USES OF FOLKLORE AS A STRATEGY FOR TEACHING RESEARCH SKILLS AND ENHANCING THE ENGLISH CURRICULUM

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USES OF FOLKLORE AS A STRATEGY FOR TEACHING RESEARCH SKILLS AND ENHANCING THE ENGLISH CURRICULUM

by

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ABSTRACT

The intent of this study has been to test the viability of establishing folklore archives for the collection of student-generated folklore in a manner that would lend itself to subsequent use as a research tool in the junior high school English programme.

An examination of the literature indicates the acquisition of folklore material both within and outside the classroom setting by Newfoundland students has seen a dramatic increase. This is probably due, in part, to the inclusion of a world folklore course in the high school and the introduction of Newfoundland materials at the junior high level.

Although folklore has finally been accepted as a subject worthy of independent study, there still remains no formalized system for the cataloguing, storing, and retrieving of student-generated folklore material in Newfoundland schools.

If we are to instill in our students the belief that their traditions, customs, and mores are legitimate areas for study to be looked upon with respect, then we must teach the students how, at least, to record and preserve the cultural material they collect.

This investigation contends that archives of student folklore material will foster in the student an interest and pride, as well as a concern, for the preservation of his heritage. Perhaps, in some significant way, this activity will begin to eradicate

the misconception of the majority of students who believe that things Newfoundland are inferior and have no place in their education. A second premise is that the archives will also afford the teacher an effective research tool for instruction. Archives will serve as the basis for subsequent student research. Finally, the process of collecting and studying of folklore, it is hoped, will allow the student to distinguish between what is known as fakelore and what is true folklore.

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TABLE OF CONTENTS

CHAPTER ONE

FOLKLORE DEFINED

In attempting to construct an acceptable definition of folklore, it would seem appropriate first to determine the origin of the term itself. The coinage of "folklore" is attributed to William Thoms, writing under the nom de plume Ambrose Morton, in a letter to The Athenaeum in 1846.

In his letter he proposes that the terms "folk" and "lore" be compounded to replace "Popular Antiquities" or "Popular Literature," nomenclatures in vogue prior to this point in history. He writes:

> Your pages have so often given evidence of the interest which you take in what we in England designate as Popular Antiquities, or Popular Literature, (though by-the-bye it is more a lore than a literature, and would be most aptly described by a good Anglo Saxon compound, Folklore - the lore of the people). (pp. 4-5)

Thoms, then, proceeds to name some of the many forms this "folklore" can take:

> No one who has made the manners, customs, observances, superstitions, ballads, proverbs, etc. of the olden time his study, but must have arrived at two conclusions: the first, how much that is curious and interesting in these matters is entirely lost; the second, how much may yet be rescued by timely exertion. (p. 5)

That is not to say, however, that folklore was non-existent before the mid-nineteenth century; but rather, it signifies a growing interest in it as a subject worthy of separate treatment. This interest (albeit slow in developing) realized its first fruition in the English tradition (The Finnish Literature Society

was established in 1831) in the founding of the English Folklore Society in 1878 followed ten years later by the establishment of the American Folklore Society.

In its maiden publication, the American Folklore Society outlined its principal function:

> It is proposed to form a society for the study of Folklore, of which the principal object shall be to establish a journal, of a scientific character, designed:
>
> (1) For the collection of the fast-vanishing remains of the Folklore in America, namely:
>
> (a) Relics of Old English Folklore (ballads, tales, superstitions, dialect, etc.).
>
> (b) Lore of the Negroes in the Southern States of the Union.
>
> (c) Lore of the Indian Tribes of North America (myths, tales, etc.).
>
> (2) For the study of the general subject, and publication of the results of special students in this department. (Boas, 1888, p. 2)

Although treated as a special subdivision of anthropology until recent times (it wasn't until 1949 that a doctorate in the field could be earned in North America), folklore finally has been recognized as a separate discipline. Confusion, though, still exists today as the result of folklore's close affinity with anthropology. This confusion reveals itself in the variety of definitions employed by the scholars working in the field. It would appear that for every folklorist there is a definition.

Maria Leach (1949), for example, in her Standard Dictionary of Folklore, Mythology, and Legend outlines twenty-one definitions

of folklore. (pp. 398-407). What follows are excerpts from some of these.

Balys, in his definition, suggests that folklore "comprises traditional creations of people, primitive and civilized." He further states that folklore is "not a science about a folk, but the traditional folk-science and folk-poetry."

Barbeau, on the other hand, takes a somewhat different approach. He submits that folklore is said to exist:

> Whenever in many callings of knowledge, experience, wisdom, skill, the habits and practices of the past are handed down by example or spoken word, by the older to the new generations, without reference to book, print, or school teacher.

This oral tradition element in the transmission of folklore is also intimated by Bascom:

> The term folklore has come to mean myths, legends, folktales, proverbs, riddles, verse, and a variety of other forms of artistic expression whose medium is the spoken word.

Foster, too, supports this oral view:

> Folklore is most meaningful when applied to the unwritten literary manifestations of all peoples, literate or otherwise.

Herzog strongly favors the oral as well:

> Folklore embraces those literary and intellectual phrases of the culture which are perpetuated primarily by oral tradition.

Botkin, like the others, identifies the oral quality of folklore - "In a purely oral culture everything is culture." This is an exaggeration, perhaps, which he qualifies farther on by adding that writing:

> ... does not destroy its validity as folklore but rather, while freezing or fixing its form, helps to keep alive and diffuse it among those to whom it is not native or fundamental.

Thus, it becomes not the claim of one group, but of all those who come in contact with it and adopt it as their own in either its oral or print form.

Bolam and Henderson (1967) allude to this in "Alternate Panaceas." They cite examples wherein primitive cultures literally adopt Christian theology as their own.

> Primitive societies have borrowed from the evangelism of the missionaries a great many elements in which they show a reflexion of their own experience of life, even though portrayed in Western Christian terms. This has occurred among such widely separated peoples as the Maoris of New Zealand and the Kikuyus of Kenya, the Bantus of South Africa, the Negroes of Jamaica and the Ghost Dance followers of North America. Here an indigenous population persecuted by its European rulers and familiar with the Bible has found in the ever-persecuted Jews a Biblical counterpoint of its own plight and because of this identification has felt inclined to claim direct descent from the tribes of Isreal. (p. 185)

On a totally different tangent, Espinosa implies that that folklore is removed from scientific knowledge:

> Folklore, or popular knowledge, is the accumulated store of what mankind has experienced, learned, and practiced across the ages as popular and traditional knowledge, as distinguished from so-called scientific knowledge.

He proceeds to say, however, that the science of folklore deals with the collecting, classifying, and studying, in a scientific manner, the materials of folklore.

Foster (previously mentioned) suggests that the enormous scope of genres under which folklore material is published indicates that folklore is "pretty much what one wants."

To add to this confusion is the debate focused around the ambiquity of the "folk" in folklore. In its narrowest definition, Mish argues that folklore is the product of the less educated of civilized societies. In its broadest sense Gaster states that folklore is "essentially of the people, by the people, and for the people" excluding no one.

In an attempt to bring some order to this chaos, Utley employed two approaches to determine whether there was some common factor that could be found in all twenty-one definitions. The semantic approach, as outlined by Richards and Ogden in Meaning of Meaning, entailed the search of Leach's definitions for recurring key words. What he eventually discovered was that the word "oral," or its synonym, appeared in thirteen of the twenty-one, while "transmission" appeared in only six.

Utely does, however, see a greater concurrence with regard to content. Fourteen of the definitions are in agreement that folklore includes material from both primitive cultures and subcultures in a civilized society, while another six allude to it.

His second approach, a theoretical one, he dismisses as being too vague, in large part due to the difficulty of defining either the "folk" or "tradition." He does, however, offer his own definition of the "folk." He defines folk as being anyone

the fieldworker cares to interview, or "from whom one collects live folklore" (Dundes, 1965).

Like Gastner and Utley, Dundes in his definition of the "folk" offers the universal view. That is, the "folk" can be equated with all groups whether civilized or not, and any one person can be part of many different "folk" groups at any given time. The criterion for a folk group to exist would be that all the members have, at least, one common element. This common element could be geographic in nature (all people living in Labrador, for example, would comprise a folk group), or it might have its commonality in a language (Italian, for instance). (Dundes, 1978, pp. 25-27).

What, then, is an adequate definition of folklore? Having evaluated and discussed more than fifty, I have settled on Brunvand's (1968) definition. My reasons for doing so are twofold. First, because of its simplicity, students should be able to understand it readily; and secondly, it is broad enough to include what modern folklorists would agree constitutes folklore. To wit:

> Those materials in culture that circulate traditionally among members of any group in different versions, whether in oral form or by means of customary example.

