smell as sweet!"

-Romeo and Juliet
William Shakespeare

Part I

Ask your partner the following questions. Write your answers below the questions.

What is your full name?

How did your parents (family) pick your name? Are you named after anyone? If yes, do you think you look like that person? Is your personality similar to that person's?

What does your first name mean (if you know)?

What ethnic group does your last name represent? (German, English, Mexican, French, etc.)

Do you have a nickname; if yes, what is it? Is it ok if I share with the class?

Have you ever wished you had a different name? If yes, what name would you choose and why?

Are there any stories about your name or the person you were named for? If so, please share that story.

Part II

After you have interviewed your partner, take one of the name books and look up the meaning of your partner's first name. Then, try to find the meaning of the last name. Write each name and its meaning down on your note card. Include the country or language the name comes from. For example, "Susan" means "lily" and comes from Hebrew. Ask your teacher for help if you are not sure from what language or country your partner's name comes. Tip: Some books divide boys and girls names, so check both sections. Some boys have what are considered "girl" names, and some girls have what are considered "boy" names.

Can you think of some names that are commonly used for both boys and girls?

Part III

Practice introducing your partner to the class. Use complete sentences.

Here's a sample introduction:

This is Susan Kingsbury Eleuterio. She was named "Susan" for her great-grandmother, Susie. Susan doesn't know if she looks like her great-grandmother. She told me that "Susan" means "lily." Her last name is Portuguese but comes from a Greek word meaning "freedom" or "liberty." Her nicknames are "Sue" and "Susie." When she was younger, she wished she had a shorter last name, but now she is proud of her name. "Susan" comes from the Hebrew language. The story about her name is that "Eleuterio" should have an "h" after the "t" (Eleutherio), but when her grandfather came to America from Portugal, the immigration officials changed the spelling and dropped the "h."

How to Interview Worksheet

Always keep in mind the five "W's" and the one "H": Who, What, When, Where, Why, and How

Try to avoid questions with "yes/no" answers. Always follow up a "yes/no" answer with a probe question.

Sample yes/no question: "Are you named for anyone?" Answer: "Yes"

Probe question: "What do you know about the person you were named for?"

Write down everything that the person says, even if you don't plan to use all the information.

Try to get details. You might use a prop, like an old family photo, or something physical, like hair color, to get the person talking.

Don't rush the person you are interviewing. Let him or her tell you the whole story.

Be a good listener. Try not to interrupt the person. Let him or her know you are listening by your body language and your facial expressions.

Respect the person's privacy. If he or she tells you a nickname but asks you not to tell anyone, don't write it down.

Resources

Most libraries have name books, both first and surnames. You might also ask students to see if their family has a baby name book at home. Bringing in a book from home might also prompt some students to ask their parents about how their name was chosen.

A good source for first names: Teresa Norman's *A World of Baby Names*: Perigree Books, NY 1991 (updated in 2003)

An American surname book: *What's in A Name? The Surnames of America* by La Reina Rule. This book is out of print but can often be found in libraries.

An easy to use site for last names: <http://www.behindthename.com/>

A way to search by country of origin for first names: <http://www.babynamesworld.com/>

Names and Math. A lesson using math and surnames:
http://www.education-world.com/a_lesson/02/lp270-02.shtml

A lesson from the National Endowment for the Humanities on names: *What's In A Name? How Did Surnames Come To Be:* http://edsitement.neh.gov/view_lesson_plan.asp?id=480

A worksheet on surnames from the National Endowment for the Humanities:
http://edsitement.neh.gov/lesson_images/lesson480/patronymic.pdf

NOTES: _____

Lesson Plan #3: Family Stories

Developed by Susan Eleuterio and Gladys Coggsell

Necessary Materials

Note cards or paper, pens/pencils

Time Needed

Two class periods (45 minutes each)

Session I: Introduction to family stories

Session II: Students read family stories after researching them at home

Family Stories are some of the most common examples of folk culture. These stories are familiar to us whether we have grown up in a city, a suburb, or the country. Every family has stories about everyday and memorable events and special holidays. Families may also tell urban legends, folk tales, and tall tales about family members or local characters.

Urban legends are stories that are told as true, almost always as happening to “a friend of a friend” and usually have some local detail which makes them believable.

Folk tales are stories that are fictional. Fairy tales are folk tales. These stories often have a moral and always have a beginning, middle, and an end. They may include magic helpers or special tasks. Humans and animals are main characters.

Tall tales are stories where some elements are exaggerated, for example, the “the tallest man in the world.”

Directions

Step 1: Use the Story Starter worksheet to help your students think of family stories. Give them about 5-10 minutes to complete each Story Starter.

Step 2: Put students in pairs and ask them to read their story starters to their partner. The partner should put a star by the story starters she or he wants to know more about. Each student should pick one of the starred story starters and tell her or his partner as much as he or she can remember. Next, give students fifteen minutes to write the story down. Ask them to go home and interview their family members about what they remember of the story. Students should add details from their families and then re-write the story, making sure to use complete sentences, correct spelling, and capitalization.

Step 3: Read the story from Gladys Coggsell to your students.

Step 4: Read discussion questions with students. (This could be done as an oral discussion or a writing exercise).

Step 5: Ask students to take their Story Starter story home and interview family members about the story. Students may discover more details or variations of the story from different family members.

Step 6: In class, students should add details from their interviews and then re-write the story, making sure to use complete sentences, correct spelling, and capitalization.

Step 7: Ask students to read their stories in pairs or small groups.

Objectives:

- To introduce research skills
- To help students create complete sentences
- To enhance oral language/speaking skills
- To enhance skills in summarizing knowledge
- To foster awareness of cultural traditions and folk culture

Outcomes:

- Students will use written and oral sources to research a family story
- Students will tell a personal experience story using complete sentences
- Students will write a tall tale
- Students will recognize different types of folktales

"The Sun and The Moon" as told by Gladys Coggsell

Note: Body language directions are in parentheses

African American Master Storyteller Gladys Coggsell, who lives in Frankford, Missouri, was raised in an urban African-American community in Patterson, New Jersey, where she absorbed an extensive repertoire of stories, including folk tales, legends, and family sagas told to her by her great grandmother; my great grandfather, "Uncle Pete"; and boarders who rented rooms from her great grandmother. Mrs. Coggsell's grandmother recounted her family history through several generations and focused especially on stories about her own grandmother "Mammy Kay," who was captured in Africa along with her parents and sold into slavery. Uncle Pete told tall tales, trickster tales, and legends. These stories, or lessons, communicate messages about struggle, resilience, and resistance. Since moving to Missouri in the 1980s, Mrs. Coggsell has collected several stories about life in Missouri; these stories are collected in the book *Stories from the Heart: Missouri's African American Heritage*, which is available from the University of Missouri Press.



(From "A Handful of Dinky: African American Storytelling in Missouri" by Dana Everts-Boehm, 1992, Missouri Folk Arts Program.

<http://maa.missouri.edu/mfap/articles/coggsell.pdf>)

Uncle Pete told us a lot of stories. And some of them were true, I'm sure. But some of them were so outlandish that I just have to wonder. Uncle Pete swore to us that if we didn't fight we would be okay. But if we fought other children and made trouble with other people, that we were gonna be just like the moon.

Now Uncle Pete swears that the sun and the moon used to live in the sky in the daytime together. But everyone praised the sun, told the sun how wonderful and bright it was, how the shine and the warmth were so welcome. Well, the moon got just a little bit jealous. So the moon decided that it would go around to the trees and it would go around to the plants and to the animals and anyone else who would listen and talk about the sun. And the moon tiptoed around and told the trees: "Psst, psst, psst, psst." (pretend to whisper) It was so bad, I can't repeat it.

Well, as gossip does, eventually this gossip got back to the sun. Well, the sun was hot! That's what Uncle Pete said. He said, "You know, that sun got hot!" (stamp your foot) "Cause Uncle Pete was very expressive when he told the story. He said, "And when the sun gets hot, honey, you better watch out! Watch out!" Well the sun had heard what the moon said. And the sun went over there (stomp across the floor and swing your hips). You know by that walk, that the sun was a woman. So the sun went over to the moon (raise voice), "Did you say, 'psst, psst, psst?'! The moon said (drop your voice) "Oh no! Oh no!" So the sun said, "I better not find out that you did!" And the sun walked away (stomp across the floor, swinging your hips).

And people started praising the sun. And this time, the moon said, "I don't care if she does find out. I'm gonna go and talk some more. "Psst, psst, psst, and psst." Really nasty stuff this time. Well, I guess the moon expected this to happen. And whether the moon expected it or not, the gossip got back to the sun.

Uncle Pete said, "Oooh, this time the sun was really hot! I mean really hot! We were tempted to ask Uncle Pete if the sun had ever been cold, but we didn't do that. So this time, the sun went over to the moon, no questions asked. Bam, bam bam, bam, and beat up the moon really bad. Well the moon was so embarrassed that the moon just slunk on out. And Uncle Pete said, "That moon just snuck away. Just snuck on outta there like a slinky skunk." So we said, "Well, Uncle Pete, what happened to the moon?"

