FOLKLORE-IN-EDUCATION:
A TEACHING TOOL IN THE CLASSROOM

LINDA LINES

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FOLKLORE-IN-EDUCATION: A TEACHING TOOL IN THE CLASSROOM

by

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ABSTRACT

This Thesis examines the material available to folklorists interested in the folklore-in-education branch of public sector folklore and develops a method of assessing the quality of folklore-in-education materials. A survey of teachers and a literature search of materials available to educators interested in teaching folklore in their classrooms follows. This thesis maintains that educators have little knowledge of current folklore-in-education strategies and have poor access to the resources they need to remedy this situation. Such a lack of knowledge and resources reveals a lost opportunity to teach the K - 12 core curriculum, as well as art, music, physical-education, multiculturalism, living, and research skills — all subjects which can be taught in a way that is interesting, enjoyable, and personally enriching for students. The final chapter of this thesis is a detailed description of a seminar course designed to teach educators to use the folk culture that surrounds us as a means to teach the curriculum.

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Chapter 1

"Folklore-in-Education": Current Strategies and Resources.

Years ago, I began this work as a children's librarian. In libraries and in schools I told stories to primary grade students and taught storytelling to the intermediate grades. Later as a high school teacher, I told myths and hero legends to try to make ancient history "live" for my grade eight students. I encouraged my Canadian history classes to research and tell stories of how they or their ancestors came to Canada.

I learned that the stories most appreciated by the children seemed to be folktales, that the lessons in which I told myths and legends were remembered better. I remember the strong emotional tension rising up in a Canadian history class when two girls, both of American heritage, told stories of how their fathers came to Canada—one was a draft dodger and one was the American Consulate. In that same class a grade ten boy brought his grandfather's diary. It chronicled the day to day life in Germany and Italy of a Canadian soldier on the run from the Nazis as he tried to reach the allied lines. It was high adventure – an unexpected and vital look at history. That particular class had about fifteen new Canadians from China. These students

were not interested in Canadian history until I showed them accounts, collected from Chinese railway workers, of the hard and bitter life of early Chinese immigrants. Suddenly they were outraged and wanted to know everything about the Chinese experience in Canada.

It was this power of narrative – oral history, ancient legend, and folktales – that led me to decide to pursue a graduate degree in folklore. Of course I now blush to think how little I knew about folklore and especially of how to use it effectively. But it is still the vital and mysterious experience in that classroom which intrigues me; I still want to use folklore in the schools but now I also want to apply current folklore scholarship to my use of folklore and to teach other educators how to do the same.

To that end, I will use the scholarship developed by folklorists working in both the academic and the public sectors to examine the use of folklore in the schools. The first step in this investigation will be to delineate the boundaries and the content of this branch of folklore scholarship. The next step will be to identify the components crucial to the effective use of folklore in the classroom. The third step will be to survey those materials which apply the best folkloric and educational scholarship to folklore-in-education programs. I hope this inquiry will

elucidate the kind of scholarship essential to those of us who would use folklore to teach young people in our school systems.

Folklore-in-education is a particular section of the larger field of public folklore. Robert Baron and Nicholas Spitzer define public folklore in the first sentence of the introduction to their book Public Folklore as "the representation and application of folk traditions in new contours and contexts within and beyond the communities in which they originated, often through the collaborative efforts of tradition bearers and folklorists or other cultural specialists" (1). Folklore-in-education is a term public folklorists use when speaking of introducing tradition bearers, folklore items, folklore scholarship or methodology to students in grades K to twelve.

Teachers, librarians, and other people interested in multiculturalism and heritage frequently use folk traditions in the schools as part of curricula or as enriching entertainment--just as I did. And they do this usually in profound ignorance of folklore scholarship and the basic concepts associated with the study of folklore--just as I did. They perpetuate wrong-headed ideas about folklore and folk traditions that are often hundreds of years out of date--just as I did. This is not folklore-in-education, nor

is it public folklore. It is not public folklore because there is no folklore scholarship involved and because there is seldom any folklore present. What is called folklore by people unaware of the basic notions of folklore scholarship is often simply an item or a text lacking the contextual information that would make the item meaningful.

Although Baron and Spitzer do not make the presence of folklorists or cultural specialists mandatory in their definition, in the above scenario there is no understanding of the basic ideas of folklore scholarship or even an awareness that there is such a thing as folklore scholarship.[1] Rather, such wrong-headed ideas co-opt an item of folklore for pedagogical or entertainment purposes, and do not constitute public folklore. They can be entertaining, but also extremely damaging to an understanding of what folklore is. But not only is the use of folklore by the

[1] Using the example of a folktale, the written folktale found in a book is only a partial record of the actual item of folklore which was the telling of the story by a tradition bearer to her or his audience. The record of the folklore item lacks all the body language and tone of voice of the teller which would convey much information to the audience. It also lacks the atmosphere in which the story was told and the reason it was told. As well, the recorded story has usually been rewritten into sentences and paragraphs, bowdlerized, and otherwise changed by the author to suit a very different audience from the one originally present at the telling.

ignorant a perpetuation of false and outmoded ideas about folklore and the folk. It is also a wonderful opportunity missed. Folklore-in-Education programs enrich learning in the classroom and at the same time foster students' self-esteem and build community.

Researching the use of folk traditions in the schools with reference to Baron's definition of public folklore ("the representation and application of folk traditions in new contours and contexts..." (1)), I came to see that folk traditions, when they are represented in the schools, arise as a means of achieving some educational goal. I began to think about Cecil Sharp, the man who introduced folk song into the British school curriculum.[2] He believed that folksongs, folk music and folk dance would have a "cleansing effect" if taught in the schools (Porter 63). He also believed in the ability of folk music to "revitalise art music in England" (Porter 63). He introduced folksongs, folk music and folk dance to the school curriculum to serve a definite pedagogical and social purpose.

Sharp's ideas about folk music and folksong are based on the "romantic nationalist" school of folklore which was

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[2] Cecil Sharp was a "formidable folk song collector" in Britain and in North America. He was also a teacher and a "Visiting Inspector for folk song and folk dance in the Training Colleges" in Britain (Cox 89).

made so influential in the eighteenth century by Johann G. Herder. Briefly, Herder believed that folklore was disappearing and could be found only among the rural peasants who were relatively untouched by modern influences. He maintained that the songs, narratives, and customs found among the "folk" were remnants, or "survivals" from a golden past when the people were a noble valorous embodiment of the Germanic soul. Herder argued that if the common people of his day would only adopt the songs and stories of the folk, they would grow to be "true" Germans. Sharp has since been criticised for his similarly romantic view of the folk (Cox 92), and for his ideas about folksong, based on "bourgeois nationalistic values" (qtd. in Porter 66). This reassessment of Sharp, who was in his time an important figure in folksong collection and scholarship, is interesting. In the nineteenth and the early part of the twentieth centuries, nationalism was openly fostered as a healthy, even admirable, attitude to hold. Now nationalism is seen as much more problematic. Certainly it is no longer universally seen as healthy and admirable.

The questioning of the romantic nationalist ideals upon which Sharp based his belief in the importance of teaching folk traditions to children in the schools made me wonder if, in the future, there would be a parallel reassessment of

our own idealization of multiculturalism as an antidote to prejudice in Canadian society. Multiculturalism, as it is taught in the schools and promoted in our country, is in actuality the presentation of the folklore of various ethnic groups taken out of context. This is quite apparent from the cultural features upon which multicultural education focuses: food ways, costume, folk dance, folk music, folksong, folktales, crafts and festivals. Folklore is being applied in the school system to teach multiculturalism, just as it was applied in the past to purify the masses. It is being used today as an antidote to prejudice just as it was used in the past to ameliorate the ills of the industrial revolution. Folklore in fact is being used as a tool.

Folklore is being used as tool and at least in some cases it is not being used very effectively. Neil Bissoondath, a Canadian from the West Indies, recently spoke out against multiculturalism as it is promoted and practiced in Canada. Since Bissoondath is a Canadian from the West Indies, his claims cannot be easily dismissed as racist; his views are more complex than those of a dominant culture critic of progressive policies. Bissoondath claims that multiculturalism does not create a cultural mosaic: "The parts of a mosaic fit neatly together creating a harmonious

whole--but [multiculturalism creates] a zoo of exoticism that one enters" (19). He writes:

> The public face of Canadian multiculturalism is flashy and attractive; it emerges... at "ethnic" festivals around the country. At Toronto's "Caravan," for instance...you consume a plate of Old World food at distinctly New World prices, take a quick tour of the "craft" and "historical" displays, and then find a seat for the "cultural" show, traditional songs...and traditional dances.... After the show, positively glowing with your exposure to yet another tile of our multicultural mosaic, you make your way to the next pavilion.... (17-18)

Bissoondath's sentiments echo the criticism levelled by Charles Camp and Timothy Lloyd at the use of folklore to "provide an occasion for the celebration of our rich and diverse cultural heritage" (69). Camp and Lloyd claim that we are presented with exotic culture at folklife festivals, rather than with a celebration of our cultural heritage. They argue that this presentation of our "cultural heritage" as exotic culture leads to a brief search in our family for musicians and basket makers and then to a deeper sense of cultural loneliness. "It is generally true that festivals teach their audiences about the richness of other people's cultures by identifying the sparseness of their own" (70).