CHAPTER TWO

REVIEW OF THE LITERATURE: A RATIONALE FOR THE INCLUSION OF FOLKLORE IN THE CURRICULUM

Ancestors

Each in his own way,
They just came. That's all.
Each in his own world of cousins,
sisters, loves, and friends,
One day at home in Europe,
And the next
with the movement already in his veins,
Threw down the reins of home
said good-bye to homely paths
Left behind the native sod
Left behind a nation growing
Left behind a doubtful god
and came, perhaps to fish for cod.

Tom Moore in Ancestors has managed to capture the nature of those individuals who are our forefathers - men, women, and children who came to settle in Newfoundland for any number of reasons. These immigrants, soldiers, sailors, rich men, poor men, beggarmen, and thieves left a legacy of songs, tales, riddles, crafts, recipes, and customs that constitutes our heritage. They represent the cultural pool from which we derive our identity as a unique group.

Until recently these roots were unexplored in any great detail by students in the school system. Indeed, the documentation of the history of Newfoundland is lacking in both quantity and quality. One need only to read Patrick O'Flaherty's The Rock Observed to realize the poetic license taken by many of our "noted" historians.

The past decade, however, has seen an awakening of interest by provincial educators in Newfoundlandia (anything and everything that relates to Newfoundland). Suddenly, Newfoundland materials began to surface in schools. Doryloads by Kevin Major, an anthology of poetry, drama, short stories, and art by Newfoundlanders, was made available to all junior high school students. For many it was their first introduction to writing of, for, and by Newfoundlanders. Recently, three more of these "home grown" anthologies have found their way into the curriculum due, in large part, to the efforts of educators like Ed Jones and Eric Norman.

This previous reluctance on the part of the Department of Education to authorize such materials can be attributed to, perhaps, the non-existence of suitable literature. If one studies the list of contributors in the Newfoundland anthologies which are present in the curriculum today, it could not go unnoticed that much of the writing and art is by our contemporaries. Ours, it would seem, is an oral literary tradition.

In the sixties the closest facsimile to Newfoundlandia in our schools was E. J. Pratt's Here the Tides Flow. We have improved on this dearth of material and are continuing to do so. Newfoundlandia has finally become respectable.

Yet there remains a problem. The countless years of indoctrination by an educational system which told students their language, dialect, and beliefs were inferior is not to be changed overnight simply by the introduction into the curriculum of

things Newfoundland. Only time and a careful nurturing of this new-found pride by the same institution will ensure the successful eradication of this feeling of inferiority.

Lyn Jackson (1984), writing recently in Newfoundland Lifestyle, addressed this same issue. He describes this feeling as "Newfguilt." This Newfguilt is derived "from a deep and abiding sense of shame and embarrassment over everything Newfoundland represents." He goes on to state the very pessimistic view that "There is no swaying the Newfguilty from their conviction that things are infinitely better just about anywhere else" (p. 61).

But this view is not held by all Newfoundlanders. The fact that Newfoundland literature is finding its way into the curriculum can be seen as a positive step. A caution, however, is in order here. Inferior writing must not be permitted a place simply because of its Newfoundland origin. Educators must attempt to select only the best.

It has been said that there are three "cultures" in Canada: the French, the Newfoundland, and all the rest. The distinction of being distinct should guarantee its survival; yet, in many ways, Newfoundlanders feel culturally deprived.

The attitudes of writers like Harold Horwood will not soon be changed nor forgotten. Horwood (1959), expounding on what he perceived as our lack of "culture," argues that our cultural past was nothing short of a copy of British and Irish folkways, and a poor copy at that. He writes:

> The only culture we have is the culture of the fish flake, though even that isn't our own, having come with our peasant ancestors from England and the Channel Islands. (pp. 163-164)

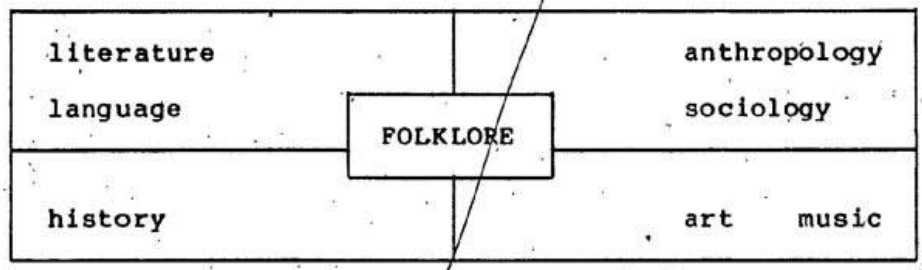
This very narrow view of what constitutes culture doesn't coincide with what most researchers would regard as "culture." To Wagner (1972), for example, culture:

> Consists of systematically communicated experience - what men learn and can teach, or what is learned and taught in a human society and graven into its material surroundings. (p. 4)

Perhaps Mr. Horwood should be forgiven his attitude on the basis of the non-existent great Newfoundland novel. It would appear, however, that he failed to consider our rich oral culture, dismissing it as being a thing to be despised and unworthy of study. Ironically, in his novel The White Eskimo he laments the intrusion of the white man on the native culture, a culture whose basis is oral, the Eskimos having had no written language of their own.

One must accept the fact that Newfoundland's written literary heritage is quite limited and in its infant stage, yet to judge the "folk" on this basis only is an injustice. The folklorist sees culture, and all that it implies, in a much broader perspective.

Ken and Mary Clarke (1963), for instance, contend that folklore is directly related to not only language and literature, but anthropology, sociology, history, art, and music as well. They offer (p. 122) the following diagram as an illustration:



In this context, folklore can be seen to cross many curriculum barriers and, as such, can offer teaching substance for many of the disciplines presently in the curriculum. Folklore's value, however, extends far beyond the confines of this prescribed curriculum. The remainder of this chapter will deal with both of these aspects.

Folklore as an Instructional Strategy

The collecting and studying of folklore serves two important functions contends Jones (1946). First, it fills a gap in history (i.e., cultural history); and secondly, the collection itself forms the raw material "for the creation of the highest forms of art" (p. 149).

This need to collect folklore is argued strongly by Gritzner who warns that lifestyles are changing so quickly today that there is an urgent need to record the folklore of the present generation. Writing in 1975, he asserts that this generation may well be the last to be able to record many of the relics of the past "in situ" (pp. 369-371). How his words reverberated when, while driving along the Conception Bay South Highway,

I noticed the demolition of one of the last small church schools in the area.

Pilant (1964), fifteen years earlier, talked of the many young kindergarten students entering school lacking an exposure to fairy tales and ballads. This previous exposure formed the basis of storytelling and poetry reading. She worries that too little time is left in an expanded curriculum to accommodate the wealth of folklore presently available. (p. 7)

Fisher, too, laments the demise of the oral tradition and the subsequent loss of a large portion of our culture. (p. 182)

The pragmatist, however, will say yes, this is all well and good, but what is the benefit of folklore collecting to the student? The benefits are, in fact, numerous. Folklore taught in the schools, according to May (1980), can help children better understand the relationship between oral and written language. (pp. 148-155)

Gritzner (1975) addresses this issue as well. He cites four sound reasons for the collection and study of folklore by the student:

1. Students appear to approach their research tasks with greater enthusiasm.
2. Skills pertaining to observation, interviewing, data recording, the organization of ideas and materials, and writing are all utilized and enhanced.
3. Participants in such projects, regardless of the grade level, tend to bridge the generation gap and develop an understanding and appreciation for what life was like in days gone by.

4. Valuable service is performed in recording and preserving the local heritage. (pp. 370-371)

Natarella (1979) supports Gretzner's rationale. She makes mention of folklore being a stimulus for learning and developing communication skills. While collecting and studying folklore, the student will learn "interviewing techniques, writing and research skills, photography, and the use and care of audio-visual equipment" (p. 158).

Putnam (1964) also lists four benefits to the student who is exposed to folklore study. He speaks of the enhancement of the instructional program through the intellectual, emotional, and social benefits it can offer the student. He, like Gritzner, also recognizes the need for the preservation of folklore as an effective means of teaching students:

> To understand and to deal intelligently with the universal characteristics of human nature which affect the lives of people throughout the world. (p. 368)

The "Foxfire Concept," a popular model for the collecting and publishing of high school-generated folklore, was conceived out of a desperate need to give the student something of relevance in the curriculum. Eliot Wigginton, its originator, used his students' local folklore to stimulate them to research and write. The result was a student-produced magazine of the folklore of their community. (Peterson, 1973, pp. 16-18). Although the concept of a student-manufactured folklore magazine was not a new one (William Reddy and his students published one in 1946), it did spark similar publications across North America. As

a motivational instrument it was an outstanding success, as evidenced by the popularity it has enjoyed elsewhere.

In summarizing what he feels are the major values of studying folklore, Lee (1970), also, cites the motivational aspect which folklore provides: "Folklore provides a ready means of motivation for a variety of studies" (p. 995).