Uncle Pete said, "Well, the moon was beat up so bad, and she was so embarrassed, that the first time she came back out, the first time she showed her face, she just snuck on in at night and showed about a quarter of her face. And a little while later, she snuck on in at night again, and showed about half of her face. And a little while later, the moon got brave, and showed all its face. But chil'ren, you know to this day, the moon only shows its whole face once in a while. So don't you go gossypin' about nobody, or you won't be able to show your face all the time."

Discussion questions

- 1) Which type of story is this: folk, tall, urban legend, or more than one type? What are the clues?
- 2) What is the moral/lesson of the story?
- 3) Has anyone ever said anything about you that wasn't true?
- 4) What's a better way to handle gossip than what the sun did?
- 5) Do you know what the phases of the moon are called?
- 6) Do you know any folk beliefs about the phases of the moon? One belief from a study of the Ozark Mountains says that it is best to plant vegetables that grow under the ground, like onions, beets, carrots, and turnips, when the moon is dark and to plant vegetables that grow above the ground like tomatoes, peas and corn when the moon is light. (Folk Beliefs in the Ozark Mountains by Vance Randolph)

Suggested Guest Artists (see Section III):

- Dan Hess
- Maria Guadalupe Massey
- Angela Williams

SHOW-ME STANDARDS CONNECTIONS

Show-Me Standards Social Studies Goals 5, 6, and 7

- the major elements of geographical study and analysis (such as location, place, movement, regions) and their relationships to changes in society and environment
- relationships of the individual and groups to institutions and cultural traditions

Show-Me Standards Communication Arts Goals 1,4, and 7

- speaking and writing standard English (including grammar, usage, punctuation, spelling, capitalization)
- reading and evaluating fiction, poetry and drama
- writing formally (such as reports, narratives, essays) and informally (such as outlines, notes)
- comprehending and evaluating the content and artistic aspects of oral and visual presentations (such as story-telling, debates, lectures, multi-media productions)
- identifying and evaluating relationships between language and culture

Resources

Gladys Coggsell's website includes information about CD's and tapes: www.coggsell.com Includes "Well Shut My Mouth," "The Wooden Chair and Other Stories," and "A Story A Story" Volumes 1 & 2.

Haunted Missouri. Legends about Missouri ghosts: <http://www.prairieghosts.com/hauntmo.html>

Missouri Veteran Stories. A collection of oral histories from Missourians: <http://missouriveteranstories.com>

St. Louis Storytelling Festival, includes list of regional storytellers and video clips of headlining artists: <http://www.stlstorytellingfestival.org/>

Story Starters Worksheet: Stories About Myself

Adapted from 4-H FOLKPATTERNS

Michigan State University Extension, Michigan State University Museum

<http://museum.msu.edu/s-program/folkpatterns/index.html>

Directions:

Step 1: Read through the five sections below and jot down words and/or memories that come to mind on the line next to each statement.

Step 2: Have a partner read through your responses. Your partner should put a star next to the lines he or she finds most interesting, curious, or wants to learn more about.

Step 3: Have your partner interview you about the most interesting line. He or she should take notes on your story.

Step 4: Write your version of the story you told using your partner's notes as a starter. If you don't like that one, choose another. Make sure to include details: who, what, when, where, why, and how.

My Life As A Baby



Where I was born: (the city, town, hospital, at home, etc) _____

Getting my mother and me to the hospital (before I was born) _____

The kind of baby I was _____ What I liked to do _____

My first words _____ My favorite toys or games _____

How they got me to eat, sleep or stop crying _____

How my name was chosen _____ Funny things I did _____

My Life As A Little One



My first playmates _____

Other firsts like walking, singing, etc. _____

Things I feared or believed _____

My favorite toys, games or things to do _____

My first pet _____ Mischief I got into _____

My favorite foods _____

My Life As A Student



My first day at school _____ What I did at recess _____

Best friends _____ Favorite year in school _____

Favorite teacher _____ Sports and games _____

Favorite subject _____ Worst subject _____

Pranks or tricks _____ Something else comes to mind _____

Resources

A Louisiana Voices Worksheet on methods for grading and assessing the telling of family stories:

http://www.louisianavoices.org/Unit5/edu_unit5w_personal_experi.html

Fairy Tales Resources available from Missouri's Secretary of State:

http://www.sos.mo.gov/wolfner/bibliographies/fairytales_M.asp

eMINTS Lesson Plan on fables resources: <http://www.emints.org/ethemes/resources/S00000376.shtml>

eMINTS Lesson Plan on interviewing grandparents:

<http://www.emints.org/ethemes/resources/S00000392.shtml>

About eMINTS: The eMINTS National Center offers professional development programs created by educators for educators. Leading experts at the University of Missouri, the Missouri Department of Elementary and Secondary Education, and the Missouri Department of Higher Education have collaborated to produce programs that inspire educators to use instructional strategies powered by technology, engage students in the excitement of learning, and enrich teaching to dramatically improve student performance: <http://www.emints.org/programs/>

NOTES: _____

Lesson Plan #4: Folk Songs

Developed by Susan Eleuterio and Howard Marshall

Necessary Materials

Note cards or paper, pens/pencils

Time Needed

Two class periods of 45 minutes each

Folk Music

Folk music is found in every family and community. Songs that are familiar like "Happy Birthday to You," holiday songs, and game songs are often passed from person to person rather than being taught formally. Some folk songs are taught in schools, and some songs that begin as popular songs become folk songs over time. (Sister schoolteachers from Kentucky wrote "Good Morning to You" in the 1890s; the melody was later adopted informally for "Happy Birthday to You." It became a folk song, was later copyrighted, though it is now unclear whether the song is copyrighted or in the public domain.) Folk songs are most easily identified by their variations, such as changes in words or slight changes in melody. Sometimes new verses are added; sometimes older verses are deleted. The ways that folk songs are transmitted, or passed down, often resembles "The Telephone Game," where the original content changes as it gets passed from one person to the next. Popular songs are usually recorded and sold commercially; the recording fixes the lyrics, the melody, and the verses. More formal songs are often learned in school, like the national anthem of the United States, "The Star Spangled Banner," but even formal songs may be sung in a variety of places.

Directions

Step 1: Pass out note cards and ask students to write down the words to "Happy Birthday to You." They should put their names on the backs of the cards. (Students may sing quietly to themselves as they write, but tell them to only write down their own versions, not a neighbor's.) For English as a Second Language students, ask them to write in their first language a song they sing for a person's birthday or another song they might sing to a baby. Then, ask them to translate that song into English.

Step 2: Ask students to trade cards. Put a poster-sized sheet of paper up with the standard lyrics to "Happy Birthday to You." Ask students to read any changes in the standard lyrics aloud, and ask one student to write changes down on another poster-sized piece of paper.

Step 3: Ask students to play "The Telephone Game" also known as "Whisper down the Lane."

Step 4: Have the class sing a traditional form of "Happy Birthday to You." Then ask students to sing versions or verses or parodies that they know

Step 5: Ask students to write down other customs practiced by their families for birthdays (or if birthdays are not celebrated something that is done for special occasions).

Objectives:

- To introduce the theme of change
- To introduce research skills
- To help students create complete sentences
- To enhance oral language/speaking skills
- To enhance skills in summarizing knowledge
- To foster awareness of cultural traditions and folk culture

Outcomes:

- Students will be able to explain the definition of a folk song
- Students will identify examples of traditional music from their family and communities
- Students will research and map folk music from their community



How to Play “Telephone”

Put students in a circle, standing or sitting. Whisper a short phrase to the first student (something like “Mary had a little lamb, its fleece was white as snow, and everywhere that Mary went, the lamb was sure to go.”)

Direct that student to whisper exactly what he or she heard to the next person. (You can use local rules for the game. In some places, you can ask the “operator” to repeat the phrase once; in others, no repeats are allowed.)

Remind students that whispering is key to the game.

Ask the last student repeat what he or she heard. Explain to students that folk music and other forms of folk culture are passed from person to person in much the same form as this game. These changes are the reason students may know different forms of the birthday song or other folk music.

Note: Some religious traditions do not permit celebrations, like birthdays, that are common in most families. An alternative exercise would be to have these students use songs from their own celebrations or religious communities to complete the assigned tasks.



Missouri Folk Music

Missouri has a rich tradition of folk music, some of it related to Missouri’s history and geography. Some folk music follows settlement and immigration patterns. Students can research folk music heard in their geographical or cultural region. Instruct them to use the mapmaker in the Resources section below to create a musical map of their Missouri region/community. Most regions have multiple forms of music, from old-time and bluegrass music to jazz and blues. You may wish to divide students into groups and have each group make a presentation about one regional style of music. Encourage them to use the Internet to locate samples of the music or ask a family member for a CD, album, or tape to bring in and share with the class.