If the dominant culture is pushed into a sense of cultural loneliness by the presentation of the exotic as

folk culture, the ethnic cultures, Bissoondath charges, are racialized by multiculturalism.[3] He writes:

> At the heart of multiculturalism... [are] communities shaped by notions of ethnicity; more particularly, by a heightened sense of ethnicity; most particularly, by a heightened sense of their own ethnicity. (18)

It seems that the "antidote" of ethnic folklore in Canada to poisonous prejudice and racism may not be working.

I do not think this means that folklore cannot be used as a tool, but rather that it is being used by untrained people. What folklore needs is master craftspersons to wield it. Bissoondath claims that multiculturalism fails "to recognise the complexity of ethnicity, (or) to acknowledge the wide variance within ethnic groups.... The 'ethnics' who create a community are frequently people of vastly varying composition" (19). It appears that multicultural policy would benefit from the craftsmanship Judith E. Haut brings to her classroom as she teaches folkloric concepts (49). Haut interviews her students about the stories they tell and to whom until they begin to see that they belong to several groups. She reports:

> With the realisation that having multiple identities is a common human characteristic, students can also acknowledge their different ways

[3] "To be racialized is to have acquired a racial vision of life, to have learnt to see oneself, one's past, present, and future, through the colour of one's skin." (Bissoondath 18)

> of interacting based on the role or group of the moment. This may contribute to modifying the common concept that any one group of students can be labelled as belonging to a culturally homogenous body. Remember, any individual has multiple identities. (49)

As well, Susan Kalcik, in an introduction to folklore for teachers, writes that: all of us probably belong to one or more folk groups, such as family, ethnic or religious groups, regional or neighbourhood groups, or the people that we work with (3). Kalcik and Haut, applying folklore scholarship to public sector work in the schools, are able to provide an answer to Bissoondath's serious criticism of multiculturalism. Folklore scholarship obviously has something to contribute to this use of multicultural folklore in the public arena.

Folklore as tool is an interesting metaphor; if folklore is seen as a tool and is being used as a tool by both craftpersons and unskilled labourers, what essential elements must be present if folklore is to be expertly employed toward educational ends? This is an important question for, as Bissoondath attests, the inexpert use of items of folklore to teach may not only fail to realise educational goals but can actually achieve an antipathetic result. I propose to analyze the use of items of folklore and folk traditions as a teaching tool to ascertain what factors are indispensable to the competent use of folklore

as a teaching tool. Because of my personal experience in the classroom, this analysis will concentrate on the use of folklore to teach young people within the school system. I will use my experience and training as an educator as well as my studies in folkloristics, first to ascertain what elements are crucial to the able use of folklore as a teaching tool, and then to collect and evaluate reports and studies of folklore used as a tool of instruction. The best of folklore scholarship will be collected and analyzed in light of the factors identified as fundamental to the applicable use of folklore as a pedagogical tool. In this way the scholarship of folklore-in-education works will be examined and evaluated.

It seems to me there are seven components of folklore-in-education which need to be considered if programs using folklore to further pedagogical goals are to be truly successful and satisfying. The first one to consider is folklore itself; we need to be able to accurately present or represent folklore in the classroom. The second aspect is the tradition bearer; we need to ensure that the folk who are involved have a positive and satisfying experience as they further our pedagogical goals. The third constituent is the students; we need to be sure that our captive audience is having an intellectually satisfying experience. The

fourth is the subject area curricula; we need to ensure that the lessons we use folklore to teach can, in fact, be learned through the use of folklore and that the students have learned the lessons taught. The fifth is the pedagogical goal we must consider if the ultimate objective is a positive result for the student and the community. The sixth is the cost: if the expense involved in using folklore effectively as a tool is too high, folklore will not be used or, more likely, will be used in a way that is damaging to one or more of the first five elements of folklore-in-education. The seventh is the teachers and their working conditions: folklore-in-education programs need to take into consideration the time constraints and the intensity teachers experience in their workplace. Folklore-in-education materials need to be accessible for stressed and busy teachers, i.e. they can be easily and quickly obtained and the material must be brief and easily assimilated.

Now that the components necessary for the expert use of folklore as a teaching tool have been identified, they need to be used to evaluate folklore-in-education materials. In order to find the best materials, I looked for literature created by folklorists and cultural specialists for educators. Specifically I looked for works of approved scholarship. I searched for, and did not find, a Canadian

bibliography of scholarly folklore-in-education materials for Canadian teachers.

I next searched for material using the database created by the Modern Language Association usually referred to as the MLA database. I conducted a Boolean search using the terms folk* AND Canad* AND Education. The MLA database returned 18 records most of which were not related to my topic. There were several titles about folk-literature and the oral tradition which had to do with education in the broadest sense but not with teaching folkloristics in the public school system. "Grandmother Stories: Oral Tradition and the Transmission of Culture" is an example of this type of return. I did send for five of the articles produced by this search. Four of them came from the publication Folkmusic in Education. The first two were "World Music Appreciation: 1990" and "Ethnomusicology and Education in the 1990s" by Vladimir Simosko. Simosko talked about the disappearance of non-western music cultures which are being overwhelmed by the pervasive western materialism and the neglect of music in our education systems; "Folk Music in Children's Music Education in the English-Speaking World" by David w. Watts gives a brief overview of the use of folk music with children, mentioning the names of the major children's musical entertainers in Australia, Canada, the

United Kingdom and the United States. "Smea Prairie Music Project 1988-89" by Lynn Whidden outlines a song gathering project. Franc Sturino's article, "Oral History in Ethnic Studies and Implications for Education," is an interesting examination of the ways oral history is collected in Canada and a call to include the oral history of minorities in the education system of Canada. Again, this is an interesting work and could provide a part of the research necessary for the preparation a unit for teachers to use, but it is not in itself useful for teachers. These articles provided neither the ideas nor the methodology necessary to meet the seven folklore-in-education criteria.

The Canadian Business and Current Affairs Education database yielded 20 titles: a few were repeats of the titles retrieved in my search of the MLA database; some did not address the use of folklore items in schools, the rest I ordered. Five directly concerned folklore-in-education, they described how to use items of folklore in the classroom with children or young people. The first, "A Sense of My Place: Canadian Folk Art in the Classroom" by Lisa Dube is a unit plan for teachers. Dube's objective states: "Through the creation of three dimensional dioramas, students will gain insight into Canadian folk art..." (28). This is a charming idea for art classes; unfortunately Dube's article does not

include either a definition or description of folklore. She turns to books such as The Hockey Sweater by Roch Carrier rather than local tradition bearers to introduce the idea of "local folk stories that deal with community" (28). Dube's work does not meet the first two criteria established for successful folklore-in-education materials.

"Decorated Mailboxes, a Disappearing Folk Art" by Sharon McCoubrey also presents an interesting art activity. McCoubrey touches on the concepts of context and purpose in folk art but she clearly is unaware of folklore scholarship. For a definition of folk art she turns to art historians such as Doris Shadbolt rather than to folklorists. McCoubrey writes:

> In the pursuit of a definition of folk art, it appeared that clarification was not likely. Ideas about this category of art vary, and the boundaries have become blurred. What was once considered primitive folk art is now often exhibited in galleries, highly valued, and sold for high prices. After reading many ideas of what describes and defines folk art, I was inclined to agree with Doris Shadbolt's statement. 'In recent times, the category of art has been challenged and shattered like all other categories of knowledge, practice and performance. Thought of as a complex whole, the art scene today is pretty messy, a state I do not necessarily consider as a negative thing, anybody is an artist who claims to be one and anything in any form or medium he/she proposes as art is. (21)

McCoubrey's work contains a good idea; what is needed is a folklorist to help clarify and define folkloric concepts.

The third citation of interest was a thesis: "Uses of Folklore as a Strategy for Teaching Research Skills and Enhancing the English Curriculum," by R. W. Raymond. This work contains the kind of information useful to teachers. It provides a brief history of folklore scholarship, a definition of folklore and a brief discussion of the folklore genres. Raymond uses Eliot Wigginton's Foxfire books as a model and an inspiration for his folklore-in-education units. Although Raymond does not discuss concepts such as function, structure, or context, his work does meet the first criterion of successful folklore-in-education materials. One of the assignments Raymond designs requires the students to interview their oldest relative about a genre of folklore. Other assignments include working in the archive at the Memorial University to catalogue jump rope rhymes or compare "superstitions" (30). Raymond's thesis meets all the criteria for successful folklore-in-education materials. It is an excellent resource, the only problem with it is that it a thesis. It has been written not for busy teachers but for exacting professors. This is a small quibble as the material, for any teacher interested in teaching his or her students to study folklore, is very useful indeed.