A final argument for the inclusion of folklore study in the school curriculum is that, by its very nature, it lends itself to the teaching of students of varying abilities. Galta and Pellegrini (1981), to name but two, contend that the less able student relates well to folk literature because of its simplicity of plot and characterization. Its fast action pace and inherent suspense hold the child's interest. (pp. 259-263). Reddy (1944), as well, involved a small class of slower students in the publishing of his magazine. (pp. 261-165)

On the other hand, in a study carried out by Hatcher and Olson (1983) with gifted students, they reached the following conclusions after using the Foxfire concept:

> The Foxfire concept is an effective teaching strategy because it supports the need for gifted learners to become active seekers, verifiers, and inquirers of knowledge.
>
> The Foxfire concept is a valuable teaching strategy because it provides gifted students with opportunities to assume responsibility and to develop their organizational abilities.
>
> The Foxfire concept is an effective teaching strategy for gifted students because it makes differentiated instruction possible.

> The Foxfire concept offers gifted students opportunities to strengthen their research skills. (p. 218-220)

To conclude, they quote Junius Eddy:

> A Foxfire project demands of a student a kind of self-discipline and task orientation which few other curriculum elements seem able to nurture or inspire. It develops valuable human qualities such as self-respect, self-confidence, risk taking, flexibility, creativity, imagination, and other aspects of social and personal growth. (pp. 218-219)

Of course, many, if not all, of these conclusions would apply equally as well to any group of students involved in such a project, be they gifted or not.

Folklore as an Emotional and Social Enhancer

Because folklore is part of our everyday life, its impact cannot be confined within the boundaries of a subject, or a school, for that matter. We unconsciously practice folklore when we predict the weather, skip rope, or bake a blueberry duff using the recipe given us by our mothers (or fathers). In essence, it permeates all aspects of our lives. Its value and influence reaches beyond the actual study of it as a subject. By its very nature, folklore is found usually outside the school in the community. (Saunders argues that for too long folklore in schools as opposed to the folklore found outside the school has been neglected).

What, then are the benefits of studying folklore and its collection, other than academic, to the student? As early as 1920, Marell recognized the emotional value of folklore.

> The old theme embodied in our national folklore must not be allowed to die. For they may be so re-adapted as to provide a nursery or playground of the mind; and this will save the emotional life of the people from being starved and perverted. (p. 100)

Putnam (1964), too, suggests that folklore has an important role to play in our emotional development.

> Folklore activities can provide aesthetic experiences, wholesome pleasure and stimulation for the development of the imagination. (p. 367)

A person's psychological well-being can be affected positively by exposure to folklore contends Bettleheim. He implies that traditional fairy tales help prepare us for the acceptance of death. For example, many of these tales begin with a statement that "The king, being old and wishing to see his daughter married before he died ..." This allusion to death, argues Bettleheim, exposes the child to the reality of death, and by doing so helps prepare the child for it. He also contends that the child in his fairy tales will meet all nature of good and evil, cruelty, and compassion which may, again, be experienced in reality.

Both Marell and Bettleheim's words have special meaning and significance for the native people of North America who are struggling to reestablish their ties with their cultural past.

But it is not only the native people who have experienced the denigration of their beliefs and customs. Newfoundland's mores and traditions have been accosted in a similar fashion. Newfoundlanders, too, have felt the sting of ridicule. Why

is it, asks Bragg (1978-79), that the Irish and Scottish accents found in the dialects of Nova Scotians are acceptable whereas the same does not hold true for the Newfoundlander? Why is it that the moment a "Newf" converses in his native Newfanese both he and his dialect are derided? (pp. 21-26)

This derision of the way we speak, coupled with a campaign by unwitting teachers of English to eradicate our dialect, has left the Newfoundlander with a feeling of shame and inferiority. It is here that the study of folklore can have a tremendous positive impact on the student's self-concept. The student will come to appreciate that his folklore is both unique and worth recording. Its very existence in the curriculum will give it status and respect. The student no longer need feel ashamed of his heritage but will view it as being worthy of study.

Lapatin (1951) supports this view and contends that folklore is part of our living language and not to teach it would result in the teaching of a language that would be "artificial, unreal, and of little use in practical life" (p. 543).

There are also unexpected benefits in the area of interpersonal relations. The collecting of folklore necessitates the students' communicating with others - parents, relatives, friends, and acquaintances in their community. Their sharing of themselves will foster better understanding and communication between both young and old, student and parent, school and community.

Tallman (1972) tells of his students' joy at the discovery that they, too, have "folklore." He reports that the collection process brought the collector (i.e., the student) and his respondent (i.e., parent, grandparent) closer. He writes:

> When students collect folklore and discuss what they have collected, they get to know themselves, their families, and other students more intimately. (p. 170)

Folklore was a common interest and thus acted as a catalyst for communication and respect.

Walker (1946) found that the sharing of folklore, which his students of varying backgrounds had collected, fostered a friendlier attitude among those same students. Like Tallman, she recognized that folklore fortified and enhanced a more tolerant attitude, as well as a more positive self-concept.

> The students began to understand and appreciate their families more completely and began to talk with greater assurance and walk with greater pride among their classmates. (p. 230)

This development of a more positive attitude towards others is cited by many other folklorists. For example, Putnam (1961) contends that folklore, while developing greater understanding and appreciation among various groups for their own cultural heritage, can also assist those same students to assimilate into the mainstream of the dominant culture without losing their sense of identity. (pp. 14-17)

This same philosophy was stated ten years previously by Brewster (1951), who wrote:

> It (folklore) brings about a sympathetic understanding and a respectful tolerance of the way of life of our

> fellow human beings, in these days of international hatred and suspicion a consummation devoutly to be wished. (p. 87)

The echo of his words are still heard and have special significance for us today, more than thirty years after they were written.

In summary, the rationale for the inclusion of folklore and its collection in the school curriculum extends beyond the concerns of the English teacher who wishes his students to learn research skills, or the social studies teacher who desires his students to learn cultural geography, or the music teacher who wishes his students to appreciate the relationship of the ballad to today's music. Rather, its value can also be seen to lie in its capacity to forge a bridge between young and old, father and daughter, Negro and Indian, where no bridges existed; in its capacity to foster communication and respect where there was only silence and mistrust; and, finally, in its capacity to instill in the student a sense of the past and direction for the future where only confusion, shame, and ignorance existed.

Tillinghast (1972) puts it nicely when he says:

> We are mostly what our past has made possible for us. Surely understanding what others have done is the best way for us to come most fully to terms with our own situations: not only analysis or criticism but in a deeper and fuller understanding of what we can or cannot be. In organizing the past we are developing ourselves. As there is no knowledge of the past that is unconditioned by hope or fear for the future, so there is no knowledge of the future that is not based on past experience. If knowledge of the past dies, there will be no possibility of either a rational or a humane future. (p. 178)

Although a "Johnny-come-lately" to classrooms in North America, folklore is not an interloper in the curriculum. It, too, occupies a legitimate place in the school - indeed, a very significant place.

CHAPTER THREE

THE INTEGRATION OF "NEWFOUNDLANDIA" AND FOLKLORE INTO THE CURRICULUM

A Philosophy

It is not the intent when dealing with Newfoundland literature and folklore to isolate them from other literary works but, rather, to focus the student's attention on his own oral and written heritage so that he might come to view it as both distinct and precious. The student, hopefully, through exposure to Newfoundland traditions, literature, and history, will come to appreciate his culture. This examination offers him something of relevance - something to identify with. Keeping this in mind, the following is a proposed strategy for the integration of Newfoundlandia and folklore into the Grade Eight curriculum.

Overview of the Integration Process

1. The process will take six to eight weeks to complete.

2. The Newfoundland materials will be introduced after the students have completed "All Kinds of Ties" and "Links with the Past," two units in Crossings, a textbook used in the English curriculum for Grade Eight.

3. During the weeks the students will be introduced to the folklore archives and the folklore materials in the collection.

4. Core materials will be selected from Doryloads, Crossings, Stages, The Junior Novels, and The Junior High Drama Package.

5. The literary concepts and the reading skills will reinforce those with which the students are familiar, although new skills and concepts will be introduced.

6. Evaluation will be in the form of oral and written assignments, as well as formal tests. (Specific tests and assignments will be dealt with later under the heading "Evaluation.")

Core Concepts and Skills

The following comprises a list of core concepts and skills to which the student will have been exposed by the end of the instructional period.

Bibliography Footnote Rites of Passage Folklore Interview Genre Dialect Heritage Culture Tradition Archives Newfoundlandia Card Catalogue Accession Number Calendar Events Folktale Folk Literature Myth Fable Legend

Core Skills (Cheek and Cheek, et. al.) - Cognitive Objectives

I. Reading Skills

A. Reference Skills

1. Students will be expected to use effectively the following resources:

a. encyclopedias,

b. the vertical file,

c. the library card catologue system, and

d. the archives card catalogue system

B. Organizational Skills

1. Students will be able to develop outlines.

2. Students will be able to underline key points or key ideas in a given passage.
3. Students will be able to take notes during reading.

C. Specialized Study Skills
1. Students will be able to use a table of contents and a list of charts.
2. Students will be able to use a glossary and index.
3. Students will be able to preview, skim, or scan materials for selected information.
4. Students will be able to adjust reading rate according to material and purpose.