SHOW-ME STANDARDS CONNECTIONS

Show-Me Standards Social Studies Goals 5, 6 and 7

- the major elements of geographical study and analysis (such as location, place, movement, regions) and their relationships to changes in society and environment
- relationships of the individual and groups to institutions and cultural traditions

Show-Me Standards Communication Arts Goals 1, 4 and 7

- speaking and writing standard English (including grammar, usage, punctuation, spelling, capitalization)
- identifying and evaluating relationships between language and culture

Show-Me Standards Communication Arts Goals 1, 2, 3, 4 and 5

- process and techniques for the production, exhibition or performance of one or more of the visual or performed arts
- the principles and elements of different art forms
- vocabulary to explain perceptions about and evaluations of works in dance, music, theater and visual arts
- interrelationships of visual and performing arts and the relationships of the arts to other disciplines
- visual and performing arts in historical and cultural contexts

Some Missouri Traditional Music Styles

- Kansas City Jazz
- Old-Time Fiddle Music
- Square Dance Music
- Ozark Ballads
- Bluegrass
- Ethnic Music
- African-American Gospel and Spirituals
- Shape Note Singing
- Native American Dance Music
- St. Louis Blues

Suggested Guest Artists (see Section III):

- Bernard Allen
- Eileen Gannon
- Dr. Howard W. Marshall
- Maria Guadalupe Massey

Resources

American version of “Happy Birthday to You”, a fascinating history. Here’s the scoop:

<http://www.snopes.com/music/songs/birthday.asp>

The Blues, PBS documentary website with lesson plans, vocabulary, background essays:

<http://www.pbs.org/theblues/classroom.html>

Focus on Kansas City Jazz, from the PBS documentary series Jazz, Ken Burns, includes sound clips:

http://www.pbs.org/jazz/places/places_kansas_city.htm

Google Maps. One resource for creating a local map: <http://maps.google.com/>

Kansas City Jazz Ambassadors YouTube: <http://www.youtube.com/kcjazzambassadors>

Max Hunter’s Missouri Folk Song Collection. Hunter was a traveling salesman in the Ozark region who collected folk songs as he traveled. His collection is housed at Missouri State University in Springfield:

<http://maxhunter.missouristate.edu/>

Mississippi River of Song website, includes discussion, music clips, lesson plans, and background on Missouri music:

<http://www.pbs.org/riverofsong/music/>

Missouri Old Time Fiddling, includes history, folklore, and some music clips:

<http://www.missourifiddling.com/>

Missouri Regions Resources: <http://www.emints.org/ethemes/resources/S00000699.shtml>

Music in Everyday Life Worksheet. A worksheet to help students reflect on music they hear regularly:

http://www.louisianavoices.org/Unit6/edu_unit6w_everydaylife.html

Online exhibit about Springfield jazz artist, Dallas Bartley:

<http://library.missouristate.edu/archives/exhibits/bartley/heritage.htm>

Smithsonian Jazz Class website, a link to the Grades 5-12 Education Kit:

<http://www.smithsonianjazz.org/class/armstrong/kit/kit.asp>

Section II

Discovering Folk Arts in Everyday Life

Folk arts are a part of everyone's life, even if they don't think about them as arts. Have you ever gone to a festival, told a scary story, celebrated a holiday by making a special dish, worn a costume, done a special dance, decorated your house, or sung a family song? If the answer is "yes," then you have participated in making, using, or enjoying folk arts. This section provides lessons that will help you and your students discover folk arts with their families, at their homes, through stories, games, and familiar objects, and with food. Each lesson can be taught alone or linked together for a unit in which folk culture and folk arts provide a basis for teaching about local and state history.

Lesson Plan Index for Section II

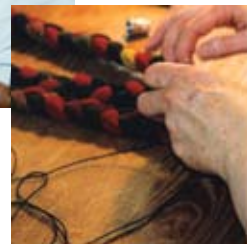
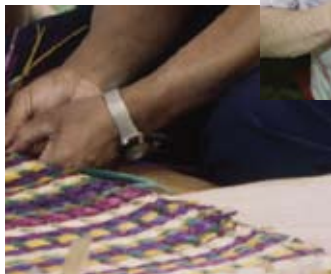
Lesson Plan #1: Family Folklore Checklist and Display

Lesson Plan #2: Material Culture and Celebrations

Lesson Plan #3: Traditional Dance and Festival

Lesson Plan #4: Oral Traditions, Legends and Stories

Lesson Plan #5: Foodways



Lesson Plan #1: Family Folklore Checklist and Display

Necessary Materials

Pencils, family folklore checklist, paper

Time Needed

Three class sessions (45 minutes each)

One class period (1/2 to explain directions, 1/2 to write story): one class period to read stories; one class period to display exhibits

Directions

Step 1: Hand out Family Folklore Checklist and review with students to make sure they understand categories. You might bring in a few samples from your own family (photographs, keepsakes, etc.)

Step 2: Students should complete the checklist at home, select one object, and interview a family member about it.

Step 3: In class (or as homework), ask students to write a story about the object from the Family Folklore Checklist. Writing Prompt: This object is important or special to my family because ...

Step 4: Consider hosting an exhibit of objects and photographs from student's homes. Their stories can be displayed alongside objects and photographs, students may revise and shorten the stories into exhibit labels, or students may give oral presentations of their objects and stories to an audience of peers or families.

Objectives:

- To introduce students to specific examples of folk culture in everyday life
- To help students identify examples of folk culture from their own lives
- To use folk culture to develop a story and written report

Outcomes:

- Students will research examples of folk culture from home using the Family Folklore Checklist
- Students will create a story or an exhibit about one example of family folk culture
- Students will present their story/exhibit to the class

SHOW-ME STANDARDS CONNECTIONS

Show-Me Standards Social Studies Goals 5, 6, and 7

- the major elements of geographical study and analysis (such as location, place, movement, regions) and their relationships to changes in society and environment
- relationships of the individual and groups to institutions and cultural traditions
- the use of tools of social science inquiry (such as surveys, statistics, maps, documents)

Show-Me Standards Communication Arts Goals 1, 4, and 7

- writing formally (such as reports, narratives, essays) and informally (such as outlines, notes)
- identifying and evaluating relationships between language and culture

Show-Me Standards Fine Arts Goals 4, 5

- interrelationships of visual and performing arts and the relationships of the arts to other disciplines
- visual and performing arts in historical and cultural contexts

Family Folklore Checklist

Adapted from 4-H FOLKPATTERNS
Michigan State University Extension, Michigan State University Museum

Directions

Use this list at home for clues to your family folklore. Ask your family to help you locate some of these objects. How many can you find? Put a check beside each one you find. Ask for the story behind one of these objects. Then write a short story about the object you found. Ask if you can bring the object to school. If you can't, draw a picture of it or take a photograph of it and bring that with your story.

_____ Awards and trophies

_____ Baby clothes

_____ Books or toys

_____ Collections

_____ Costumes or clothing

_____ Family photographs

_____ Family recipes

_____ Family stories

_____ Games

_____ Greeting cards

_____ Handmade objects

_____ Holiday objects

_____ Home movies

_____ Keepsakes

_____ Newspaper clippings

_____ Occupational tools

_____ Quilts, knitting, embroidery

_____ Religious books/objects

_____ School mementos

_____ Scrapbooks

_____ Songs, music, instruments

_____ Souvenirs

_____ Wedding announcements

Lesson Plan #2: Material Culture and Celebrations

Developed by Susan Eleuterio and Howard Marshall

Material Culture refers to objects made by hand, like buildings, family recipes, clothing, toys, tools, and decorations. Some examples of Missouri's material culture include baskets, architecture, ironwork, fishing gigs, caned chairs, woodwork, quilts, lace and needlework, low-rider cars, religious robes, Native American regalia, braided or tooled leather, duck and other wildlife calls, johnboats and sassafras paddles, ethnic dance clothing, and musical instruments.

Celebrations include American holidays like Halloween, New Year's Eve, and the 4th of July. Community events include agricultural festivals, founders' days, play parties, music jams, square dances, religious observations, ethnic holidays, pow-wows, and cultural festivals. Many other special days and events might be significant to one ethnic or cultural group or even just one family.

Necessary materials

Index cards, pens/pencils, objects. Whenever possible, ask students bring in objects from their Family Folklore Checklist Assignment. When families are protective of these objects, pictures may be substituted. You may choose to bring in objects related to celebrations in your own family or borrow objects from a museum or cultural organization

Time Needed

One class period if students work in teams

Objectives:

- To introduce students to "reading" objects as a research method
- To show students connections between objects in their everyday lives and folk cultural celebrations
- To use artifact reading to teach analyzing, writing, summarizing, and presenting oral reports

Outcomes:

- Students will create a class calendar of celebrations
- Students will observe an object and then write a paragraph describing the physical details of an object
- Students will give an oral report on an object
- Students will compare and contrast objects related to celebrations



Directions

Step 1: Make a class calendar of the year and ask students to make a list of celebrations in their families or neighborhoods for each month. Brainstorm what objects might go with different celebrations. For example, we often think of birthday candles, presents, cake, or piñatas for birthdays. Ask students to create a symbol for each celebration on the calendar. Reminder: Provide an alternative exercise for students whose religious traditions do not allow certain activities.