The fourth title, Folk Rhymes, From Kids to Kids: A Teacher's Guide by J. E. Gibson and Y. M. Hebert is lovely. It contains a competent and easily understood definition of folklore, It includes a list of the characteristics of folklore, and it mentions a number of the genres. The format of this work is organized in a way that is easy for teachers to use and the activities will be interesting for the students. The objectives of this unit are tied to the teaching curriculum. The only thing missing from this work is the crucial concept that we are all folk and part of many folk groups. This unit could be successfully used in conjunction with material that supplies the missing concepts.

The last title of interest retrieved in my CBCA search was: "A Proposed Curriculum Unit in Folklore for Secondary Schools," by R. A. Brown. This thesis outlines several techniques for providing secondary school students with the skills to collect and analyse folklore items. While it does provide the basic folkloric and educational scholarship to meet most of the criteria set out, the folklore scholarship is thin compared to that of Raymond's thesis. Brown depends almost completely on Wigginton's books for inspiration. His work does not reflect modern folklore scholarship. For instance, the definition of folklore Brown uses is taken

from a book published in 1958. Lastly Brown's writing style, like Raymond's, is not designed to meet the needs of busy teachers but the standards of a thesis committee. This reduces the accessibility of the material to teachers. In my search so far, only two items, Folk Rhymes, From Kids to Kids: A Teacher's Guide, and "Uses of Folklore as a Strategy for Teaching Research Skills and Enhancing the English Curriculum" by R. W. Raymond approached the quality and accessibility necessary to be useful to teachers.

Next I searched the current and back issues of Ethnologies, the organ of the Folklore Studies Association of Canada. I found one article that seemed as though it might deal with folklore-in-education: "From 'Folk Religion' to the 'Search for Meaning': Teaching Folklore Outside the Discipline." This lively article describes teaching a religious folklife course in a Department of Religious Studies. The focus of this article was not especially applicable to elementary or secondary school educators learning to teach folklore-in-education. I followed the link from this site to the Memorial University of Newfoundland Folklore Department. I searched this site using the terms: folklore-in-education and folklore AND education; I found no material. I next searched by the key words "public folklore." These key words led me to the curriculum vitae of

Neil V. Rosenberg, the calendars of graduate and undergraduate studies in Folklore at the Memorial University of Newfoundland, and Rachel Gholson's curriculum vitae. None of these links provided citations useful for folklore-in-education research.

I expanded my search to the internet. Using the search terms (folklore-in-education) + (Canada OR Canadian) and the search engine Google I found four sites. The first was "Language Literature and Culture" by Bonnie S Sunstern, Associate Professor at the University of Iowa; second was a site, "Anti Racist Training in Toronto" which led to a list of organizations, the first 12 of which were American. The third site was "Louisiana Voices," an excellent folklore-in-education site but American; and finally another American site "2003 Artist Residency Guidelines." This search for exemplary Canadian folklore-in-education materials had yielded two items: Raymond's thesis and Gibson and Hebert's unit.

Surely, these could not be the only quality Canadian folklore-in-education material available. I felt I must be missing a major source of materials. I enlisted the aid of a Level 2 (in depth) Searcher, Lorelee Parker, at the National Library in Ottawa. She searched the databases used at the National Library to find the materials I needed. Parker used

the search strings Folklore OR Folklife AND education, she also searched for Folklore-in-Education, and Folklore--Study and Teaching. She sent me 19 citations. Eight of the citations dealt with folktales or mythological tales. As this approach only reinforces the idea that folklore equals fairy tales, I did not find them useful. Four of the citations dealt with children's folklore but not the use of folklore as a tool to teach children. One item was a reading series with controlled vocabulary designed to teach children to read in restrained steps and included folktales. There was no folklore scholarship in evidence. All About the Sea by Vi Clarke and Leona Melnyk and The Devil's Punch Bowl by Marjorie Hooper Dalziel were unavailable for purchase or through the interlibrary loan system. A Proposed Curriculum Unit in Folklore for the Secondary School by Robert A. Brown I had already found through the CBCA index. Folk Literature: A folklore/Folklife Educational Series edited by Larry Small was unavailable through the interlibrary loan system. The remaining two citations were theses: "Another look in the Mirror: Research into The Foundations for Developing An Alternative Science Curriculum for Mi'kmaw Children" by Gertrude F. Sable and "The Development of a Curriculum in Newfoundland folklore for the Junior High Schools" by Jesse Fudge. Sable's work is

interesting and valuable as background information but a typical teacher would not have the time or energy to read, assimilate and adapt this erudite work to the classroom. Sable's work did not meet the seventh criteria of exemplary folklore-in-education materials, that of being accessible to busy teachers. I was unable to obtain a copy of Fudge's thesis as the library which held it would not loan it and it was not available on microfiche.

I was dismayed that there was so little Canadian material which met the criteria I had developed for excellent folklore-in-education programs. I turned to American resources.

There I found the almost perfect resource (if only it had been Canadian): A Teacher's Guide to Folklife Resources for K-12 Classroom created by Peter Bartis and Paddy Bowman, published by the American Folklife Center. This bibliography is an annotated list of materials created for use in the classroom by "folklorists and other cultural studies specialists in closely related fields" (Bartis 5). I selected from this bibliography works which were designed to be used in the classroom by teachers and works which described how folklorists and teachers had worked together to create teachable folklore units. As it concentrated on materials useful for teachers, the Bartis and Bowman

bibliography was ideally suited to my search. As well, I searched for materials published in folklore journals and for books written by folklorists concerning the use of folklore as a tool to teach the curriculum. I looked for information of practical use to teachers, that is, I sought teaching units designed to teach the curriculum at the same time as presenting folklore to children and young people in the classroom. I ordered these materials from publishers, museums, departments of education, libraries, and from individuals. From more than thirty publications, I selected the best, those which best embodied current folkloric and educational scholarship and were practical enough for the working teacher to readily use: Folk Arts in the Classroom: Changing the Relationship Between Schools and Communities by Steve Zeitlin and Paddy Bowman; Folklore in the Classroom. Workbook by Betty Belanus et al.; Discovering Saskatchewan Folklore: Three Case Studies by Michael Taft; "How Can Acting Like a Fieldworker Enrich Pluralistic Education?" by Judith E. Haut; "The Cultural Heritage Project: Presenting Traditional Arts in a Suburban Setting" by Kathleen Mundell; Folk Arts in Education: A Resource Handbook edited by Marsha MacDowell; and A Tree Smells Like Peanut Butter: Folk Artists in a City School by Mary Hufford. Of these seven works only one was Canadian. Except for Michael Taft's

really valuable work, I found no Canadian materials that could match the folklore scholarship and the accessible and interesting writing style of the titles indicated above.

The first component of folklore-in-education programs to consider is that of accurately and fully representing folklore to the students, teachers and administrators.

The essential features of folklore which need to be taught in order to accurately represent folklore in the classroom are: a workable definition of folklore, the genres of folklore, the characteristics of folklore, the concept that each of us is part of several folk groups, and that context is necessary to understand the item of folklore being presented.

I found my favourite workable definition of folklore in Michael Taft's work, Discovering Saskatchewan Folklore: Three Case Studies where he writes: "folklore is the common creativity of humankind. It is the way in which you and I are creative, clever, and artistic in our everyday lives" (12). I was introduced to Taft's book in the course of my folkloric studies at Memorial University of Newfoundland. His work is a primer of folklore scholarship and methodology. It is easy to grasp yet profound. Although Taft is not writing for teachers or about folklore-in-education, the fact that he is a Canadian writing about folklore found

in modern Saskatchewan is important to helping Canadians, teachers as well as others, understand that folklore really is part of our everyday life.

I pursued my search for scholarly folklore-in-education material. Dr. Rosenberg gave me a copy of A Bibliography of Works in Folklore and Education Published between 1929 and 1990 prepared for the Folklore and Education Section of the American Folklore Society by Cathy Condon and Jan Rosenberg.

Both Bartis and Bowman and Rosenberg mentioned Folklore in the Classroom. Workbook by Betty Belanus et al. Bartis and Bowman described it as: "A practical workbook easily adapted for other regions. Rich with definitions, ideas, step-by-step applications, essays, bibliography, resources" (9). I ordered a copy of this workbook from the ERIC Document Reproduction Service. The abstract described the workbook:

> Written by experts in the field of folklore for laymen, this three-part volume is intended to help teachers of English, social studies, mathematics and science, home economics, the arts, ... to become more knowledgeable about folklore and to inject this knowledge into their existing curricula.... (Belanus first unnumbered page)

This workbook was just what I was looking for. It became the standard against which I measured all other materials.