II. Oral Communication Skills

A. Group Discussion
1. Each student will act as a chairman of a group discussion.
2. Each student will act as a recorder of a group discussion.
3. Each student will present orally, in synopsis form, the findings of the group.

B. Individual Presentation
1. The students will prepare a five-minute oral presentation.
2. Students will make a presentation using films, the overhead, or tape recorder for enhancement.

3. Students will field questions from the audience concerning their presentations.

C. Interview

1. Students will compile a list of twenty-five questions on a specific folklore genre to ask an informant.
2. Students will tape an interview using a cassette recorder. (See Appendix A)

III. Listening Skills

1. Students will listen to speakers, recordings, and other students' presentations for information as well as enjoyment.
2. Students will be able to summarize a presentation, tape, or film.
3. Students will be able to sequence data presented in an oral format.
4. Students will conduct themselves in an appropriate manner during an oral presentation.

IV. Writing Skills

1. Students will compile a written research paper that includes a title page, a table of contents, a bibliography, and appropriate footnotes.
2. Students will be able to use appropriate punctuation and capitalization for quoted work.
3. Students will be able to paraphrase information and compile a report that demonstrates cohesion and unity.

4. Students will be able to write an introductory essay to accompany their interview tape. (See Appendix F).
5. Students will be able to complete the accession cards needed to catalogue their tapes and other folklore material.

Affective Objectives (as adapted from Tallman and Tallman)

I. In the Individual Student

1. An appreciation of the nature of the student's own heritage and an understanding of the contributions of the Newfoundland culture to the broader Canadian experience.
2. A sensitivity to and appreciation for both standard and dialect forms of English.
3. A deeper sense of the need for honor and integrity in the recording and conveying the traditions of the past.
4. A clearer sense of self-identity vis-a-vis the family, the community, and the heritage of the Newfoundland people.
5. An appreciation of the impact of the single individual on the community and on the traditions through his/her personal contribution to the seeking and recording of information.

II. In the Community

1. The development of sympathy between the older generations, as the surveyors of the local traditions, and the younger generations, as the recipients of the cultural heritage.

2. A heightened solidarity between school and the parent and the community at large as a result of the school's proclaimed interest in the ethnic heritage of its supporters, thus benefiting the pupil.

III. Within the Classroom

1. The improvement, through greater knowledge and communication, of the relationships between students of different ethnic cultures and between the students and the teacher.

Core Selections, Sources, and Genre

(See Appendix H for an annotated bibliography of Newfoundland print material in use at Fred Kirby Junior High)

1. Doryloads

"Ancestors"	Poem
"Shanadithit"	Poem
"Fish and Brews"	Short Story
"The Boat Builder"	Short Story
"Smokeroom on the Kyle"	Poetry
"A Mummer's Play"	Drama
"Winter and the Outharbour Juvinile"	Essay
"Catching Conners"	Essay

"Sarah Skimple"	Short Story
"Night of Terror"	Essay
"The Waspes' Nest"	Poetry
"Captain William Jackman"	Short Story
"From the Log of Captain Bartlett"	Journal/Diary
"Elegy for Lost Sealers"	Poetry
"Seal Hunting Song"	Poetry

2. Crossings

"Hard Cash"	Essay
"Adrift on an Ice-Pan"	Short Story

3. Stages

"Babysittin"	Short Story
"Baby Bruce Is Burned"	Autobiography
"A Quite Evening at Home"	Drama
"The Greenland Disaster"	Essay
"Erosion"	Poetry
"The Caribou"	Short Story
"Christmas"	Essay
"Rites of Spring"	Essay
"Night School"	Short Story
"Profit and Loss"	Essay
"Stage"	Poetry
"District Nurse"	Short Story
"Fog Song"	Poetry
"In the Black of Night"	Poetry

"The Big Fellow" Poetry

4. Junior High Play Package

"For Every Man An Island"

5. Junior High Novel

Sawtooth Harbour Boy

The Black Joke

Journey Home

Quest of the Golden Gannet

The preceding list of core selections is presented not as a rigid list to be religiously adhered to by the teacher, nor is a teacher expected to cover the entire list. Rather, a teacher should judicously choose examples from each genre and encourage students to read freely and widely from Doryloads and Stages, as well as other Newfoundland material. It is recommended, however, that a teacher select for discussion at least one novel, one play, five poems, three short stories, and two essays during the six to eight week block.

Teaching Strategies and Enrichment

1. During the instructional period, expose students to as much Newfoundland material as possible. Read to them and show them slides and movies. Take them to the museum, historical sites, art galleries, a fish plant, and a logging camp. Let the students listen to tapes, Newfoundland authors, loggers,

fishermen, trappers, and sealers - anyone who is willing to share his or her experiences of growing up in Newfoundland.

2. Have students combine Newfoundland songs with appropriate slides.

3. Have students prepare a slide/tape presentation of their community.

4. Have students learn and perform the mummers play in school, for other schools, for senior citizens, or their classmates.

5. Invite a number of Newfoundland writers into school and have a writers' day.

6. Have students prepare a pictorial history of their community.

7. Have students seal a time capsule with a variety of their writing and pictures to be opened ten or fifteen years from date of collection.

8. Prepare a Newfoundland night for parents. It can be as simple or elaborate as you like. This night could include a dinner, drama, music, dance, and readings.

9. Choose a famous Newfoundlander like Sir Wilfred Grenfell and have students write a journal entry which he might have written based on an important incident in his life.

10. Have students prepare a list of twenty-five questions and interview their oldest relative concerning a genre of folklore. (This would then be added to the school archives).

11. In groups of three or four, have students research a topic that relates to Newfoundland's culture and heritage.

(For example, the Beothucks, the seal fishery, Newfoundland's government, etc.). (See Appendix B)

12. Have students, individually or in pairs, carry out research using the archives. This could entail the comparison of superstitions or the cataloguing of the various versions of a skipping rope rhyme.

Evaluation

Formal evaluation could be based on a combination of the following:

1. An end of unit test based on the core materials selected and taught in class.

2. A group research project using the archives as the source information.

3. An individual research paper using library and other sources available to the students.

4. A taped interview conducted by the student and catalogued for accession in the school Newfoundland archives.

5. A research paper that requires the student to select a folklore genre and compile a paper from interviews of peers, family, and friends.

6. A dramatic oral presentation of a poem, drama, or reading of a piece of Newfoundland material.

7. A book review or report of any novel read by the student with a Newfoundland setting during the instructional period.

8. A dramatic piece written by the students.

For the purposes of this study, the following is one possible strategy for the teaching of research skills using the interview as the catalyst to generate folklore material which will become part of the school's folklore archives.

Stage One

It is recommended that before the interview assignment be given, the student have some knowledge of what constitutes folklore material. Familiarity with the genres of folklore as well as the folklorist's methodology is a prerequisite and essential to the success of the task. Students should, therefore, be instructed in folklore research methods employed by the folklorist when he ventures out into the field. The would-be researchers must be made aware of the ethics involved in collecting folklore material. The teacher must emphasize the need for confidentiality if requested by the informant and the need to respect both the informant and the folklore material he will collect.

Stage Two

Once the students have been given specific instruction in the nature of folklore and its collection, a tour of the school's archives is in order. This tour will familiarize the students with the cataloguing system of the archives and the materials already accessed. The librarian's involvement at this point is essential, for it is the librarian who will ultimately be responsible for the accession and storage of students' folklore materials. At this stage students should be encouraged to listen,

read, and view materials in the archives. This will give them an opportunity to become acquainted with not only the types of materials collected by other students but with their format as well.

Stage Three

The third stage would see the students ready for the actual assignment. (See Appendix A). At this point the students would be given instruction in the use of a cassette tape recorder. In addition, instruction in filling out the accession cards (see Appendix G) and writing the introductory essay that will accompany the collected folklore (see Appendix F) will be given to the student. In this essay the students will be asked to give the following information: the reason for their choice of genre (see Stage Four); their relationship with the informant (father, grandmother, etc.); the circumstances under which the material is recorded; a short biography of the informant; and, finally, what they feel they have learned from the experience.

Stage Four

There remains but one more task for the students to complete before venturing forth to conduct their interviews. That task is the development of a series of questions to ask their informants. Each student should be asked to select a single genre (for example, folk medicine) and construct twenty to twenty-five questions on that topic. These questions would be evaluated by the teacher before the actual interview. Armed with a strategy

and no doubt an enthusiasm for the task at hand, the would-be folklorist should now be prepared for his sortie into the field. (Although students would be asked to provide their own tapes (sixty-minute tapes are recommended), provision via the library should be made for those students who do not have access to a recorder or tape).