This website has links to many calendars including a calendar of American name day celebrations. Each date is chosen to honor a famous American's birthday, which makes it a fun tool for teaching history as well. The site also includes a world holiday calendar: <http://www.calendarzone.com/Holiday>

Step 2: Hand out the Guide to Artifact Reading and review directions with students. A funny and interesting practice exercise is to guide students through a "reading" of toothbrushes first. You can buy discounted new toothbrushes in packs; divide the class into teams; and give each team one toothbrush. Have them follow the directions in the guide. "Reading" a toothbrush helps students to move from simply naming or labeling objects to focus on more in-depth analyses.

Step 3: Put students into teams of three. Assign one student per group to record the group's answers on index cards, one student to be the timekeeper, and one student to read the questions to the group. The student who reads the questions will also report on the group's work to the class.

Step 4: Give each team an artifact. Remind them to clear their minds and focus on the characteristics of the artifact. Give them 5 minutes for steps 1, 2, and 3, then five more minutes for 4, 5, and 6. Ask them to write up their description on the back of the index card.

Step 5: Have each team report back to the class. Then have class compare and contrast the objects from each group. Which objects are connected to a certain time of the year? Which objects have bright colors? Which objects are made by hand? Which objects would have been found in Missouri 100 years ago? 50 years ago? Today?

Suggested Guest Artists (see Section III):

- Bernard Allen
- Carmen Dence
- Linda Hickman

SHOW-ME STANDARDS CONNECTIONS

Show-Me Standards Social Studies Goals 5, 6, and 7

- the major elements of geographical study and analysis (such as location, place, movement, regions) and their relationships to changes in society and environment
- relationships of the individual and groups to institutions and cultural traditions

Show-Me Standards Communication Arts Goals 1, 4, and 7

- identifying and evaluating relationships between language and culture

Show-Me Standards Science Goals 7, 8

- processes of scientific inquiry (such as formulating and testing hypotheses)
- impact of science, technology and human activity on resources and the environment

Show-Me Standards Fine Arts Goals 4, 5

- interrelationships of visual and performing arts and the relationships of the arts to other disciplines
- visual and performing arts in historical and cultural contexts

A Guide To Artifact Reading Worksheet

Reading an artifact is like reading a book. You'll be looking for clues, making discoveries, and summarizing what you've learned.

Directions

Step 1: Clear your mind. Pretend you are from another planet. You know nothing about Earth, its people, or their cultures.

Step 2: Examine the artifact provided by your teacher or another student.

Step 3: List below the following characteristics of the artifact:

- Colors
- Size (You can measure with your hand if you don't have a ruler. Is it the size of a thumb? Is it as big as your hand? Is it longer than your finger?)
- Shapes and designs (circles, squares, triangles, diamonds, flowers, symbols, or letters)
- Materials (wood, paper, leather, plastic, stone)
- Texture (rough, smooth, bumpy)
- Smells (sweet, flowery, stinky, pleasant)
- Time frame (this year, 100 years ago, the 1940s)
- Purpose (tool, celebration, decoration, ceremony)

Step 4: Brainstorm with your group about possible uses for the object, and list your ideas below.

Step 5: Speculate about who might use this object (children, men, women).

Step 6: Now, re-write the information on an index card. Describe the object's appearance, texture, etc. Try to guess about who used it and what they used it for. Use books and the Internet to learn more about the history of the object.

Writing Checklist:

- ___ Edit for spelling
- ___ Edit for complete sentences
- ___ Edit for capitalization
- ___ Edit for punctuation

Resources

Material Culture

Arts and Heritage of the Missouri Bootheel, a Resource Guide, at Western Historical Manuscripts Collection at the University of Missouri: <http://shs.umsystem.edu/oralhistory/resources/artandheritage.pdf>

Ellen Massey's Bittersweet Project website: <http://www.bittersweetozarks.org/>

Motel of the Mysteries by David Macaulay, a wonderful book about a researcher from the future who comes back to earth and explores an abandoned motel:
<http://www.houghtonmifflinbooks.com/catalog/titledetail.cfm?titleNumber=690599>

Festivals and Celebrations

Children Just Like Me- Celebrations, by Annabel Kindersley, a beautifully illustrated book from UNICEF shows celebrations from around the world including the United States:
http://www.unicef.org/publications/index_4370.html

Festival of Nations in St. Louis YouTube: <http://www.youtube.com/user/IISTL>

Missouri Fairs and Festivals. Students can use this site to research fairs and festivals in their county:
<http://www.missourifairsandfestivals.org/map.htm>

Missouri Folk Arts Program has descriptions of some traditional celebrations:
<http://maa.missouri.edu/mfap/pubs.html>

NOTES: _____

Lesson Plan #3: Traditional Dance and Festivals

Developed by Carmen Dence and Susan Eleuterio

This lesson builds on Lesson #2: Material Culture and Celebrations. The word “festival” comes from the Latin word “festivus” and means a time or day of celebration. Traditionally, festivals were connected to religious holidays, but today there are also festivals to celebrate kinds of music like bluegrass, jazz, or blues; food, like the Pumpkin Festival in St. Joseph; or even outlaws like the Jesse James Festival in Kearney.

Colombian-American folkloric dancer Carmen Dence helped to introduce Carnival or *carnivale* and Colombian dance in Missouri. She is particularly proud of the Barranquilla Carnival, which is celebrated annually in her hometown in South America. Like Mardi Gras, Carnival is celebrated for four days before Lent, the Catholic fasting season. People from many different cultures settled in Barranquilla, and each group brought dances, instruments, and costumes. Many of these traditions are performed during Carnival. Some of the Carnival dances include the Spanish *Paloteo* (a dance which uses sticks to represent swords); the *Cumbia*, a tri-ethnic (African, native South American, and Spanish) dance from Colombia’s Caribbean region, which uses candles or torches; a dance from Central Africa called the *Congo*; and dances from Colombia’s indigenous peoples.

Barranquilla’s Carnival is so important that the United Nations Educational Scientific and Cultural Organization declared it a “Masterpiece of the Oral and Intangible Heritage of Humanity,” a global treasure. “Intangible cultural heritage” includes traditions and expressions such as language, performing arts (music, dance and theater), festivals, rituals, and craftsmanship.

There are many other dances that are part of our lives in Missouri. Immigrants from Ireland, Bosnia and other Eastern European cultures, the Sudan, Vietnam, India, and Mexico have settled in Missouri over the years and introduced their traditional dances to the state. Additionally, people who practice African-American tap and step dances, Hawaiian hulas, and Native American pow-wow dances can be found in Missouri. People dance at weddings, festivals, parties, and sometimes just in their living rooms or at a square dance at the local community center. State officials in Missouri adopted the square dance as the official state dance in 1995. Take a look at videos on the Internet; compare Irish step dances, African-American tap or hoofing, Ozark jigging, and Appalachian clogging. Think of the dances you know and how you learned them. This lesson will help students learn more about one dance from their families or community.

Necessary Materials

Dance questionnaire, pens or pencils, paper, world map, Missouri State map, portable stereo, and dance music cds or tapes

Time Needed

Two class sessions (45 minutes each)

Objectives:

- To learn how dance and music reflect history and geography
- To demonstrate the connections between festival celebrations, dance, geography, social studies, and language

Outcomes:

- Students will learn how to research folk dance in their families or community
- Students will learn how to compare dances and write an introduction to one dance
- Students will read an oral description and demonstrate the movements of a dance

SHOW-ME STANDARDS CONNECTIONS

Show Me Standards Fine Arts Goals 1, 2, 3, 4, 5

- process and techniques for the production, exhibition or performance of one or more of the visual or performed arts
- the principles and elements of different art forms
- vocabulary to explain perceptions about and evaluations of works in dance, music, theater and visual arts
- interrelationships of visual and performing arts and the relationships of the arts to other disciplines
- visual and performing arts in historical and cultural contexts

Show-Me Standards Social Studies Goals 2, 5, 6 and 7

- continuity and change in the history of Missouri, the United States and the world
- the major elements of geographical study and analysis (such as location, place, movement, regions) and their relationships to changes in society and environment
- relationships of the individual and groups to institutions and cultural traditions
- the use of tools of social science inquiry (such as surveys, statistics, maps, documents)

Directions

Step 1: Give students the dance worksheet and practice the questions with them. Ask one or two students to interview you about a dance you know. If you don't know a dance, ask someone from the school staff (librarian, principal, or gym teacher) to visit your classroom to be interviewed by students.

Step 2: Ask students to interview someone in their family or community as homework.