It met the first requirement of folklore-in-education programs, that of accurately and fully representing folklore to the students, teachers and administrators beautifully. The first step in representing folklore is to provide students, teachers and administrators with a clear definition of folklore, a definition easily understood but incorporating the best folklore scholarship.

In her introductory essay Barbara Allen addresses simply and clearly the difficulty the newcomer to folklore has in recognising what folklore is.

> Part of the reason for our failure to recognise the folklore that literally surrounds us is that the images of folklore fostered by popular usage mislead us into thinking we know what folklore is when actually we have only a hazy notion of its true nature. Perhaps we should begin by eliminating some misconceptions about it.... (Belanus 1)

Before Allen takes on the definition of folklore, she clears up common misunderstandings by stating what folklore is not:

> First, folklore is neither true nor false by nature.... Second, the printed text of a song or a story alone is not folklore; it is only the record left behind of someone singing or telling story.... Third, folklore does not include only "old-timey" or bygone traditions....
>
> Finally, just as it is not time-bound, folklore is neither confined to a particular geographic setting (e.g., the southern mountains) nor restricted to a certain segment of the population (e.g., ethnic groups). (Belanus 1)

Allen ends her introductory essay to teachers with a paragraph describing the difference between folklore and popular and elite culture.

> Popular culture is defined as the expressions aimed at a broad, general audience, which are promulgated through media such as newspapers, magazines, radio, television, and film. Whereas folklore is the result of interaction within a well-defined group, popular culture is nationwide in scope....
>
> Elite culture is the original product of an individual artist or artistic group working outside the context of a folk community... Elite Culture is created without direct interaction between creator/performer and audience, and it pushes beyond traditional aesthetics to create new and innovative forms....
>
> There are, of course, cases in which the three varieties of cultural expression come into contact with each other. For instance, the product of folk crafts may be exhibited as art objects in a museum, or a slogan or catchword from a popular movie may achieve currency in oral tradition. But if we keep in mind that folklore is a process as well as a product and that it is inseparable from its folk group context, then we should have little difficulty [in recognising it]. (Belanus 2)

As students of folklore will attest, once folklore has been defined or described there is still difficulty in recognising the folklore that surrounds us. Allen confronts the difficulty in approachable terms when she explains to teachers why folklore is difficult to define and recognise. She explains: "It's like asking a fish to define water. What envelopes us becomes so familiar that we are unaware of its

presence and influence in our lives" (Belanus 1-2). This powerful yet simple simile is masterful!

Belanus then presents a practical method of identifying folklore in the local community when she identifies five characteristics of folklore. She clarifies each characteristic with several examples and cautions that these characteristics are not rigid, since some examples of folk art will not fit all five of the characteristics:

> 1. the item of practice should be traditional;
> 2. it should be learned by word of mouth or by observation or imitation;
> 3. it should display a quality of conservatism (that is, to some extent it always stays the same);
> 4. at the same time, it should display dynamism, or be found in many variations;
> 5. it should appear to be anonymous (that is, hard to trace to any inventor or author). (A1.1 & A1.2)

Teaching the genres of folklore which scholars have established is one way to divide a field as broad as folklore into manageable parts. The folklore genres are identified and presented by Catherine Swanson in comprehensible prose:

> The simplest arrangement, and the most common, is the division of genres into three categories: verbal, material, and customary. These three categories are a little too broad, however, and the list can be expanded to six: verbal, material, customary, belief, body communication, and music and song.
>
> As we discuss the kinds of folklore included in each of these categories, it will become obvious that some genres can be placed in more than one

> category.... In spite of some overlap, however, understanding the broad categories makes collecting and interpretation easier by pointing out fundamental similarities. (Belanus 15)

In addition to the definition, characteristics, and genres of the "lore" part of folklore, the "folk" of the folklore need to be identified and characterised. Hufford clarifies what she means by "folk" in A Tree Smells Like Peanut Butter: Folk Artists in a City School when she writes:

> The efforts of this program relate to another sense in which the word "folk" is commonly used: i.e., "My folks live in North Carolina,: or, as a popular welcome plaque concludes, "You don't have to thank us,/ or laugh at our jokes,/ sit deep, and come often,/ You're one of the folks." (5)

Taft explains: "we are all folk of different sorts, in other words, we all belong to different groups, and every group has its own special folklore" (17). When Allen describes the "Folk," she includes the concept that "all of us have multiple identities, based on religion, family membership, ethnicity, occupation, age, sex...or any number of other criteria" (Belanus 2). This concept that we are all folk and that we all have multiple folk identities based on the several or many groups to which we belong is the answer to Bissoondath's criticism of the Canadian multicultural policy and the key to teaching pluralism successfully in the classroom.

Once the basic concepts of the "folk" and the "lore" parts of folklore have been broached, the neophytes to folklore (in this case teachers and school aged children) are ready for the more complex idea of "context" which includes communication, performance and function. Folklore is described as both process and product by Allen, who writes: "Folklore is both a kind of behaviour and the outcome of that behaviour." (Belanus 2) Then she advances the idea of folklore communication "folklore is generated...usually in informal settings involving direct, usually face to face interaction among members of a folk group (Belanus 2).

Xenia E. Cord speaks of Folkloric communication as:

> largely a spontaneous and often unconscious performance through which people share information, either by speech, action, or a combination of these. One person tells another a joke: he communicates orally....Or a traditional basket maker teaches someone her skill: she shares the information by a combination of direct instruction, shared example, anecdotes, and physical action. (Belanus 15)

Informal contact with a folk artist can help students understand the meaning an item of folklore holds for its maker. By learning about the lives of folk artist, students learn how folklore fits into the context of the artist's life. At Veterans Memorial School:

> The traditional artist's extended "visits" allowed students to absorb something of the person and the culture that produced the art or occupation; thus

> they learned more than the appreciation of the art object, and they began to understand that the arts and occupations exist because they are part of peoples lives. (Hufford Foreword)

As can be seen from the quotations above, the folkloric information is written for ease of understanding. The resources are well suited to the newcomer to folklore scholarship and of use to teachers. The language and the structure of the essays, particularly the use of many familiar examples, make the ideas easy to comprehend and for difficult concepts understanding is reinforced by the activities. The works examined thus far exemplify the best teaching resources I have found. Here are folklorists sharing their knowledge and enthusiasm and using the very best pedagogy to do it. These works are very fine indeed.

To explore the second aspect of folklore-in-education programs, that is, to ensure that the tradition bearers who are involved have a positive and satisfying experience as they further our educational goals, the scholarship developed by the public folklorists is useful. In the field of public folklore the issues of the folklorists' duty to, and care of, the tradition bearer has been considered carefully and often. This is the first quarrel that Camp and Lloyd have with folk festivals. They say that the festival rhetoric proclaims that:

> Folklife festival participation provides a positive reinforcement or validation of folk

> culture by increasing the participants' cultural self-awareness and presenting their culture as something worthy of mass popular attention and respect. (67)

They claim that folk festivals "do not provide a serious statement about, or on behalf of folk culture." Instead, folk festivals artificially create "stars" (Camp 68). The goal of teachers and folklorists using folklore in the schools should be not to create stars but to bring ordinary people into informal but respectful contact with students.

It is important to find tradition bearers who live in the same neighbourhood as the school and its students. It is also important to find tradition bearers who will want and be able to relate to young people. Folk Art in Education: A Resource Handbook edited by Marsha Macdowell explains how to conduct a survey of the target area to find authentic tradition bearers (83). The folklorist is a specialist whose academic training and fieldwork experience provide the perspective on community life and art crucial to selecting and presenting the artists (Hufford 6).

Dozens of organisations typically house the kind of information leading to initial contacts with folk artists. They include:

1) Historical societies
2) Churches
3) Crafts associations
4) Ethnic organisations
5) Local media, newspapers, radio stations
6) Chambers of Commerce. (Hufford 54)

Belanus points out that:

> In most cases, local folk artists identified and called upon to demonstrate or perform for classes will be volunteering their time and talents since few schools have budgets to pay such artists. Most local folk artists will do this cheerfully, as long as they perceive an interest by the class and teacher. The key to a successful visit by a local folk artist is good preparation by the teacher beforehand. Folk artists respond especially well to informed and imaginative questions from students. (Belanus 62)

Kathleen Mundell, in her article "The Cultural Heritage Project: Presenting Traditional Arts in a Suburban Setting," stressed that teachers need to understand that the students must be allowed enough time to get to know the tradition bearer and to place the folk art in the context of the bearer's life and culture (8).

In A Tree Smells Like Peanut Butter: Folk Arts in a City School Mary Hufford's project concentrates on using local folk artists. She suggests:

> Workshops should not exceed twenty students per artist. Prolonged exposure of one group of students to one artist is recommended.... The suggested length of a residency is a minimum of four days with a small group of students. Other residencies could continue longer, and the artist might want to bring along friends or assistants at different times. (55)

It is the duty of the folklorist bringing a tradition bearer into the schools to serve curricula goals to make certain that the experience will be a relaxed and satisfying one for the tradition bearer. To do this, the folklorist needs to

set up the relationship between the tradition bearer and the school, the folklorist must carefully educate both the school community and the tradition bearer about the nature of their relationship during the program and after it is finished.