Stage Five

After a two-week interval given for the taping, the teacher will begin the accession process. Each student will be asked to list on his tape the following: the title, format number, the length of the interview, accession number, and the collector's name. For example, a student who interviewed his grandfather concerning folk belief might have the following information on his tape cartridge:

Format #: T-14	Accession #: 84-13
Title: "Folk Belief: Weather Lore, Good Luck Beliefs, Bad Luck Beliefs"	
25 minutes	Fagan, James (Collector)

Stage Six: Evaluation

Needless to say, the assignment must be evaluated for the purposes of both teacher and student feedback. It is not recommended that the teacher listen to complete tapes, but only to a portion of each. The essays accompanying the materials also need to

be evaluated. The teacher should mark these for grammatical, punctuation, and spelling errors and return them to the students for revision. This is necessary because these essays will be filed along with the student's tape in the archives.

Time should be made available for students to discuss their findings with their classmates. Each student can then benefit from the experiences of all members of the class. If time permits, a second follow-up assignment might be given the students at this time. They could be asked to select a genre and research it via the archives. This particular project would also be quite useful if given at the end of Stage Two.

In summary, the assignment described above will serve several functions. First, it will give the student an opportunity to become directly involved in collecting folklore and using the archives. Furthermore, it will develop his interviewing, reading, researching, listening, and writing skills.

CHAPTER FOUR

THE ARCHIVES: AN INSTRUMENT FOR RESEARCH

This lovely flower fell to seed;
Work gently sun and rain
She held it as her dying creed
That she would grow again.

For My Grandmother
by Countee Cullen

A school folklore archives can serve two functions. First, its primary purpose is to preserve collected examples of folklore and make it readily accessible to researchers interested in our cultural past in general and folklore in particular. A secondary function, but perhaps of greater significance to the student, is its potential educational value. Through the student's own research and collecting of folklore material, "this lovely flower" of our cultural seed might well "grow again."

The Webster's II New Riverside University Dictionary (1984) offers three definitions of "archives":

> 1a. An organized body of records relating to an organization or institution. b. A place where such records are kept. 2. A repository of data.

A folklore archive (both the singular and plural forms are used interchangeably to describe a single collection - Webster's New Collegiate Dictionary, 1979) is not to be confused with the reference section of a library. Although it might well be attached physically to a school's library (because of space restrictions), it will operate under special constraints that are not usually associated with libraries.

Because of the nature of the data of archives and its sensitivity, the archivist must pay particular attention to the requests of informants for privacy. A teacher or librarian must never lose sight of the fact that the information catalogued in the archives is primarily local in nature and, if freely accessed and distributed, might lead to an embarrassing incident. William Reddy (1944) cites one such example.

In order to protect both the school and the community, I would recommend that the following procedures be put in place before the establishment of an archives in a school be undertaken:

1. A school policy be developed concerning the storage and use of folklore material by both students and others (see Appendix C);

2. All staff members be informed, in writing, of the function and use of the archival material;

3. All students who engage in folklore collection be required to obtain a signed release from their informants (see Appendix D) for the material they collect before it is processed;

4. Two staff members, preferably the librarian and one other, be designated as contacts to whom all archival requests, student or otherwise, be directed;

5. Storage of materials be segregated from other non-folkloric materials and be accessible only through the two appointed contacts;

6. The students who will become contributors and users of the folklore archive be given specific instruction in the collecting and use of folklore material.

In the establishment of archives, accessibility and ease of retrieval are of prime concern. Material must be catalogued in an orderly, systematic manner. This will facilitate the effective use by the student of the material in the archives. To fail to do this would be to fail to perform the archives' major function - that of aiding a student to acquire some basic skill in researching a topic. To this end the following cataloguing system is suggested, based on a system devised by the Memorial University of Newfoundland Folklore Archives and the Archives of Northwest Folklore at the University of Oregon. It is not presented here as the definitive folklore retrieval system, but one which the author feels will adequately serve the needs of both the teacher and the student.

Classification of Folklore Materials

Suzi Jones (1974) suggests twenty-nine separate categories or genres for classifying lore. I have selected sixteen, omitting those which I deemed as inappropriate or unmanageable. (Material Culture: Folk Crafts, for example, would cause storage and display problems, although this might be somehwat overcome by photographs or VCR). I have omitted graffiti, as well, due to its sexual overtones deeming it inappropriate for collecting by grade eight students. Those that are selected, however, lend themselves to collecting by students at the grade eight level and, for the most part, offer sufficient scope and variety to interest the vast majority of students.

The following genres are arranged alphabetically. Accompanying each is a short explanatory note. I, like Suzi Jones, direct you to Brunvand's The Study of American Folklore (1968) for a more exhaustive elaboration if one is required.

1. Architecture

Folk architecture refers to those structures which are the result of tradition. Their form, type of construction materials, and method of construction have been orally transmitted. No blueprints exist other than those which reside in the head or heads of the builder or builders. Fish flakes, stages, and homes would be examples, as would wells and outhouses.

2. Costume

Folk costumes are traditional clothing worn by a folk group. In Newfoundland, the loggers and fishermen would wear a certain type of clothing distinct from each other. The three-fingered wool mitt would be an example of a fisherman's attire.

3. Custom

Folk customs are those activities which we follow because they are traditional. Saying grace before a meal or trick or treat on Hallowe'en would be examples of customs. Many of these customs are associated with holidays and calendar events, as well as weddings, births, and deaths.

4. Dance

The dance of the folk are those which are transmitted by a combination of example and oral communication. The lancers would be classed as one such dance. (A VTR would be a useful device in collecting this genre).

5. Epitaphs and Gravestone Designs

Epitaphs are those poems, sayings, or remarks found on tombstones. The design of the stone or marker can also be significant and reflect the status of the individual economically and socially in the community. A suggested method of collecting would be photography and gravestone rubbing.

6. Folk Life

This genre is a grab-bag for those aspects of daily living which fit in no specific category. Mending nets, constructing lobster pots, and pickling caplin would be examples.

7. Folk Song

Folk songs are the lullabies, work songs, drinking songs, and ballads that are kept alive by successive generations by their use. "Ninety-nine bottles of beer on the wall" would be one such song.

8. Games

Games are usually learned by observation and playing. Most children's games would fit into this category. Skipping

rope, red light - green light, and party games (spin the bottle, post office) would be classified under this genre.

9. Magic

This genre would encompass the supernatural - ghosts, phantom lights, charms, signs, witchcraft, and fairy lore (as opposed to fairy tales).

10. Folk Medicine

Folk remedies are still being used today. The hot bread poultice is one example. Cures for warts, hiccups, hangovers, and colds are also items of folk medicine.

11. Folk Narrative

Under this general heading would be classified first-person accounts, anecdotes, memorates, and family stories. These would most likely be in the process of becoming folklore.

12. Oral History

The accounts of the past which are not usually found in books are oral history. It consists of those events and happenings, usually of local interest, which are known only orally and sometimes cannot be very readily verified.

13. Poetry and Rhyme

Jumping rope rhymes, rhymes of play and work, as well as nursery rhymes which have a traditionally oral basis are catalogued

under poetry and rhyme. Rhymes found in autograph books would also be included in this category.

14. Recipes and Food Preparation

Many recipes which have now found their way into cookbooks (Fatback and Molasses by Jesperson Press, for example) are traditional. The variations of such recipes certainly must be considered as lore, if not the printed version as well. Tricks in preparation also would be included in this genre (sticking in a fork to determine if vegetables are cooked, for instance).

15. Riddles and Puzzles

These traditional sayings comprising questions and answers evoke the competitive spirit in individuals with one trying to outdo the others. (What has an eye but cannot see? - hurricane, needle, potato).

16. Superstitions

These are the "popular beliefs" which are employed by all of us to deal with life's uncertainties. Knock on wood, a broken mirror means seven years bad luck, and never walk under a ladder are examples.

Format for Submitting Materials to the Archives

Step One

All students submitting materials will ensure that each item (tape, picture, print) is clearly identified by collector, title, accession number, and format number. The student will

also submit a release card for all materials collected (see Appendix E) and an introductory essay (see Appendix F).

Step Two

Students will fill out 5 x 8 filing cards for each of the following: geographical location, genre, folk group, informant, collector, and master card (see Appendix G). Information on the master card would constitute the total information found on all the other cards.

Step Three

Each student collection will be assigned an accession number according to the year of the collection and its numerical order. For example, the third collection acquired in 1984 would be assigned the following accession number - 84-3 - with 84 signifying the year and 3 indicating numerical order of accession. All materials (tape, print, etc.) in this collection would be assigned this number. A second number, however, would be assigned according to format. Tapes would be assigned the letter T followed by the numerical order of accession. For example, T-23 would indicate it was the twenty-third tape filed by the archives. Introductory essays would be assigned the letter E and a numerical number (E-28). The letters Ph would indicate photographs and would, in turn, be assigned a numerical order number (Ph-4). Slide tapes would be identified by ST and a number, video cassettes would be labelled VCR, and material culture would be catalogued with MC.

Note that because students will be restricted to one genre, it is not seen as being necessary to assign separate accession numbers for individual items submitted by the same person dealing with the same genre.

Step Four

All materials would be registered in a master file by accession number. This would allow for easy reference and for cataloguing future materials.