Step 3: Compile a list of the kinds of dances that students found. Use a world map and the internet link below to show the origin of the dances.

The **Open Directory Project** provides information about the cultural and geographic origins of dance:

http://www.dmoz.org/Arts/Performing_Arts/Dance/Folk/

Step 4: Place students in groups of four; ask the students to demonstrate 2 or 3 basic steps to group members; then ask each group to pick one dance to present to the class.

Step 5: Each group should write a brief introduction to its dance: name of the dance, country or place of origin, appropriate times and places where the dance is performed, the kind of music that accompanies the dance, and names of the steps or movements.

NOTES: _____

Folk Dance Research Worksheet

(page 1 of 2)

Adapted from Louisiana Voices "Questions for Dancers"
http://www.louisianavoices.org/Unit6/edu_unit6w_quests_for_dancers.html

Your Name _____ Date: _____

Name of Person you interviewed: _____

Male or Female (circle) Birth date: _____

1) What do you call the dance? _____

2) When and where did you learn this kind of dance? _____

3) How did you learn it? Did you learn it from another person?

Yes _____ No _____ If yes, what is your relationship to that person? _____

Did you learn it watching a live performance? Yes _____ No _____

If yes, where and when? _____

Did you learn it from watching a television or taped performance?

Yes _____ No _____

Did you learn it some other way? If yes, how? _____

4) What specific movements are important in this dance? _____

Check which parts of the body and which movements are used for this dance:

Hands _____ Clapping _____ Pointing _____ Hands on hips _____ Holding hands with partner _____

Feet _____ Kicking _____ Pointing _____ Body _____ Twirling _____ Marching _____ Bowing _____

Head turning _____ Nodding _____ Looking one way _____



5) What music accompanies this dance? (names of songs and/or instruments) _____

Is the music live? _____ recorded _____ or both _____?

6) When do you usually do this dance? _____

Where? _____ With whom? _____

7) Why do you like this kind of dance? _____

8) Have you taught anyone to do this dance? If yes, who? _____

9) Do you know anything about the history of this kind of dancing?

Who started it? _____

When? _____ Where? _____

10) Please tell me any stories about performing this dance such as special times it was danced, celebrations when it is performed, etc. _____



Resources

Mid-Missouri Traditional Dance: <http://www.mmttd.missouri.org/about.html>

Missouri Humanities Council's *New Harmonies* wiki. Links to Smithsonian's lesson plans on "roots music" with Powerpoint and notes on Missouri's contributions: <http://newharmonies.missourihumanities.org/>

Missouri Festivals: <http://www.missourifairsandfestivals.org/>

Missouri State Dance: http://www.netstate.com/states/symb/dances/mo_square_dance.htm

Missouri Traditional Fiddle and Dance Network: <http://fiddle.missouri.org/>

Paloteo Dance Demonstration Video: <http://www.youtube.com/watch?v=XYR0AWpmTKo>

Moving to Music assessment sheet: http://www.louisianavoices.org/Unit6/edu_unit6w_mov_to_msc_selfassess.html

"¡Qué Viva el Westside!" Mexican Traditional Arts in Kansas City, Missouri featuring Beto López and Mariachi México. This article includes information about Mexican-American music and dance as well as other art forms: <http://maa.missouri.edu/mfap/articles/mexican.pdf>

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Lesson Plan #4: Oral Traditions: Legends and Stories

Necessary Materials

Pens, pencils, local maps, paper

Time Needed

Two classroom sessions (45 minutes each)

Directions

Step 1: Read the Introduction to “Missouri Place Names, Stories, and Legends” to students; add stories you know about local place names.

Step 2: Use a local map of your school’s location, and ask students to brainstorm how places in the school’s neighborhood got their names. You could invite a local historian, folklorist, or other person with knowledge or interest in your area’s history to help students with this exercise.

Use this list to help students brainstorm place name origins:

- Named for a person (Boone County or Houston, Mo.)
- Named for another place in the United States (Nevada, Mo.)
- Named for another place in the world (Mexico, Mo.)
- Named for people who used to live here (Missouri Indians)
- Named for something physical (Beehive in Clinton County, Mo.)

Step 3: Use the **Stories, Legends and Myths Student Worksheet** to have students research place names.

Step 4: Use the **Writing a Story Worksheet** to have students write a story about place names.

Objectives:

- To introduce students to the concept of story and legend
- To demonstrate connections between geography and oral traditions

Outcomes:

- Students will research local place names
- Students will compare and contrast stories and legends from their own community
- Students will develop a story based on a place or event in their community

SHOW-ME STANDARDS CONNECTIONS

Show-Me Standards Social Studies Goals 5, 6, and 7

- the major elements of geographical study and analysis (such as location, place, movement, regions) and their relationships to changes in society and environment
- relationships of the individual and groups to institutions and cultural traditions
- the use of tools of social science inquiry (such as surveys, statistics, maps, documents)
- continuity and change in the history of Missouri, the United States and the world

Show-Me Standards Communication Arts Goals 1,4, and 7

- writing formally (such as reports, narratives, essays) and informally (such as outlines, notes)
- identifying and evaluating relationships between language and culture

Show Me Standards Science Goal 8

- impact of science, technology and human activity on resources and the environment

An Introduction to Missouri Place Names, Stories, and Legends



The name of the state of Missouri is a good introduction to the origin of place names and the stories behind them. "Missouri" was named for the "Missouris," a Sioux Native American Indian tribe, and means "town of large canoes." There are several versions of the origins of Missouri's nickname, the "Show-Me State." According to one story, Willard Duncan Vandiver, a Congressman from Missouri, who bragged about his home state, coined it. He supposedly said, "I come from a state that raises corn and cotton and cockleburs and Democrats, and frothy eloquence neither convinces nor satisfies me. I am from Missouri, you have got to show me." Another story claims the phrase came from miners in Colorado whose bosses said, "they are from Missouri, you'll have to show them."

Some of Missouri's county names come from the languages of settlers in the state. For instance, Gasconade County may have come from a French nickname. According to the Missouri State History

Archives, the county name likely comes from "the French word *gasco*, which translates to 'boaster or braggart.' Some speculate that the characteristic "applied to the people who lived along the river and bragged about their exploits when they returned to St. Louis."

Read more at Missouri's Secretary of State's website in the article: "Why is Missouri Called the "Show-Me" State?"
<http://www.sos.mo.gov/archives/history/slogan.asp>

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Stories and Legends Worksheet

Have you ever heard a **story** about the place where you live? People use stories to explain events and origins. Some stories are true or **non-fiction**. Some stories are made-up or **fiction**. A **legend** is a story that explains something important, amazing, or bigger than life. Legends can be true, exaggerated, or made-up. A **myth** is a sacred story that explains what people believe. Myths are believed to be true by the people who retell these stories.

Research Project

Step 1: Look up some facts about the name of the place where you live, or its **place name**. Some places you can find facts about place names are on the Internet, in books, at your local library, or from plaques along the highway or in town. Can you think of some other places to learn facts?

Step 2: List people in your community who know the history of your town.

Step 3: Write down any stories you have heard about the place where you live. If you haven't heard stories, use your interviewing skills to ask the following questions of family members, neighbors, or local experts:

- Who were the first people to live here?
- Does the name tell you anything about them? If yes, what?
- Is the town/city/neighborhood/region named for a group of people? If yes, why?
- Is it named for one person? If yes, who was he or she?
- Is it named for the way the place looks or where it is located? If yes, describe.

Step 4: Research ghost stories or tall tales about the place where you live.

Step 5: Review all the facts you have gathered about where you live. Choose the details you think are most important, and write a short, entertaining story for your class.

Resources

Place Names. To find Missouri place names, click on “Missouri” then the county to find a list of place names in your region. Maps of the area via Google are also available here: <http://www.placenames.com/us>

Google Maps. One resource for creating a local map: <http://maps.google.com/>

Missouri Then and Now Activity Book, by Pamela Fleming Lowe. Teachers' Edition ISBN 0-8262-1539-4. 184 pages. Includes tables, charts, and maps. This book and a student edition are available from the University of Missouri Press: <http://press.umsystem.edu/fall2004/lowe.htm>

Ramsay's Missouri Place Names Files. A collection of place names collected between 1928-1045:
<http://whmc.umsystem.edu/exhibits/ramsay/ramsay.html>

Caution: Teachers must preview these materials or use the interactive map for research themselves. The language of some entries reflects a particular time and customs that are unacceptable today. Still, the entries are an interesting snapshot of Missouri's history.

[illegible]

Lesson Plan #5: Foodways

Foodways is a term to describe all the ways we plant, grow, harvest, prepare, store, and eat food. Foodways also includes beliefs and traditions about food, like proper foods and rules for eating at certain times of day, the best foods for special occasions, and the ways we decorate or present our foods.