The students often will have formed a positive relationship with the bearer if the folklore-in-education program has worked effectively, i.e. if it has been thoughtfully conceived and clearly communicated to all concerned; if tradition bearers from the neighbourhood of the school who relate well to young people have been chosen; if the students have been prepared and time and opportunity created for the students to get to know the tradition bearer and to place the folklore presented in the personal and cultural context of the bearer. The extended community of the families of students should gradually come to accept the folk culture of the tradition bearer as worthy of mass popular attention and respect if the school has remained in contact with the bearer after the program, inviting him or her to school functions, sending Christmas and birthday cards from the students, and inviting the bearer to parent-teacher nights. Once this attitude and knowledge of the culture has been established in the neighbourhood, there is much more likelihood of a natural growth of community advocacy for the traditional culture. This gradual and

natural process of education and the forging of bonds is, I think, more realistic and longer lasting than overt and often confrontational political and social action. The shift in attitude and point of view comes without the participants being aware that it has happened. This is how communities are formed. Finding these ideas presented so simply yet with the power to create community and build self esteem was inspirational to me.

To examine the third feature of folklore-in-education programs, namely, to ensure that the students have an intellectually satisfying experience, we need to work closely with the educator. This third area of expertise is the purview of the educator more than the folklorist, yet the folklorist needs to understand something of the techniques the educator will use to achieve his or her educational goals. What educators need to understand is that:

> Folk arts dovetail with current educational theories such as Howard Gardner's theory of multiple intelligences, which honors all the types of knowledge students acquire; whole-language reading and writing, for which the traditional arts can provide new materials; process-method writing, for which traditional arts provide intimate, inspiring subjects; and interdisciplinary projects that incorporate social studies, language arts, math, photography, recording, art, or music. (Zeitlin 5)

To begin, the folklorist must prepare the teachers and the administrators by educating them in the basic concepts

of folklore scholarship including their responsibility to the tradition bearer and the folk community, and the importance of context to an understanding of folklore. The correct atmosphere needs to be created; the students need to see that the adults consider folklore to be important. As well, some clear method of grading the students' learning and performance needs to be developed, because in the context of the school community, if a subject is important the students are graded on it. Once the teachers and administrators are prepared (educated) and the whole unit has been planned in detail, then the folklorist is ready to prepare the students.

First the students must be taught folkloric concepts so they will have a framework of knowledge to support the lessons they will have with the tradition bearer or items of folklore. If a tradition bearer is coming to teach the students, activities before and after the visit need be designed to place the tradition bearer into the context of the students' lives and in the context of the school community as well as in the context of the curriculum (Schwoeffermann 24). The students will need to have formal and informal access to the tradition bearer so they will have a chance to put the folklore presented in the context of the bearer's life and community (Hufford 3). They will need the time and opportunity to practice the skill the

tradition bearer has modeled and to have success in creating the folkloric item. Kathleen Mundell reports that:

> Many... "Folk Artists-the-Schools" programs follow a similar format....In the classroom, the folklorist helps the students prepare for the artists' visits by exploring the history and the traditions of each artist's cultural group. Such preparation helps to amplify the cultural connotations of the artists' presentations.
>
> This introduction is followed by the individual artist's visits, at which time the artist has a chance to share his or her expertise. Many students have the chance to try their own hand at the traditional skill.... During these visits, students are also prepared to interview the artist.... (1)

As with any well designed subject of instruction for school children, lessons must be planned to allow for different learning styles and projects should be interesting and relevant to the students. The written materials, whether text books or information sheets, need to be written clearly and simply. The reading materials need to be at the reading level of the student and constructed in such a way that the students can see the organisation of the material so they can predict what is coming. The introductory essays in Belanus's Folklore in the Classroom are formatted in just this way. Each essay begins with a brief précis set apart from the essay itself by a different font. The learning objectives, i.e., the concepts to be learned in each essay are set out at the beginning of the essay and emphasised by formatting them in a box (Belanus 5). The activities at the

end of each chapter of the Folklore in the Classroom course encompass aural, visual, and kinetic learning styles.

The "Genre Bulletin Board" activity is an example of such an activity. In order "to provide the student with visual representations of various genres, to augment class discussion of folklore, [and] to stimulate interest in folklore," the teacher supplies the class with: "old photographs or newspaper clippings, pictures cut out of magazines, the texts to folksongs and ballads, programs from festivals or performances, examples of folk craft" (Belanus E2.1). The students group the materials by genre and make a display on a bulletin board.

Students will need the opportunity to use folkloristic fieldwork methods to conduct projects with their own families in order to absorb the idea that they too have folklore. An example of this type of assignment is entitled: "Search ME!" First information for the teacher is provided: the grade levels appropriate for the assignment, the objective, materials needed, time needed, instructions and other information (Belanus E3.1). Then the assignment is given: a Search ME! form to be completed by the students. The form begins with a request for the name, address, and age of the student thereby introducing the idea that folklore fieldworkers need to keep accurate records when

collecting folklore. The form then requests the following information:

1. My nicknames:
   a. Now, among my friends
   b. Now, among my family
   c. When I was younger:
2. Things I do for good luck:
3. The last joke I heard and/or told someone was:
4. Games I play on the playground are:
5. What I eat for Thanksgiving (or Easter/ Christmas/Passover) dinner:
6. Who taught me to cook, quilt, sew, fish, hunt, or carve wood, etc. and how long it took:
7. The first song that I remember my grandmother, mother, father, or other family member singing to me. (Belanus E3.11)

The students are collecting five genres of folklore and learning the techniques of the fieldworker, and discovering that they have folklore with this simple exercise that will be fun and interesting for them to do.

As teachers know, students need to feel safe and confident of success if they are to learn. They also need to be intellectually stimulated, and to feel that what they are learning is important. If students are to feel safe and confident of success in courses or units designed by folklorists, the students must be prepared by the folklorist or the educator so they know what to expect as well as what is expected of them. The necessary folkloric concepts and background must be formatted and presented at the appropriate reading level so the students have a conceptual structure in which to place new information. The information

needs to be presented in a variety of ways to suit the different learning styles of the students. If the students have the necessary background, know what to expect and what is expected of them, and find the information presented in a manner they can easily grasp, they will feel safe and confident.

Once students feel safe and confident of their ability to learn, they are ready to be intellectually stimulated. The most successful educational materials have what teachers call "kid appeal" i.e., the ability to stimulate the interest of young people. Young people are similar to all people in that they are interested in themselves and in their affinity folk groups (i.e. friends). As folkloric studies concern these very interests, it is easy for folkloric topics to appeal to school students.

Young people, like all people, need to feel that what they are expending their efforts toward is important. Students need to see that their educators and administrators consider folklore to be an important subject. Part of creating an atmosphere of respect for a subject taught in school is the marking of student performance and knowledge of the subject. The educator or folklorist needs to assess and grade the students on their learning of folklore if the students are to feel that folklore is important. If students feel safe and confident of their ability to learn, if they

are interested in the topic or assignment and if they understand that the topic is important, they will have an intellectually satisfying experience.

The fourth facet of folklore-in-education concerns the curriculum goals of folklore in the classroom. How does folklore fit the subject areas of the curriculum? The modern curriculum includes core subject areas such as: history or social studies, reading and writing or language and literature, mathematics, geography, science, as well as many minor and elective courses, some of which are: construction, metal work, cooking, sewing, art, music, health, drama, physical education.

Joe Mathias addresses a central issue for teachers when he writes:

> A growing interest in our traditions has brought about a need for teaching folklore in a more organised way. Unfortunately, the school day is already crowded with a plethora of subjects, activities, and special needs areas. Adding anything to an already busy day could easily be "the straw that broke the camel's back." Instead, the approach of this project is to provide the materials to enrich already existing curricula. These materials are intended to help teachers of English, social studies, mathematics and science, home economics, the arts, and other subject areas to become more knowledgeable about folklore and to inject this knowledge into their curricula. (Belanus iii)

Folklore can indeed be used to enrich many courses. A knowledge of folk architecture would add to construction courses, food ways would enliven cooking; oral history would

augment history classes, as would legends and myths. Folk sayings, folktales, urban legends would enhance language and literature courses. Folklore in the Classroom is designed to suit the contemporary curriculum. Belanus's course concentrates on teaching the folklore concepts for the first four chapters, but the next four address the subject areas: Folklore, English and Language Arts; Folklore, History, and Social Studies; Folklore in Domestic Life; Using Folklore to Teach Mathematics and Science. In Belanus's course, the social studies assignment, "Gravestone Studies" and the science assignments "A Dowsing Demonstration," "Planting by the Signs," and "Weather Lore" teach folklore while they teach the curriculum – and they are simultaneously interesting to young people (Belanus E8.1-4). Teachers need to be made aware that folklore can enrich the curriculum by teaching folkloric concepts at the same time as teaching the curriculum. Folklore can add meaning to the content of subjects. And folklore can appeal to the interests of the students.