Filing and Storage

Materials would be filed according to form (cassette, print, picture, VCR) in the archives. It would be a good idea to duplicate what you can and store the original. This would safeguard against the destruction of material due to breakage, wear, and loss.

Because of the large number of students who will ultimately make use of the archives in a session (a class of forty students is not being unrealistic), the tape materials would be stored in cassette drawers which could accommodate three tapes each. This would allow for easy retrieval and filing. The introductory essays would also be filed separately in an appropriate manner, as would transcripts, material culture, VCR, slide tapes, and pictures.

The filing cards would be catalogued separately, according to genre, respondent, collector, geographic location, folk group, and master card. The master cards would be filed by accession

number, while all others would be filed alphabetically by their major heading.

CHAPTER FIVE

CONCLUSIONS AND SOME SUGGESTIONS FOR FUTURE RESEARCH

As an institution, the school's mandate is to educate students. This educational process, however, is not restricted to the school per se. Legitimate "learning" occurs beyond the boundaries of the school setting. Educators must not fail to recognize this fact and must learn to utilize these experiences to carry out their mandate.

The educational system has for too long attempted to isolate itself from this learning which occurs externally to the school environment. The dialect of the student, for instance, has been, for the most part, viewed with distain as the tongue of the "uneducated." It seems contradictory that the teacher would attempt to rid the student of his "substandard" speech on the one hand, yet hold up Stevenson's Treasure Island or Twain's Huckleberry Finn (both resplendent in "substandard" speech) as models of "superior" writing.

The cultural experiences a child brings with him to the classroom cannot be denied nor should they be ignored. Where does it say that it is the school's role to disenfranchise the student of his cultural experiences? Can educators remove their teaching instruction from the influence of those experiences which students bring to the classroom? Indeed, should they? In the past the school has attempted to superimpose its beliefs,

mores, and customs on the student to the detriment of that same student's own cultural trappings.

The educational system for all its good intentions has followed the path of ignoring the cultural make-up of the children. Furthermore, it has, in some cases with missionary zeal, denied its existence or considered it unworthy and inferior.

Not all educators, however, have maintained this view. Pilant (1952), for instance, argues the case for using the students' own folklore in the classroom. She writes:

> In order to safeguard against the use of imported folklore in unaltered form in American schools, it has seemed advisable to suggest that we place the greatest initial emphasis (at least) on the folklore of the community in which the school and the child are situated. The objection to imported folklore is not to its foreign character in a political sense, but to the fact that its use may nullify the great pedagogical principle of beginning with children where they are (educationally speaking). That is another way of phrasing the principle of the utilization of local resources. In other words, the use of folklore foreign to the community may mean the sacrifice of all the real reasons for using the folklore as enumerated already in this article - familiarity of concept, vocabulary, speech pattern, verbal exchange, folk beliefs and folkways. (p. 430)

Ten years earlier, Farr (1940) advanced the same argument:

> Their (folk songs and ballads) simplicity and directness, their treatment of heroic themes, and their strange repetitions and refrains appeal to students and help them understand and appreciate artistic literature. (p. 261)

The relevance of this identification with curriculum cannot be denied, nor should it. Writing in 1929, Chubb expresses the desire and mandate of schools to conserve educational values; one of which must be a relevance to what is being taught.

Chubbs (1929) says:

> It is the business of education to conserve educational values. ... The school must bring back, as it has begun to do the folk song and dance and game, folk ballad and drama, pageant, and festival. At least, the child must get its proper development by beginning life with them; and then, perhaps, for very joy in them he will carry them over into his adult life. (p. 177)

The student's own research and exposure to the folklorist's methodology of gathering and preserving data cannot but be a desirable skill to be attained by all students. It can give the student a feeling of importance and significance to his studies as Hetty Cooper (1955) suggests in her article "Folklore for Motivation" - "Magic formula - make it worthwhile!" (p. 307).

There is, however, a need for more research into the whole area of the use of folklore in the curriculum. One topic of study could well look into the value of folklore as a means for establishing better relations between school and community. There is a need to research the impact, if any, of the teaching of folklore on school/community relations. Other studies in this area also lend themselves to investigation. For instance, is there a correlation between improved relations among students of various cultural backgrounds with the teaching of folklore? Can the teaching of a student's own folklore have a positive effect on interfamily relations? These are just two questions begging for study.

Attention should also be directed to the value of student-generated folklore as an instructional strategy. How does teaching

research skills via the medium of folklore compare with the more traditional methods? How would students respond to this approach?

A third obvious direction researchers might explore is the domain of student attitudes. Students complain about the relevance of their studies. Can folklore fill this vacuum? Should we, as educators, promote relevance?

This leads into another area that warrants study - teacher training. Why, for example, is there so little folklore being taught? Is it because teachers feel it's irrelevant, or is it due to a lack of exposure of teachers themselves to courses which deal with folklore?

If the latter is the case, then there are implications for teacher training institutions. How many of our Newfoundland teachers have completed at least one course in folklore? Of those who have, how many are presently incorporating folklore into their curriculum? In essence, why isn't folklore being taught? Dorothy Howard (1950) suggests that "The uses of folklore in schools depends on teachers and teachers have their beginnings in teachers' college" (p. 100).

Finally, as Jackson intimated in his article "Newfcult on the Couch," can our feelings of guilt and inferiority be attributed to a lack of focus on our own culture? Indeed, is folklore a viable means of improving our self-image as a distinct and worthwhile people?

In conclusion, research indicates that folklore has a legitimate role to play in the curriculum. What that role is, however, will always be open to interpretation. In order for folklore to occupy its rightful place, would-be teachers must not only be exposed to folklore at the university level, but those already in the field must be inserviced. Only through awareness can folklore hope to become a significant area of study in our schools. Newfoundland educators have a unique opportunity because of our historical and social background to utilize folklore in the teaching arena. Teachers at all levels must promote folklore in the classroom. Perhaps, then, folklore will receive the deserved attention it has so long been denied in our Newfoundland schools.

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APPENDIX A

NEWFOUNDLAND FOLKLORE FIELD RESEARCH PROJECT
GRADE VIII

This assignment will involve you, the student, in collecting folklore in your community. You will be required to complete four assignments in order to complete the project successfully. The following are the procedures you must follow.

1. You are to select ONE genre from the list of sixteen already outlined to you by your teacher and devise a minimum of twenty questions to use in an interview. These questions will be passed into your teacher for acceptance and then returned to you.

2. Using a sixty-minute cassette tape, you are to conduct an interview with a friend or relative using your questions. During this interview you should take notes that can be used in writing an introductory essay which will accompany your tape. Your essay should contain the following:

(a) The reason(s) for your choice of genre and your choice of informant;

(b) The conditions under which the interview took place (time, place, who was present, what was happening);

(c) A short biographical sketch of the informant (age, religion, birth place, hobbies, education, and occupation); and

(d) Finally, what you feel you have learned from the experience.

3. After completing the interview, you will fill out the archives catalogue cards, pass in the cassette tape, and submit your introductory essay. Both your tape and essay should have the following information: your name, format number, the accession number, the length of the tape in minutes and the length of the essay in pages, and the title of the collection (see examples below).

4. You must also be prepared to discuss and share your findings with other members of your class.

You will be given three weeks to complete this project which will be marked out of 100 percent - 40 percent for the essay, 15 percent each for the filing cards and questions, and 30 percent for your tape.

Please note that the essay must be double-spaced and marks will be deducted for tardiness and errors in grammar, spelling, punctuation, and capitalization.

Tape

Format #: T-14	Accession #: 84-13
Title: "Folk Belief: Weather Lore, Good Luck Beliefs, Bad Luck Beliefs"	
25 minutes	Fagan, James (Collector)

Introductory Essay Cover Page

Format # T-13 Accession # 84-13

"Folk Belief:
Weather Lore,
Good Luck Beliefs,
and Bad Luck Beliefs"

Collector: James Fagan

6 Pages

APPENDIX B

NEWFOUNDLAND FOLKLORE - GROUP RESEARCH PROJECT

Due March 5

Each group will select ONE topic from the list provided below and research it using the library and any other available sources. The total written portion of the project should be no less than ten to fifteen written double-spaced pages. All projects must include the following:

A. (1) Cover page - Topic title and group names (an illustration is optional)

(2) Table of Contents

(3) Introduction

(4) Information

(5) Summary

(6) Bibliography

NOTE: All students must contribute equally to the report. Group members will decide amongst themselves who does each task. Select a group leader to organize your meeting as well as a recorder.

B. Each group will be expected to present their findings to the class orally. Your presentation can include tapes, slides, film, models, or overhead transparencies.