Necessary Materials

Family Recipe worksheet, pen/pencil

Time Needed

Two classroom sessions (45 minutes each) Add a third session for Culminating Activities

Directions

Step 1: Introduce students to the foodways vocabulary sheet; you could use photos from the newspaper, Internet, local cookbooks, or actual food to help illustrate each vocabulary word.

Step 2: Read the Family Recipe worksheet with students. Provide a recipe from your own family; let them interview you. If you don't cook, ask another teacher, staff, or your principal for a family recipe, or you could use a local cookbook.

Step 3: Ask the students to complete the Family Recipe Worksheet at home with a family member or favorite cook. In class, ask students to transcribe the information onto a recipe card for a class cookbook.

Culminating Activities

- Have students collect menus from local restaurants or contact 4-H, county extension offices, and other resources for help with information about local foods and crops.
- Have a local food festival. Invite local restaurant cooks and chefs, farmers or gardeners, orchard owners, and farmer's market vendors to participate.
- Host a potluck lunch at school. Invite students and teachers to bring dishes from family recipes.

Objectives:

- To introduce students to the study of foodways from their family and community
- To compare and contrast foodways from different cultures

Outcomes:

- Students will research and transcribe a family or community recipe
- Students will create a menu of foods from their community for a community restaurant
- Students will prepare and share traditional foodways from Missouri

SHOW-ME STANDARDS CONNECTIONS

Show-Me Standards Social Studies Goals 5, 6, and 7

- the major elements of geographical study and analysis (such as location, place, movement, regions) and their relationships to changes in society and environment
- relationships of the individual and groups to institutions and cultural traditions
- the use of tools of social science inquiry (such as surveys, statistics, maps, documents)

Show-Me Standards Communication Arts Goals 1, 4, 6 and 7

- writing formally (such as reports, narratives, essays) and informally (such as outlines, notes)
- identifying and evaluating relationships between language and culture
- participating in formal and informal presentations and discussions of issues and ideas

Show Me Standard Mathematics Goal 1

- addition, subtraction, multiplication and division; other number sense, including numeration and estimation; and the application of these operations and concepts in the workplace and other situations

Foodways Vocabulary Worksheet



The vocabulary words below can be defined in many ways. Some families eat “**supper**” at night; others eat “**dinner**.” In some cultures, an orange or piece of fruit is dessert; in other cultures, **dessert** is something made from a recipe with more than one ingredient. In Asia or in Asian-American families, breakfast might include soup or fish. Ask your family to help you define each of these words. Then compare your definitions with someone in your class. There are no right or wrong definitions because different people can define each of these in different ways depending on their family history and culture.

A **meal** includes: _____

Breakfast

What time of day? _____

What kinds of foods? _____

Where is it eaten? _____

Lunch

What time of day? _____

What kinds of foods? _____

Where is it eaten? _____

Dinner or Supper

What time of day? _____

What kinds of foods? _____

Where is it eaten? _____

Dessert or Snacks

What time of day? _____

What kinds of foods? _____

Where is it eaten? _____

Family Recipe Worksheet

Adapted from 4-H FOLKPATTERNS
Michigan State University Extension, Michigan State University Museum

Family Recipe From _____ Age _____

Name of Recipe and culture (ethnic/cultural group, state, or country)

Ingredients (make sure you write down amounts if possible)

Directions: (Ask for temperature of oven if recipe is baked, how many minutes it takes to cook, etc)

Who makes (or made) this recipe the best? (name and relationship to you)

When is this food served? (holidays, meals, snacks)

How is it served? (Hot, cold, with other foods, in a bowl, on a plate)

Resources

Missouri Food Circles Networking Project site: <http://foodcircles.missouri.edu/sources.htm>

Missouri State Tree Nut. The nut produced by the black walnut tree (*Juglans nigra*), known as the eastern black walnut, became the state tree nut on July 9, 1990: <http://www.sos.mo.gov/symbols/symbols.asp?symbol=nut>

Missouri Farmers Market Directory: <http://agebb.missouri.edu/fmktdir/index.htm>

Missouri Regional Foods Lesson Plan: <http://www.emints.org/ethemes/resources/S00001552.shtml>

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Section III

Introducing Folk Artists of Missouri

All lessons in this guide can be enhanced by bringing folk and traditional artists into your classroom for a residency program, performance, or workshop.

Missouri Traditional Arts and Artists

Missouri has its own special traditions and customs, which can be explored by learning about folk artists from around the state. Some traditions are connected to cultures from other places such as Africa and Europe; some are regional such as from Appalachia; and others have developed specifically in Missouri, such as making johnboat making.

The artists included in this section have all participated in training programs funded by the Missouri Arts Council and either the National Endowment for the Arts or The Dana Foundation. Many have also participated in the Traditional Arts Apprenticeship Program, which is also funded by the Missouri Arts Council and the National Endowment for the Arts.

These artists are available for school programs, including residencies. Artists can provide promotional materials, planning sessions, study guides, and lists of program activities. Grant funding may be available from the Missouri Arts Council's Arts Education Program.

For more information about these artists, please visit the Missouri Folk Arts Program website:
<http://maa.missouri.edu/mfap>

Check out the Missouri Arts Council's Arts Education Guidelines:
<http://www.missouriartscouncil.org/documents/FY2010AEGGrantGuidelines.pdf>



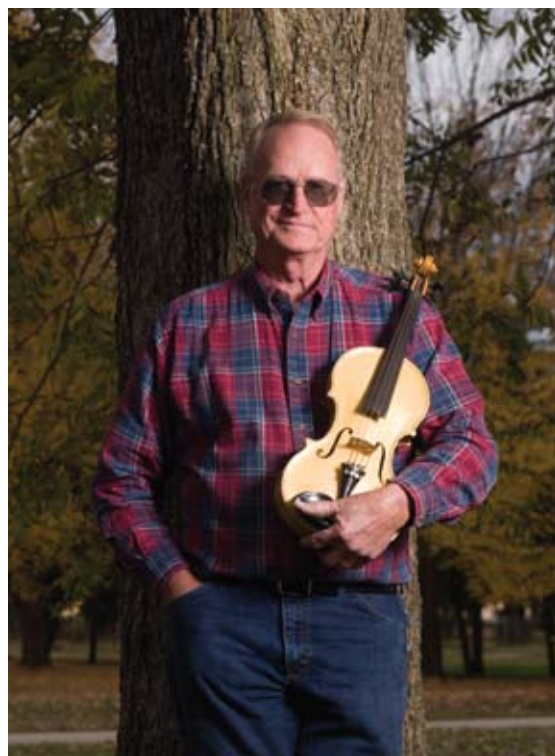
Bernard Allen

Naylor, Missouri

Bluegrass musician and luthier (instrument maker)

Bernard Allen is a retired educator and high school principal, as well as an accomplished bluegrass mandolin player and fiddle luthier. He is currently the mayor of Naylor. Originally, Mr. Allen was a woodworking apprentice in the Traditional Arts Apprenticeship Program in 1987. Four years later, Mr. Allen had mastered his woodworking skills, applied them to luthiery, and taught an apprentice to make fiddles. He travels a regional festival circuit where he plays music with his bluegrass band *Buzzard Run*. He also exhibits his handmade instruments and demonstrates the fiddle making process. Mr. Allen looks to nature for the materials he uses to make instruments. He chooses maple woods native to the United States like red, birdseye, and fiddleback because he likes their high-quality sound and beautiful appearance

Bluegrass music gets its name from the grass of Kentucky, which appears blue in the spring. Kentuckian Bill Monroe is considered a key originator of bluegrass music, though bluegrass is popular in many states, including Missouri. Bluegrass is an American music form, and it was influenced by old-time music, ragtime, and jazz. Luthiery, or instrument making, is a very old art form that continues today, sometimes with the help of new technology like computers and electric tools.



Outcomes:

- Students will learn how a fiddle is made
- Students will be able to identify the parts of a fiddle
- Students will make a simple instrument
- Students will be able to recognize bluegrass music and its role in Missouri culture

Resources

A Short Movie of Bernard Allen:

<http://maa.missouri.edu/mfap/workisartonline/allenmovie.html>

The online exhibit *Work is Art and Art is Work*. Mr. Allen is featured: <http://maa.missouri.edu/mfap/workisartonline/index.html>

Carmen Dence

St. Louis, Missouri

Colombian Folkloric Dancer, Choreographer, and Costume Maker

Carmen Dence is a Colombian-American folkloric dancer, choreographer, and co-director of the St. Louis-based dance group, *Grupo Atlántico*. She was born and raised in Baranquilla. She is also a Research Associate Professor in Radiology at Washington University School of Medicine in St. Louis. Mrs. Dence has developed a residency program in Colombian dance and music for several schools in Missouri. *Grupo Atlántico* performs at festivals, celebrations, and other venues in St. Louis and Missouri. She has taught dance and traditional dance costume making through the Traditional Arts Apprenticeship Program several times.