The fifth feature of folklore-in-education to investigate concerns the pedagogical ends outside of the subject areas. The school curriculum includes the teaching of life skills as well as the subject areas. The teaching of these life skills (or "Learning for Living" as this area of the curriculum is called by the British Columbia Ministry of

Education) is to be integrated with Language Arts, English, Social Studies, Sciences, Fine Arts and Practical Arts (Ministry of Education 3). The "Learning for Living" curriculum includes: communication skills, inquiry skills, interpersonal skills, decision making, cultural development, and lifelong learning. More specifically, the "Learning for Living" curriculum requires exercises and activities that will: teach the skills of "acquiring, integrating, organising, and utilising information using critical and creative thinking"; foster the "development of attitudes that will sustain and extend the learners' sense of wonder, while strengthening self-confidence and independence"; result in "the growth of a rich knowledge of human cultural diversity and a respect for diversity, based on understanding" (Ministry of Education 3-4). Teachers need to realise that here especially folklore can be useful; not only the theory but also the practice of folklore fieldwork can be applied to this part of the curriculum.

Belanus's course addresses the personal growth and cultural understanding areas of the curriculum. The objectives for the assignment "Children's Folklore – How Do Children Play?" clearly indicate a focus on thinking skills for the students as well as attention to the growth of self confidence and preparation for human cultural diversity concepts.

OBJECTIVES:

1. acronym IDEA: to help students Isolate, Distinguish, Examine, and Appreciate their own folklore

2. to become aware of themselves as valued members of folk groups

3. to help teachers recognise some of the motivations and concerns underlying children's folklore and see evidence of the influence of contemporary media and current events. (E4.1)

The essay which introduces this exercise contains the information that we are all part of several folk groups. Both affinity folk groups and birthright folk groups are described. These ideas are necessary before concentrating on the different birthright folk groups.

A look at the table of contents of Belanus's course indicates the use of folklore to teach not only the subject areas but also lessons outside of the subject areas such as: Folklore in Modern Media; Folklore of the Modern Teenager; Understanding Modern Anxieties thorough Folklore; Cross Culture Humour; and Whose Celebration is Right? These lessons satisfy the objectives of the "Learning for Living" curriculum which strives to teach students to live successfully in the modern world, to deal with change, and to gain an understanding of family and societal expectations (Min. of Ed. Learning for Living 71, 94).

The central concept of The Folk Artists in a City School project is "to show students that art does not begin

and end with the creation of beautiful objects but that its beauty encapsulates the values of the community in which it thrives, and it is inextricable from the lives of its creators" (Hufford 5). The realisation of the importance of community was one of the pedagogical goals of this project:

> The program is related to the growing awareness among educators of a need to reinstate community concerns in the school curriculum. FAIS recognises older people in the community as rightful teachers of their children.[4] It recognises community artists as cultural spokesmen whose art embodies values that are the birthright of the students. The program's implementation, then, has two special side effects:
>
> 1) children become involved in the arts of their communities;
>
> 2) senior members of the communities become involved in the education of their children. (Hufford 5)

Judith Haut uses the methods of folklore fieldwork to meet these "Learning for Living" curriculum goals. She uses stories and storytelling to introduce the students to fieldwork techniques and folklore scholarship. She asks her students: "Do you tell stories the same way to your friends as you do to a parent?" (48). She says that through being asked about where, when, in what setting, and to whom they tell stories, the students realise they have multiple identities and that this is a "common human characteristic"

[4] FAIS - Folk Artists in the Schools.

(49). This realisation helps modify the common belief that a group of students can be solely labelled by their ethnicity.

As a teacher and folklorist Haut realised that "many of the basic skills folklorists use--participant observation, inference, and reporting--are already part of the elementary-age students' repertoire" (49). When her students were telling and listening to scary stories she pointed out to them that they were participating in folklore. She showed her students that when they thought about why they told scary stories (such as, for fun or to scare themselves) they were analysing the functions of folklore. When they talked about the stories with their friends, they were reporting. Haut says that bringing visitors in from the outside and asking the students to report their observations contributed to the refining of their fieldworkers attitude (49).

Progressive teachers appreciate that using the students' own play and pastimes as subjects of study increases self confidence. Introducing the concepts of the folk, folk groups, and multiple groups teaches the skills and attitudes necessary to a multicultural education (50). And teaching them to act like folklore fieldworkers helps the students acquire the necessary skills of communication, inquiry, decision making, and cultural development.

The sixth component of folklore-in-education to be discussed is the cost. If the expense involved in using

folklore effectively as a pedagogical tool is too high, folklore will not be used or, more likely, will be used in a way that is damaging to one or more of the first five aspects of folklore in education.

For many folklore-in-education projects, the regular school budgets for field trips, speakers, and supplies will be sufficient to cover the costs of the programs. Many schools have video cameras and tape recorders available for student projects. Certainly Belanus's Folklore in the Classroom would cost no more than any content curriculum course. The activities suggested involve visits to local museums and cemeteries, fieldtrips to older parts of the town or to rural areas to research folk architecture, and student fieldwork among family and neighbours. Guest folk artists and tradition bearers and local folklore enthusiasts or interpreters in most cases will volunteer to share their knowledge and skills for educational purposes (Belanus 62). Folklore-in-education programs are not expensive.

If extra funding is desired, there are educational, historical, artistic and especially multicultural organisations that are interested in folklore-in-education programs. Often the staff of these organisations will help applicants prepare proposals for funding. Many school boards employ multicultural co-ordinators or community liaison officers who often will help with requests for funding and

may have budgets to use for folklore-in-education programs. If an educator plans an expensive project, the school board administration often has the experience and the personnel to provide information and guidance regarding funding organisations and applications. Help is available for teachers who require extra funding for programs incorporating the use of items of folklore or tradition bearers. With a little planning by the teacher and help from school and administration staff, even programs that require extra funding can be realised.

The seventh important property of folklore-in-education programs identified pertains to teachers and their working conditions. Teachers are busy. They plan five to seven lessons a day, they research and search for resources for each of those lessons, they mark, evaluate and track the progress of each student. Until recently teachers in British Columbia had 29 students per classroom, this number has just been increased to 35. Teachers are stressed. It is usual for teachers to have from two to five identified special needs students in each classroom, i.e. with identified learning and/or behavioural difficulties. It is often the case that only some of the students with these difficulties have been formally identified so teachers often have more than five students with learning or behavioural problems in their classroom. These students who have not received the testing

and evaluation also need special attention. The teachers meet with parents and teaching teams, social workers and doctors. They are required to plan and write modified courses for the special needs students in their classroom. As well, teachers experience the pressure of maintaining order and peace in a classroom, while meeting the provincial goals for each subject area in addition to the cross curricular learning-for-living skills. If the time taken for direct teaching (introducing the five to seven subjects a day to the class) is set aside, teachers have about three minutes a day to spend with each student. Teachers are also expected to supervise the playground before and after school, during the lunch hour and the two recess breaks, and each teacher is expected to volunteer either to coach a team or to lead a club after school hours. Each school has several staff committees to which teachers are asked to contribute. They are paid for six hours of work a day for the two terms of the year that school is in session.

In recent years it has become usual in British Columbia for teachers to be part-time employees. The teaching week is defined by ten parts, the mornings and afternoons of five days. Teachers, more often than not, are hired for some percentage of full-time, so they work .8 or .75 or .4 of a week. These teachers, though paid only for their percentage

portion of the six hour day, are expected to contribute to all the activities listed above.

Folklore-in-education programs need to take into consideration the time constraints and high level of stress teachers experience in their workplace. They often are exhausted and short of time. They do not have the time or energy to conduct original research, to create new programs or to learn new concepts. If teachers working under the conditions described above are to make use of Folklore-in-education materials, those materials need to be brief, practical, and already tested in a classroom. Generally, if the materials have met the first six requirements, they will also meet this one.

This is the case with the materials already considered. Each of the above resources is brief yet packed with information. The teaching units have been classroom tested. The topics allow teachers to meet the provincial goals for the subject area curricula and the cross-curricula skills. The activities are interesting for the students, and conducive to quick evaluation and marking. The suggested procedures are easy to follow. The concepts are presented in such a way that are especially clear. The quality of writing is friendly, accessible, yet true to folklore scholarship. It is this quality of writing that is needed to introduce folklore to teachers and students in the schools. The

concepts of folklore need to be offered to teachers in just this way – simply but without condescension.