1. Face disguises, janneying, Christmas carolling (Newfoundland Quarterly - Winter, 1981-82)

2. Seal Fishery (vertical file)

3. Boothucks (Book of Newfoundland, Volume 5)

4. Education (Book of Newfoundland, Volume 5)

5. Treasure Stories (Book of Newfoundland, Volume 5)

6. Place Names (Volume 3 of Book of Newfoundland)

7. Inuit in Labrador: Old Way of Life (Book of Newfoundland, Volume 4)

8. Newfoundland Traditional Furniture (Newfoundland Section)

9. Newfoundland Railway (Newfoundland Section)

10. Maritime Archaic Indians (Newfoundland Section)

11. Folk Songs of Newfoundland (Use Tapes - English 28)

12. Governors of Newfoundland (Book of Newfoundland, Volume 3)

13. Norse Discovery of Newfoundland (Book of Newfoundland, Volume 3)

14. Stamps of Newfoundland (Book of Newfoundland, Volume 3)

15. Newfoundland Coins (Book of Newfoundland, Volume 3)

16. Famous Newfoundlanders (Margaret Auly - Newfoundland Quarterly, March 1975; Georgina Cooper - Newfoundland Quarterly, Spring 1979, Fall 1979, Summer 1980)

17. Newfoundland at War (WW I or WW II) (Book of Newfoundland, Volumes 4 and 6; Newfoundland Quarterly, Fall 1980, Spring 1981)

18. Architecture in Newfoundland (Book of Newfoundland, Volume 4)

19. Communications (Book of Newfoundland, Volumes 4 and 5)

20. Photography (Museum circular) (Newfoundland Quarterly, Summer 1978)

21. Shipwrecks (Newfoundland Quarterly, Summer 1978 and Summer 1980)

22. Confederation (Newfoundland Quarterly, Spring 1978)

23. Newfoundland Life from 1750 - 1850 (Newfoundland Quarterly, Summer 1978; Book of Newfoundland, Volume 5)

24. Folktales, proverbs and sayings (Tape 26)

25. Adult and Children's Games (Tape 29)

APPENDIX C

FRED KIRBY FLA USE POLICY

The Fred Kirby Folklore Archive (FKFLA) is a research facility within Fred Kirby Junior High. Unlike some archives, FKFLA initiates and carries on its own research based on its holdings, most of which are collected by the students. The Archive recognizes that some of its holdings are useful for other purposes and other kinds of research in addition to folklore and language studies. In theory all of KFFLA holdings are available for scholarly use by qualified researchers. However, because of (1) the conditions under which the collections are obtained and deposited, (2) the sensitive nature of some collectanea, and (3) limitations of space and staff, it is necessary to limit the use of FKFLA holdings in a number of ways. In general the Archive adheres to the following use policy.

I. The Archive is designed primarily for scholarly research. The terms and conditions of the Archive's contracts with depositors specifically prohibit commercial use without express permission from the depositor. All research carried out in the Archive must be under the supervision of Archive personnel.

II. The Director of the Archivist determines whether or not a research project is acceptable. This decision is based on an assessment of the research proposed in the "Request for Use of Archive" form (see below). The existence

of the research materials required, and their accessibility, is another consideration, as is the availability of staff time and Archive facilities. Moreover, new projects must not conflict with ongoing research.

Since Archive staff, space, and time are limited, it is necessary to provide for research which meets the above conditions according to the following restrictions:

1. Students must not remove any archival material without the consent of the librarian.

2. Only students involved in a research project will be given access to the archives.

3. Researchers, other than Grade VIII students, may make use of the archives but must not publish any material without the written consent of the librarian.

III. In all cases persons using the Archive must fill out a "Request for Use of Archive" (see Appendix D).

APPENDIX D

REQUEST FOR USE OF ARCHIVE

Name _____ Date _____

Address _____

_____

Describe as completely as you can the sort of material or the specific items you are looking for. If you are interested in a particular town or other geographical area, be sure you mention that too.

What use do you plan to make of this material? Are you writing a book, article, dissertation? Are you a teacher who wants material for lecture or classroom demonstration? Please be as specific as possible.

I understand that all material is the property of the Fred Kirby Folklore Archives and cannot be reproduced or published in any way or form without the written permission of the librarian. I also agree to bear all costs for xeroxing, photographs, and tape duplication in connection with my request.

Signed _____ Date _____

****

Disposition

APPENDIX E

LEGAL RELEASE CARD (5" X 8")

I hereby release my folklore collection (identified by date, below) to the Fred Kirby Folklore Archive. It is understood that the collection becomes the property of the Archives, to be properly indexed, preserved, and protected therein; the collector and the informants retain the right of free access to the collection (through the normal procedures of the Archives and its personnel). The Archives are used only by bona fide students and scholars of folklore, who may duplicate archived material and quote it in published form only with the permission of the Archives Director; scholars using archived material in their studies must agree to give proper credit to collector, informant, and Archives. Further restrictions and stipulations may be made on the back of this card.

☐ see other side for more

☐ no further restrictions noted

Signed: _____
Collector

Accession date: _____

APPENDIX F

INTRODUCTORY ESSAY DATA SHEET

Collectors are requested to get as much as possible of the data below on each person interviewed/recorded, either from conversation or by direct query. Full background information adds historical value to the interview or recording.

Serial Number _____

Interviewer/Collector _____

Place of interview _____

Date(s) of interview _____

* * * * * * * * * * * * * * * * * * * *

Name _____
(Print in block letters: Last Name, Maiden Name, etc. and how referred to locally)

Community lived in during first 5 - 10 years _____
(Give Bay)

Place of birth _____

Age _____ Date of birth _____

Education _____

Occupation(s), present and past _____

Religion _____ (Any changes?) _____

Same religion as parents? _____

Churches in place of principal residence _____

Occupations in place of principal residence _____

Places of residence (including significant travel) with years _____

_____

_____

Birthplace of FATHER and places of residence (with years, if possible) ___

_____

Grandfather lived where? _____

When and from where did ancestors originally come to Newfoundland? _____

_____

Birthplace of MOTHER and places of residence (with years, if possible) ___

_____

Grandfather lived where? _____ His last name? _____

When and from where did ancestors originally come to Newfoundland? _____

_____

Any changes in last name of either family? _____

NOTES:

APPENDIX G

CARD CATALOGUE

Master Card Format (Side One: 5" x 8")

Collector's Name: Accession # _____

Address:

Date:

Title:

Synopsis (Topics Covered):

Folk Group: Geographic Region:

Informant:

Master Card Format (Side Two: 5" x 8")

1. Informant's Name: Accession # _____
2. Age: 3. Occupation:
4. Native Language/dialect:
5. Religion:
6. Home Community (town and bay):
7. Date of Collection:
8. Place of Collection:
9. Format Number: Print _____ Pictures _____

Tape (cassette) _____ Tape (VCR) _____ Slide/tape _____

Material Culture _____ Introductory Essay _____

Genre Card (5" x 8")

Genre: Accession # _____

Synopsis (News Covered):

Title of Collection:

Collector's Name:

Date:

Folk Group Card (5" x 8")

Folk Group: Accession # _____

Title of Collection:

Collector's Name:

Date:

Geographical Region Card (5" x 8")

Geographical Region: Accession # _____

Title of Collection:

Collector's Name:

Date:

Informant Card (5" x 8"),

Informant's Name: Accession # _____

Address:

Title of Collection:

Collector's Name:

Date:

APPENDIX H

A SELECTIVE ANNOTATED BIBLIOGRAPHY OF NEWFOUNDLAND PRINT MATERIALS

Alluring Labrador. Published by Them Days Magazine, October, 1980, 64 pages.

A brief history and geographic look at Labrador.

Armour, Charles A. and Thomas Lackey. Sailing Ships of the Maritimes. Toronto, Canada: McGraw-Hill Ryerson Limited, 1975, 223 pages.

An illustrated history of shipping and ship building in the Maritime provinces of Canada, 1750-1925.

Baird, David M. Rocks, Minerals, and Scenery of Newfoundland. Newfoundland and Labrador Division of Curriculum, Department of Education, 1967, 72 pages.

The geology of Newfoundland.

Bown, Addison. Newfoundland Journeys. New York: Carlton Press, Inc., 1971, 174 pages.

A travel history of Newfoundland and Labrador by explorers of the province.

Brown, Cassie. Death on the Ice. Toronto: Doubleday Canada Limited, 1974, 270 pages.

The story of the Newfoundland Sealing Disaster of 1914.

Brown, Cassie. A Winter's Tale. Toronto, Ontario: Doubleday Canada Limited, 1976, 276 pages.

An account of the sinking of the S. S. Florizel, February 23, 1918.

Bursey, Wallace. No Right of Spring. St. John's, Newfoundland: Harry Cuff Publications Ltd., 1982, 64 pages.

An anthology of poetry.

Chadwick, Jean, Dell Texmo, and Karin Hughes (Eds.). This is Our Work. Prepared by the Education Group of the Newfoundland Status of Women Council.

Sketches of Newfoundland women working in a variety of unusual occupations.

Coaker, Sir W. F. (Ed.). Twenty Years of the Fishermen's Protective Union of Newfoundland. St. John's, Newfoundland: Advocate Publishing Company, Ltd., 1930; Creative Printers & Publishers Limited, 1984, 395 pages.

A history of the Fishermen's Protective Union.