Through performance and educational programs, Mrs. Dence shares the rich tri-ethnic heritage (African, Indian, and Spanish roots) of the Caribbean and coastal regions of Colombia, South America. She is especially knowledgeable about the different music, rhythms, and percussive instruments as well as the symbolism of costumes, dance steps and body movements. Her demonstrations of the joyous, earthy dance traditions of Latin America offer exciting glimpses of authentic Colombian Carnival, Native American customs, African, and Spanish artistic influences in the New World.



Outcomes:

- Students will be able to locate Colombia on a world map
- Students will be able to establish personal space using their body
- Students will be able to demonstrate movements from Colombian folk dance
- Students will perform a traditional dance from Colombia

Resources

Carnival: from Colombia to West Plains, Missouri: <http://maa.missouri.edu/mfap/articles/carnival.pdf>

A Short Movie of Carmen Dence and Grupo Atlántico: <http://www.truveo.com/Grupo-Atlantico/id/1368721940>

Don Foerster

Van Buren, Missouri

Ozark Riverways Specialist and Johnboat Builder

Don Foerster grew up in the Current River region in southeast Missouri, where he learned to build johnboats from an older regional master. Mr. Foerster was an educator in public schools for thirteen years and is now a private lands conservationist with the Missouri Department of Conservation. His lessons include explanations about the uses of johnboats in the settlement Missouri and its early industries and commerce. Johnboats were introduced in Missouri through logging in the late 1800s. The boats were needed for transportation in and out of the region when good roads were scarce. Later, johnboats were used to float newly made railroad ties down the river. Today, johnboats are used primarily for gigging (fishing with a hand-forged spear) and other recreational activities on the shallow rivers of the region. Most johnboats today, however, are manufactured.

Fishermen and guides on Missouri's creeks and streams prefer johnboats because of their ability to float downstream through rocky shallow water. Johnboats can also be pushed through shallow waters with wooden paddles and pulled upstream through tight places. An alternate spelling for johnboat is "jonboat." The spelling depends on the maker, guide, or the regional preference.



Outcomes:

- Students will be able to identify the parts of a johnboat
- Students will be able to recognize simple tools and their uses
- Students will be able to calculate measurements used in woodwork and outdoor recreation
- Students will be able to identify key Missouri rivers and waterways on a map

Resources

"Buildin' Boats, Giggin' and Foolin' Around is All Fun:" Traditional Material Culture of the Ozark Waterways: <http://maa.missouri.edu/mfap/articles/ozark.pdf>

An Article about Don Foerster and gigging on the river:
<http://www.ruralmissouri.org/08pages/08DecOldeTymeGiggin.html>

An Article about the Johnboat name:
<http://thelibrary.springfield.missouri.org/loclist/periodicals/wrv/V37/N3/w98d.htm>

Eileen Gannon

St. Louis, Missouri
Irish Harpist

The daughter of Irish immigrants, Eileen Gannon began Irish dancing and playing Irish music at the age of three. She also plays instruments such as the piano, fiddle, tin-whistle, concertina, and harp. Growing up, she spent summers in Ireland, getting acquainted with the culture, and studying with Irish masters of music and dance. After graduating from St. Louis University with a Bachelor of Arts in music performance, she went to Ireland to obtain her Master's in Ethnomusicology from the University of Limerick. Ms Gannon won the All-Ireland Senior Harp Championship in 2000. She was the first performer from the Midwest and only the third American to win this prestigious world title. Several of her students have also won honors in the All-Ireland competitions, and she also holds a TTCT teaching certificate awarded by Comhaltas Ceoltoiri Eireann, an international group which promotes the preservation and promotion of Irish traditional music, dance, and culture. Ms. Gannon has been a member of the St. Louis Youth Symphony Orchestra, and performed with the Clayton and University City symphony orchestras and St. Louis Women's Chorale. She currently teaches music for Springboard to Learning and St. Louis Irish Arts.

The Irish (or Gaelic) harp is used as the symbol of Ireland and was played in the courts of royalty from the Middle Ages until it was banned by the English. Old-style step dancing evolved in the late 18th and early 19th century from the dancing of traveling Irish dance masters. Modern masters of old-style step dancing style can trace the lineage of their steps directly back to 18th century dancers. In Ireland, 1935, public musical or dancing events could be held only with a license, which effectively forced these traditions back into the private sphere. In the 1960s, returning migrants persuaded pub owners to host sessions. Historically much old-time music of the U.S. grew out of the music of Ireland, England, and Scotland, as a result of emigration. By the 1970s, Irish traditional music was again influencing music in the U.S. and further afield in Australia and Europe.



Outcomes:

- Students will learn simple phrases and to count in the Irish language
- Students will learn the history of Irish music and dance
- Students will gain a basic knowledge of traditional Irish instruments
- Students will learn and perform an Irish "show" that will include drumming, dance, story-telling, and song

Resources

"You'll Never Get Ireland in American": Irish Traditional Music and Dance in St. Louis, Missouri:
<http://maa.missouri.edu/mfap/articles/irish.pdf>

Audio recording of Eileen Gannon playing the harp: <http://www.eileengannon.com/showcase.php>

Dan Hess

Moberly, Missouri
Cowboy Poet

Dan Hess has written and recited cowboy poetry for nearly fifty years, earning invitations to perform at the National Cowboy Hall of Fame in Oklahoma City and at the Cowboy Poetry Gathering in Elko, Nevada. Mr. Hess comes from a family of horse and mule traders that stretches back four generations. His mother's family included Oklahoma cowboys in the early to mid-1900s during the Golden Age of Rodeo. Mr. Hess excelled at rodeo in high school and won many prestigious awards. He learned old time cowboy songs and poetry from his father who worked on ranches in Texas before coming home to Missouri. Mr. Hess has performed and published his work throughout the United States.

Cowboy poetry is an oral tradition that came from the British Isles custom of composing ballads about people, places, and events. Like some other forms of poetry, cowboy poetry uses rhyme and rhythm to tell a story. Early cowboys in North America originated when the Spanish brought cattle and horses to the New World. Missouri historically played a role in cowboy culture, from saddle making centers in St. Louis and St. Joseph to cattle stockyards en route between Texas and Chicago. Missouri cowboys like Dan Hess typically come from families with traditions of ranching, riding, and selling cattle and horses.

Outcomes:

- Students will compose a cowboy poem
- Students will be able to explain some cultural origins and influences on cowboy poetry in Missouri and the American West
- Students will be able to identify material objects related to cowboy culture such as saddles and leatherwork

Resources

A Cowboy Conscience, poem by Dan Hess: <http://www.smithsonianjazz.org/class/armstrong/kit/kit.asp>

Missouri Cowboy Poetry Festival:
<http://mountainview.macaa.net/vp/vSAeX/mountain-view-arts-council.html?pfriendly=1>

Linda Hickman
Williamsburg, Missouri
German Bobbin Lace Maker

Linda Hickman is a master of German bobbin lace, also known as *klöppelei*. In the 1990s, she became interested in learning bobbin lace; in 2001, she became an apprentice to master lace maker Christa Robbins, who was an East German immigrant living in Dixon, Missouri. Mrs. Hickman has since been recognized twice as a master artist in Missouri's Traditional Arts Apprenticeship Program. She grew up in northern Iowa in a family with German and Norwegian heritage, where she learned to make potholders, Swedish embroidery, and clothing at a young age. She was intrigued by her grandmother's ability to design and make crocheted doilies (small lace circles used to decorate furniture) and her interest in lace led her to learn *klöppelei*.

The first written account of bobbin lace making that has been found dates back to the sixteenth century in Belgium. Many cultures have bobbin lace traditions. *Klöppelei* was introduced to the Erzgebirge region of Germany in the mid-sixteenth century. With the invention of lace making machines in the 1800s, fewer schools taught hand lace making, and it became a dying art. German born, *klöppelei* master artist Christa Robbins brought this tradition to central Missouri where she taught *klöppelei* as part of the Missouri Traditional Arts Apprenticeship Program six times between 1997 and 2002.



Outcomes:

- Students will learn how the German cultural history relates to German-American culture in Missouri
- Students will become familiar with German terminology associated with bobbin lace
- Students will learn the skills and tools needed to produce bobbin lace and produce a sample piece of lace
- Students will be able to demonstrate how to use a bobbin

Resources

Lacemaking in Germany, includes a YouTube video of contemporary lace makers in Erzgebirge:

<http://lace.lacefairy.com/Lace/International/BPgermany.html>

Polkas, Fastnacht and Kloppelei: Contemporary German Folk Arts In Missouri: <http://maa.missouri.edu/mfap/articles/german.pdf>

Howard W. Marshall, Ph.D.