I have enunciated the concepts, processes, methodologies and responsibilities necessary to teachers and folklorists who institute folklore-in-education programs. I have found materials describing excellent folklore-in-education programs. I have presented many exciting examples of folklorists working with educators to create programs which fulfill the demands of busy teachers, answer the requirements of demanding curricula, conform to budget constraints, satisfy current folklore scholarship and practice and which address the needs of students. In short, I have found sufficient material to meet the criteria of the seven necessary components for successful folklore-in-education programs. This is material that is powerful, innovative, and can create community and build self-esteem while meeting the requirements of the core curriculum. It is material that teachers will find easy to use and students will love to learn.

My sources for this material are folklore publications readily accessible to folklore scholars and public folklorists. The question is whether these works, and therefore this material, is also available to school administrators and educators.

Chapter 2

"Folklore-in-Education": Resources Available to Educators

This chapter addresses the question raised at the end of Chapter 1; are the excellent folklore-in-education materials which are available to folklorists also readily available to educators? This question grew from my initial surprise at discovering that my ideas about folklore were two hundred years out of date. I found it hard to believe I was the only librarian and teacher to be so ignorant; I had two bachelor degrees and a Masters of Library Science. Surely if modern folkloristics was readily available to teachers and librarians, I would have heard of it.

To answer this question, I needed to identify those resources to which educators regularly turn to help them teach. Once these sources were determined, I would first ascertain the quantity of folklore-in-education materials available to the educators using those resources, and then qualitatively evaluate this material according to the criteria developed in Chapter One.

To discover the resources which educators regularly use, I decided to survey a number of teachers. At this time (Autumn 1996), having discovered the exciting material described in Chapter One, I was looking forward to teaching this material in an evening course at the University of

British Columbia during the winter session (January to May 1997). The course, LANE 343: "Teaching Folklore in the Classroom", was open to both student teachers with little or no classroom teaching experience and working teachers who wished to upgrade their teaching credentials. I applied to the university for permission to present a survey to the students of LANE 343. I planned to survey the incoming students on the first evening of class in order to record the folkloric concepts and understanding of folkloristics teachers and student teachers brought to the class.

Based on my own experience as outlined in Chapter One, I expected the teachers and student teachers entering my course to have scant knowledge or understanding of modern folkloristics. I hoped to present my students with the same survey questions at the end of the course thereby using the survey to gather information for my thesis to serve as a tool with which to evaluate both the learning of the teachers who took my course and the effectiveness of the course I had designed and taught. As this course was to be part of my thesis, evaluating the effectiveness of the course was important not only to the growth of my skills as an instructor but also to the quality of my thesis.

I completed a very extensive application process to an ethics committee at the university which included obtaining personal references from present faculty members, submitting my survey questions, and explaining why and how I wanted to

use the information. I was then required to design a method of keeping the survey information secure, which involved the purchase of a locking filing cabinet. In the end I was granted permission to survey my students only after they had completed the course and received their marks. I was not allowed to present the survey to them at the beginning of the course. Since I had hoped to compare the participants' level of folkloric knowledge before and after my course, this was not useful to me. I tried again to get permission to conduct a survey but the Ethics Committee at the University of British Columbia again ruled that I could not collect information for possible publication without the permission of my students and I could not ask my students' permission as long as they were my students. This seemed to be a Catch-22 situation.

In consultation with Dr. Rosenberg, I decided to change my plan. I would not try to survey teachers who were interested in teaching folklore in the classroom. Instead I would poll teachers in general wherever I could find them. In the fall of 1997, I printed copies of the survey (see Appendix A) and went to sites where I expected to find teachers: elementary schools near my home in Vancouver, the School District Office and the Faculty of Education cafeteria. At each site, I asked the management or the Principals if I could approach the teachers.

At the schools, I was permitted to leave my survey in the staff rooms for teachers to complete and return to me, but I was not actually able to speak to the teachers. Staff rooms are full of flyers and brochures advertising materials for purchase or exhorting teachers to some action. Teachers who actually make it into the staff room seldom read the piles of material left there for them. I was not surprised when I received no response to my survey from teachers in the schools.

At the Vancouver School District Office, I was required to be off the property before I could ask teachers to complete my survey. I waited on the sidewalk and applied to people coming out of the building. As I am an introvert, this was anathema to me but I spent three days approaching the people on the sidewalk outside the grounds of the School District Office. Some of the people who were teachers actually completed my survey questions.

The cafeteria management allowed me to approach the customers in the cafeteria. I introduced myself to the people I met there, asked if they were teachers, and explained that I needed their help to complete a survey for my thesis. This was not pleasant but was not as hard as appealing to the people on the sidewalk. Overall, conducting the survey was a difficult and humiliating experience for me.

In all, 15 teachers took part in the survey. Three of the teachers had masters degrees in education; seven held bachelors of education as well as other bachelor degrees; three held certificates of education as well as bachelor degrees in other areas of scholarship; one had a diploma of education and a bachelor degree; and one held a diploma in ESL education.

Their experience in the classroom ranged from one year to 29 years. The teachers taught in several different areas of the Greater Vancouver District: three of the teachers taught at an elementary school at the University of British Columbia, three taught in Catholic private schools, four taught in public schools on Vancouver's east side, the others taught in North Vancouver, Richmond, and West Vancouver. Of the nine teachers who gave the name of their teacher training institution, five received their training at the University of British Columbia, two at Simon Fraser University, one at University of Victoria, and one at Lesley College in Massachusetts. These teachers of varied experience, location and training answered the questionnaire I prepared.

Since I needed to identify the sources and resources teachers use to help them teach the curriculum if I planned to evaluate these resources, the first question the survey asked the teachers was: "When you need information, ideas, or teaching units, what resources do you use and where do

you find these resources?" The answer was "libraries." Public, school, and professional libraries and librarians – children's as well as adult – were named 18 times by the 15 educators who responded to the questionnaire. Clearly libraries are an important source of folklore materials for teachers.

The second major source of information, ideas, and teaching units was, according to the survey, other teachers: teachers or colleagues were mentioned seven times as a source of information. Teachers' stores, Collins (Collins Educational is a well known teachers' store in Vancouver), or book stores were mentioned six times as a resource.[5] The school was mentioned four times as a place to get information. Books were mentioned twice as a source.[6]

Workshops were mentioned twice as a source of information

[5] Teachers' stores specialize in pedagogical materials of all sorts: texts of theory and method as well as teaching aids and instructional units.

[6] Presumably the books would come from public, school, or professional libraries, book stores, school resource collections or colleagues, and would therefore be considered with those sources.

and ideas and the Integrated Resource Packages (IRPs) were listed twice.[7] Other sources listed once only were videos,[8] people and life, the British Columbia Teacher's Federation Office,[9] conferences, the university, and the internet.

Once I had established which sources and resources educators depended upon for information, ideas, and teaching units to help them teach their classes, I planned to evaluate the folkloric materials available at these sources. The purpose was to ascertain whether material meeting the criteria established in Chapter One was available to teachers in the places they would look for it.

Libraries in general were named as a source of information, ideas, or teaching units seven times. Three of the teachers polled specified public libraries. Public librarians were indicated three times, one of which indicated especially the children's librarian. Three respondents named school libraries. The school librarian was named once as a source. One answer indicated a professional library as a good source of information. Only two teachers did not mention the library as a source of information and one of those indicated the library in answer to the

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[7] IRPs are lists of approved resources published by the Ministry of Education

[8] Videos used by teachers to teach the curriculum are most often found in the public, school, or professional libraries, school resource collections. The British Columbia Teachers' Federation Office (BCTF) or IRP catalogues and will be considered as part of those resources.

[9] The BCTF Office houses a collection of teaching guides

question: "If you needed to find folklore where would you look for it?" Clearly, teachers look upon libraries as an obvious resource for teaching ideas, units, and general information.

To establish whether current folklore-in-education scholarship was readily available in libraries, I would examine the material in libraries. This research was familiar to me as I had worked as a librarian in public, school and university libraries. After the ugly experience of conducting my survey, this research, though dry and time consuming, was a solace.

I began my search in the public library: I examined the folkloric materials in the Central Branch of the Vancouver Public Library, the largest public library in British Columbia, specially funded to provide reference services for the Greater Vancouver Regional District as well as for the rest of the province. The Vancouver Public Library holds the most comprehensive collection of materials in any public library in British Columbia.

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which are available for purchase from the office.

I began a subject search on the on-line database by typing the term folklore--483 titles were indicated. I scanned the first hundred titles. The titles that came up on the first screen were: Goddesses, Heroes and Shamans: The Young People's Guide to World Mythology; Tales Alive!: Ten Multicultural Folktales with Activities by Susan Milord; Three Cool Kids[10] by Rebecca Emberley; Tales from the Brothers Grimm and the Sisters Weird by Vivian Vande Velde; and Tales of the Western world: Folktales of the Americas by Ruth Elgin Suddeth. The list of titles began and continued with collections or illustrated single editions of the texts of folktales, myths, and legends.[11]

I next followed a Folklore See Also link. I retrieved more than 300 subject headings such as: Banshees, Cinderella (legendary character), Ethnic Folklore, Fairies, Folk Festivals, Folk Literature, Folk Music, Folklorists, Geographical Myth, Graffiti, Grail, Literature and Folklore, Material Culture, Monsters, Mythology, Oral Tradition, Psychoanalysis and Folklore, Superstition, Symbolism in Folklore, Traditional Medicine, Tricksters, Urban Folklore. Then began a very large section of folklore subjects arranged alphabetically by geographical region: Folklore-

[10] This is a retelling of a folktale set in the inner city.