Coish, Calvin. Season of the Seal. St. John's, Newfoundland: Breakwater Books Ltd., 1979, 296 pages.

A look at the controversy surrounding the seal hunt as well as an historical look back.

Cooper, Georgiana. The Deserted Island. St. John's, Newfoundland: Creative Printers & Publishers Limited, 1979, 65 pages.

An anthology of verse and paintings by Georgiana Cooper.

Cooper, S. R. Random Thoughts. St. John's, Newfoundland: Harry Cuff Publications Ltd., 1982, 64 pages.

An anthology of poetry written and illustrated by the author.

Cooper, S. Robert. More Random Thoughts. Bonavista, Newfoundland: Xx Press, 1984, 50 pages.

An anthology of poems.

Cote, Langevin. Heritage of Power. Montreal: Gazette Printing Company Limited, 1972, 75 pages.

A description of the Churchill Falls Development in Labrador.

Cowan, Florence. Newfoundland's First People: The Maritime Archaic Indians. St. John's, Newfoundland: Creative Printers & Publishers Limited, 1974, 46 pages.

A teacher's manual and audio-visual material accompanies this booklet about Newfoundland's first inhabitants.

Cuff, Harry (Ed.). A Treasury of Newfoundland Prose and Verse. St. John's, Newfoundland: Harry Cuff Publications Ltd., 1983, 144 pages.

Excerpts from previously published books by Harry Cuff Publications Ltd. as selected by Harry Cuff.

Davis, Herb. Fish is the Future. Department of Fisheries, Government of Newfoundland and Labrador. Creative Printers & Publishers Limited, 16 pages.

A prognosis of the fishing industry to 1985.

Dawe, Tom. Island Spell. St. John's, Newfoundland: Harry Cuff Publications Ltd., 1981, 50 pages.

An anthology of poems and sketches by Tom Dawe, a native of Conception Bay.

Decks Awash. Published by the Extension Service, Memorial University of Newfoundland, St. John's.

A magazine which deals with the aspects of Newfoundland life which affect the fisherman and his lifestyle.

Desbarots, Peter. What They Used to Tell About. Toronto: McClelland and Stewart Limited, 1969, 92 pages.

Indian legends from Labrador.

Eggleston, Wilfrid. Newfoundland: The Road to Confederation. Information Canada, 1974, 117 pages.

The story of Newfoundland's entry into Confederation.

England, George A. The Greatest Hunt in the World (originally titled Vikings of the Ice). Toronto: Collins Publishers, 1924, 379 pages.

The eye-witness account of the life of the Newfoundland sealer at the front.

Fardy, Bernard D. Captain David Buchan in Newfoundland. St. John's, Newfoundland: Harry Cuff Publications Ltd., 1983, 78 pages.

A history of Captain Buchan in Newfoundland.

Feather, J. H. Sawtooth Harbour Boy. Don Mills, Ontario: Thomas Nelson & Sons (Canada) Ltd., 1973, 128 pages.

An adventure novel set in the 1930's in a Newfoundland outport.

Feder, Alison. Margaret Duley: Newfoundland Novelist. St. John's, Newfoundland: Harry Cuff Publications Ltd., 1983, 158 pages.

A biography of Margaret Duley.

The Fishery: Newfoundland Opportunity. Department of Industrial Development, Government of Newfoundland and Labrador. Ted Mills Studio Ltd., 9 pages.

An overview, albeit brief, of the Newfoundland's fishery.

Fogwill, Irving. A Short Distance Only. St. John's, Newfoundland: Harry Cuff Publications Ltd., 1981, 75 pages.

An anthology of prose and poetry.

Galgay, Frank. A Pilgrimage of Faith. St. John's, Newfoundland: Harry Cuff Publications Ltd., 1983, 133 pages.

A history of the Southern Shore from Bay Bulls to St. Shott's.

Getting Along in Labrador. Printed by Petro Canada, Calgary, Alberta, 1980, 43 pages.

A short historical and geographical look at Labrador and its people.

Goudie, Elizabeth. Women of Labrador. Toronto: Peter Martin Associates Limited, 1973, 166 pages.

The memoirs of Elizabeth Goudie, a native Labradorian.

Goulding, Ray, Eric Norman, and June Warr. Openings Book 1. Portugal Cove, Newfoundland: Breakwater Books Ltd., 1980, 153 pages.

An anthology of stories and poetry for grade seven students.

Goulding, Ray, Eric Norman, and June Warr. Passages Book 3. Portugal Cove, Newfoundland: Breakwater Books Ltd., 1980, 165 pages.

An anthology of stories and poetry for grade nine students.

Goulding, Ray, Eric Norman, and June Warr. Stages Book 2. Portugal Cove, Newfoundland: Breakwater Books Ltd., 1980, 149 pages.

An anthology of stories and poetry for grade eight students.

Graham, Frank W. We Love Thee, Newfoundland. St. John's, Newfoundland: Creative Printers & Publishers Limited, 1979, 297 pages.

A biography of Sir Cavendish Boyle.

Guy, Ray. That Far Greater Boy. Edited by Eric Norman. St. John's, Newfoundland: Breakwater Books Ltd., 1976, 147 pages.

A satirical collection of humourous essays by a noted Newfoundland journalist with illustrations by Gerry Squires.

Hansen, Ben. Newfoundland Portfolio. Portugal Cove, Newfoundland: Breakwater Books Ltd., 1977, 111 pages.

A photographic look at historical Newfoundland.

Harrington, Paul (Ed.). Newfoundland's 25 Years of Confederation. Newfoundland and Labrador Department of Tourism, 1974.

A souvenir calendar of events and celebrations of 25 years of confederation with Canada.

Harris, Leslie. Newfoundland and Labrador: A Brief History. J. M. Dent & Sons (Canada) Ltd., 1968, 180 pages.

A history of Newfoundland and Labrador.

Head, C. Grant. Eighteenth Century Newfoundland. Toronto: McClelland and Stewart Limited, 1976, 298 pages.

A geographical and historical look at Newfoundland in the eighteenth century.

Hewson, John. Beothuck Vocabularies. St. John's, Newfoundland: Office of Public Programming, Newfoundland Museum, 1978, 177 pages.

A comparative study of Beothuck vocabularies.

Holmes, Albert N. A Boat of My Own. St. John's, Newfoundland: Harry Cuff Publications Ltd., 1980, 46 pages.

Anecdotes and illustrations of Albert Holmes' experiences growing up in Newfoundland.

Horwood, Harold. The Foxes of Beachy Cove. Don Mills, Ontario: Paper Jacks (a division of General Publishing Co. Limited), 1967, 190 pages.

A journey with the author through the natural habitat of Newfoundland.

Horwood, Harold. Newfoundland. Toronto: Macmillan Company of Canada Limited, 1969, 244 pages.

A geographical, historical, and sociological look at Newfoundland and its peoples.

Horwood, Harold. Tales of the Labrador Indians. St. John's, Newfoundland: Harry Cuff Publications Ltd., 1981, 50 pages.

A collection of Labrador folktales of the Nascaupi Indians with illustrations by John Maunder.

Horwood, Harold and Stephen Taylor. Beyond the Road. Toronto: Van Nostrand Reinhold Ltd., 1976, 144 pages.

A pictorial and historic look at the Great Northern Peninsula.

Horwood, Joan. Hant's Harbour. Toronto: Fitzhenry & Whiteside Limited, 1974, 64 pages.

An historical look at the fishery at Hant's Harbour.

Horwood, Joan. Massacre at Beaumont Hamel. St. John's, Newfoundland: Avalon Publications, 1975, 52 pages.

An account of the Royal Newfoundland Regiment's charge at Beaumont Hamel.

Janes, Percy. Light and Dark. St. John's, Newfoundland: Harry Cuff Publications Ltd., 1980, 44 pages.

An anthology of poetry.

King, Everard H. Choice Poems from the Newfoundland Quarterly, 1901-1981. St. John's, Newfoundland: Harry Cuff Publications Ltd., 1981, 84 pages.

A selection of poetry published by The Newfoundland Quarterly oncompassing the period of 1901-1981.

Kirwin, W. J., G. M. Story, and J. D. A. Widdowson. Dictionary of Newfoundland English. Toronto: University of Toronto Press, 1982, 625 pages.

A dictionary of Newfoundland words.

Kirwin, William J. John White's Collection of Johnny Burke Songs. Edited by William Kirwin. St. John's, Newfoundland: Harry Cuff Publications Ltd., 1982, 150 pages.

A collection of songs by Johnny Burke, a well-known Newfoundland writer and performer.

Lahey, Raymond J. James Louis O'donel in Newfoundland (1784-1807). Shannon Ryan and G. M. Story (Eds.). Newfoundland Historical Pamphlet No. 8, 1984, 36 pages.

A history of J. L. O'donel in Newfoundland (1784-1807).

Lysaght, A. M. Joseph Banks in Newfoundland and Labrador, 1766. Los Angeles: University of California Press, 1971, 512 pages.

A memoir of Joseph Banks' travels in Newfoundland.

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