Millersburg, Missouri
Little Dixie-style Fiddler

For more than four decades, Dr. Howard Marshall has been devoted to conserving, studying, and carrying on traditional fiddle music. He is from a pioneer Randolph County family and is a retired University of Missouri professor of art history. He has played fiddle since the late 1960s and focuses on music he inherited from mentors such as Art Galbraith, Taylor McBaine, Pete McMahan, and Nile Wilson. Dr. Marshall performs at square dances, festivals, fiddler's contests, and other venues. Dr. Marshall is also the author of articles on the history of fiddling, produces CDs by Missouri fiddlers for Voyager Records in Seattle, and recently reissued a book and double CD called *Now That's a Good Tune: Masters of Traditional Missouri Fiddling*. His current writing project is a book on the history of fiddle music in Missouri.

Like most states, Missouri has developed its own style of old-time fiddling. In fact, there are several distinctive regional styles within the state of Missouri, with variations in timing, bowing, and other musical components. "Little Dixie" is a region in central Missouri, and the region boasts its own distinctive fiddle style. For generations, old-time fiddlers have accompanied dancers at local dances or "play parties." These local dances continue today throughout the state, and good fiddlers are highly sought after—as are their accompanists. Contest fiddling has also become very popular, and Missouri hosts several contests throughout the year.



Outcomes:

- Students will know how traditional fiddle music is learned and performed in Missouri
- Students will be able to sing or dance to the accompaniment of the fiddle
- Students will be able to identify the instruments used for old time music in Missouri

Resources

***Now That's A Good Tune: Masters of traditional Missouri Fiddling*, reissued 2009:** <http://www.voyagerrecords.com/goodtune.htm>

Missouri's Finest Fiddlers. An article in *Mizzou, the Magazine of Missouri Alumni* in celebration of the reissue of *Now That's A Good Tune*. Includes photo slideshow and audio clips: <http://mizzoumag.missouri.edu/2009-summer/features/fiddle/index.php>

Missouri Traditional Dance A Fiddle Network website: <http://fiddle.missouri.org/>

Fiddling Missouri, CD liner notes by Dr. Howard Marshall: <http://www.voyagerrecords.com/LN344.htm>

Cathy Davis Marriott

Ava, Missouri

Square and Jig Dancer; Dance Caller

Cathy Davis Marriott is the latest in a long line of masters of a style of old-time dancing particular to her region of the Missouri Ozarks, Ava jig or square dancing. She started dancing at the age of three, learning from her mother, aunt, and uncle. After her great-grandfather emigrated to the U.S. from Switzerland, family members learned to play accordion and fiddle and danced at house parties. Her mother taught and performed at summer schools, workshops, festivals, community events, and fairs. Her family often held house or "play" parties, where her mother would play the "broom," tapping and scraping a broom handle on the bottom of a washtub. Mrs. Marriott is also a square dance caller. She has been working with a local community college in southern Missouri to teach traditional dance to school children and local residents through a series of workshops and classes. She coordinates the Bob Holt National Jig Dance Contest at the annual West Plains Old Time Music and Ozark Heritage Festival. Starting as an apprentice in the 1980s, she has more recently been selected as a master artist in the Traditional Arts Apprenticeship Program on two occasions.

Square dancing requires eight people in each square. A local dance can include as many squares as the space allows. The lead fiddler and the caller, who shouts out the next steps to dancers, direct these dances. There are many square dance groups around Missouri, and there are many variations in style. In Ava, Mrs. Marriott and her family participate in a square dance tradition that is more fast-paced than most. The Ava-style dances are also noted for the integration of jigging, a solo style that can be practiced while waiting for a turn in the circle or on the sidelines of a dance floor. Ava dancers also wear taps on their shoes, which creates a percussive element that is another local variation on the square dance tradition. Square dancing was adopted as Missouri's official state dance in 1995.

Outcomes:

- Students will be able to perform several different dance sets to specific square dance calls
- Students will know the difference between old-time Missouri dance style and other dances, such as western swing and conga dancing
- Students will be able to identify and perform jig dance steps
- Students will know where square dancing originated and its influences

Resources

Website about Ozark Jam Sessions and Dances:

<http://library.missouristate.edu/projects/jamsessions/index.htm>

Profile of Ava, Missouri Fiddler Bob Holt, noted for his dance style fiddling, with two audio tracks. Mrs. Marriott grew up dancing to Mr. Holt's fiddling: <http://fiddle.missouri.org/people/profile/?person=14>

Maria Guadalupe Massey

St. Louis, Missouri
Spoken Word Poet

Named a “warrior poet” by *Word in Motion* in St. Louis, Maria Guadalupe Massey is an award-winning performer who writes of miracles, magic, and her African-American and Mexican-American roots. Ms. Massey has been published in *Drum Voices Revue*, the magazine *River Styx*, and *Break Word with the World*. She has performed at a number of venues in Missouri and draws on her heritage for her poetry and spoken word performances in English and Spanish. She was born in the Bunker Hill area of Illinois, near metro St. Louis. Ms. Massey performs with accompanists and master percussionists. She is active in the poetry community in St. Louis as well as the region’s Latino community. She also produces an annual “Day of the Dead” festival.

Spoken word is a newer innovation in storytelling that often takes place in more urban communities and includes poetry, lyrics, and stories that are performed aloud for audiences. One component of spoken word poetry is the poetry slam, a face-to-face competition between artists. Spoken word and slam poetry are considered close cousins of hip-hop, rap, and oral forms of protest about societal issues.



Outcomes:

- Students will learn the skills of public speaking, oratory, and performance poetry
- Students will create oral presentations celebrating their own and their family’s history

Resources

Peoples Poetry website, at Citylore, especially check out the section entitled Virtual Poetry Gathering:
<http://www.peoplespoetry.org/>

Angela Williams
Hannibal, Missouri
African American Storyteller

Angela Williams is a young African-American storyteller who apprenticed, when only nineteen, to renowned Missouri storyteller Gladys Coggsell. A very shy child, Angela found courage in 1992 at the age of nine, when she made her debut performance as a member of Mrs. Coggsell's Youth Story Troupe. Ms. Williams is a member of one of the largest families in Hannibal. She grew up living in a funeral home (the family business), and her family reunions were punctuated with engaging stories. She tells personal stories, regional stories, African-American stories, and she also shares traditional folk tales about animals and ghosts. In addition to storytelling, Ms. Williams plays the djembe drum, an African instrument. Her teaching experience includes leading the Pyrfeect Marching and Drill Team in Hannibal. Ms. Williams is an Education major at Harris Stowe State University and has participated in the Traditional Arts Apprenticeship Program on two occasions as an apprentice. She often collaborates and travels with Mrs. Coggsell, her mentor and director. Ms. Williams is a member of By Word of Mouth Storytelling Guild and the National Storytelling Network.



Storytelling is an oral tradition that communicates events, history, and life's experiences. As noted in Sections I and II, there are many kinds of stories, including tall tales, legends, and myths. Stories serve many functions in our day-to-day lives, from relaying the history of a community to helping a child learn to behave more responsibly.

Outcomes:

- Students will use written and oral sources to research family and community stories
- Students will tell a personal experience story using complete sentences
- Students will be able to identify the parts of a folktale or story
- Students will learn to use speech and gesture to tell a story

Resources

African American Stories, audio clips of Angela Williams, Gladys Coggsell, and nine other storytellers to promote Coggsell's book *Stories from the Heart*: <http://whmc.umsystem.edu/exhibits/stories/storytellers.html>

A Storyteller's Story: Gladys A. Coggsell: <http://maa.missouri.edu/mfap/articles/storyteller.pdf>

Section IV

Additional Resources

Websites to Explore

CARTS (Cultural Arts Resources for Teachers and Students). Professional development courses and curriculum materials for teachers and students: <http://www.carts.org/>

EdSitement. National Endowment for the Humanities website with lesson plans in arts and culture, literature and language arts, foreign languages, history, and social studies: http://edsitement.neh.gov/lesson_index.asp

eMINTS. Themes and Center. The eMINTS National Center offers professional development programs created by educators for educators. Leading experts at the University of Missouri, the Missouri Department of Elementary and Secondary Education and the Missouri Department of Higher Education have collaborated to produce programs that inspire educators to use instructional strategies powered by technology, engage students in the excitement of learning, and enrich teaching to dramatically improve student performance.
<http://www.emints.org/ethemes/index.shtml>

Folk Arts in Education: A Resource Handbook II: Compilation of folklife and folk arts curricula and programs throughout the U.S.: <http://www.folkartsineducation.org>

Iowa Folklife Volume II. Online resources for Iowa Folklife and Folk Arts: http://www.uni.edu/iowaonline/folklife_v2/

Louisiana Voices Folklife In Education Project, includes several lesson plans and student activity sheets that can be modified for use in Missouri classrooms: <http://www.louisianavoices.org/>

Michigan FOLKPATTERNS. 4-H lessons for purchase: <http://museum.msu.edu/s-program/folkpatterns/>

Wisconsin Arts Board Arts Education Resources, includes *Wisconsin Folks*, *Wisconsin Weather Stories*, *The Kids Guide to Local Culture*, *The Teacher's Guide to Local Culture*, and a *Field Guide to Hmong Culture*: <http://artsboard.wisconsin.gov/>

FOLK ARTS

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