[11] An occasional anomalous title such as Folk Wisdom for a Natural Home (Pagram) a book about house cleaning and household supplies appeared in the list.

Afghanistan, Folklore-Africa, interspersed with subjects such as Folklore and Children. I scanned the first ten pages of this subject list and chose the subjects Folklore and Children and Folklore and Education as the ones most likely to be searched by a teacher looking for folkloric information, units, and teaching ideas. Folklore and Children as a subject revealed eight titles: Scary Readers Theatre and Readers Theatre for Beginning Readers by Susan I. Barchers; Terrific Tales to Tell from the Storyknifing Tradition by Valerie Marsh; Folk Rhymes, From Kids to Kids: a Teacher's Guide by Jane E. Gibson; Child and Tale: Origins of Interest by F. Andre Favat; The Uses of Enchantment: the Meaning and Importance of Fairy Tales by Bruno Bettelheim; Off with their heads: Fairy Tales and the Culture of Childhood by Maria M. Tatar; and Touch Magic: Fantasy Faerie and Folklore in the Literature of Childhood by Jane Yolen. The subject Folklore and Children--Abstracts yielded Folk Literature and Children: An Annotated Bibliography of Secondary Materials by George Shannon. The subject Folklore and Children Congresses supplied Through Folklore to Literature: Papers Presented at the Australian National Section of IBBY Conference on Children's Literature edited by Maurice Saxby. The subject Folklore and Education yielded three titles: Tales of the Shimmering Sky: Ten Global Folktales with Activities by Susan Milord; Scary Readers

Theatre; and Readers Theatre for Beginning Readers by Susan I. Barchers.

These titles indicate a strong emphasis on the written record of oral literature, especially folktales. Only Folk Rhymes, From Kids to Kids: A Teacher's Guide by Jane E. Gibson seems at all likely to contain the folklore scholarship being sought.

As identified in Chapter One, folklore materials used in the schools need to include clear and scholarly definitions of folklore and the folk, the genres of folklore, and descriptions of the characteristics of folklore. Important also are the concepts that we are all folk and that we each are part of many different folk groups. Jane E. Gibson and Yvonne M. Hebert, the authors of Folk Rhymes, From Kids to Kids: A Teacher's Guide do define folklore in easily understood terms:

> Folklore is more interesting and varied than folk songs and folk narratives. It is not confined to the past or to rural regions. Folklore comprises a dazzling array of types or genres--including verbal, customary, and material aspects. It continues to flourish today as it did yesterday. (Gibson 11)

A list of the characteristics of folklore is also provided:

> The essence of authentic folklore lies in:
>
> . oral or customary transmission;
>
> . the circulation of varying forms;
>
> . possession by a folk group; and

> . its basic nature as voluntary, unofficial, unguarded, and expressive. (Gibson 12)

The genres of folklore are identified and examples are given of each:

> The subject matter of folklore may generally be placed into four large groupings:
>
> . oral genres: sayings, proverbs, riddles, rhymes, secret languages, narratives, oral sagas, etc.;
>
> . material genres; gestures, recipes, arts, architecture, handicrafts, costumes, foods, etc.;
>
> . social custom genres: superstitions, festivals, games, rites de passage, i.e., rituals for birth, marriage and initiation and death, beliefs, etc.;
>
> . arts genres: traditional music, dance and drama. (Gibson 11)

The "folk" are not defined as such but the "folk group" is: "A folk group is a group of people who share one or more common traits, such as occupation, age, ethnic backgrounds, religion, or place of residence" (Gibson 11). What is missing is the concept that we are all folk and that we all have multiple folk identities. Without this concept, as shown in Chapter One, using folklore to teach multiculturalism is likely to result in a sense of cultural loneliness among members of the dominant culture and to the racialization of members of minority cultures. This teaching guide would have benefited from the scholarship of public sector folklorists.

In spite of this shortcoming, Folk Rhymes, From Kids to Kids: A Teacher's Guide (Gibson), is quite a successful introduction to folklore-in-education for teachers and students. Many of the key concepts of folklore scholarship are identified and communicated in this teachers' guide. The unit is likely to be popular with teachers and students as childlore is interesting and fun for the children to study, and the language arts curriculum is met by the activities of collecting, classifying, interpreting and performing the folk rhymes.

A key word subject search Folklore (AND) Education, raised the same three titles as the subject search Folklore and Education. Next I tried title keyword search Folklore (AND) Education. I found no titles. A title keyword search Folklore (AND) Classroom, revealed no titles. A title search Folklore, yielded 488 titles. Again most of these titles were collections of folktales, although Folklore: An Integrated Unit by Carollyne Sinclaire was retrieved. I searched the related works field of this title to find other subjects to search. The subject by which to search was Folklore--Study and Teaching--Elementary. This subject search yielded five items, four of which we have already seen: Terrific Tales to Tell from the Storyknifing Tradition (Marsh), Scary Readers Theatre (Barchers); Readers Theatre for Beginning Readers (Barchers); and Folklore An Integrated

Unit (Sinclaire). The other title was the collection of folktales A Knock at the Door (Shannon).

My research using the database seemed to be taking me in ever smaller circles. A physical search of the shelves was the next step. I searched the shelves both in the Social Science Division and in the Research and Reference Section of the Children's Library. In the Social Sciences Division, there were 32 shelves of books between the Dewey decimal numbers 394 and 400. Of these 32 shelves, 27 were shelves of folktales, myths, and legends (two shelves were devoted to Arthurian tales and seven shelves to First Nations tales). However, by a careful searching of the shelves I did find some folklore scholarship among all the folktales: Folklore and Folklife, an Introduction (1972) by Richard M. Dorson; A Study of American Folklore by Jan Harold Brunvand; and an Edith Fowke title, Folklore of Canada. These titles, if found, contain scholarly work. However they are over twenty years old and do not address the exciting new theories and methodology of public sector folklore so necessary to teachers using folklore as a tool for teaching.

I also found that excellent introduction to folklore methodology, Discovering Saskatchewan Folklore: Three Case Studies by Michael Taft. However, the unfortunate subject heading "Ethnic Folklore--Saskatchewan" precludes ready access to this fine work. Unless teachers already knew of

Taft's work by title, it would be very difficult for them to find on the database, and on the shelf.

In the Children's department, I found Folklore: An Integrated Unit by Carollyne Sinclaire. This teaching unit incorporates playground songs, fables, folk tales, storytelling and art. The lesson begins "When we allow students to retell, rehearse, record, write and perform playground songs from their own children's culture, we allow them the opportunity to value their own experience" (Sinclaire, 11). The lesson objectives are "To recognise playground songs as living folklore and to perform and publish playground songs" (Sinclaire 11).

Pedagogically, this unit is very fine indeed. However, as it lacks an introduction to the study of folklore where the definitions, characteristics, and concepts important to teachers wishing to present or represent folklore in the classroom could be made clear, it would be best used with a resource that provides these requirements. As well, the usefulness of this fine resource to teachers is limited because it is designated reference material, and therefore cannot be removed from the library. Busy teachers would very likely not bother with material they could not take with them.

When I searched the shelves surrounding Sinclaire's unit for similar material that could be borrowed, all of the other materials dealt with literature or storytelling:

Creative Teaching Through Picture Books by Janet Reuter; Teachers Choice: Across the Curriculum with Twelve Award Winning Books by Sandy Terrell; Dramatising Aesop's Fables by Louise Thistle; and The Story of Ourselves: Teaching History Through Children's Literature by Michael O. Tunnell.

It appears that only Folk Rhymes, From Kids to Kids: a Teacher's Guide by Jane E. Gibson, and Folklore: an Integrated Unit (Sinclaire) approach the subject matter, the concepts, and the methodology necessary to present or represent folklore in the classroom. And even though these units are by far the best of all the materials I found, they lack the definitions and the concepts necessary to meet the criteria for folklore materials established in Chapter One.

My search, to this point, had been that of a teacher or librarian, that is, a search conducted without the aid of any specialised knowledge of folklore scholarship. Now using information available to folklorists, I searched, by title, all the materials listed in A Teacher's Guide to Folklife Resources for K-12 Classrooms by Peter Bartis and Paddy Bowman.[12] First I searched the on-line catalogue for the guide itself, but did not find it. Then I searched, by title, every listed title in the 25 page guide to resources.

[12] A Teacher's Guide to Folklife Resources for K-12 Classrooms by Peter Bartis and Paddy Bowman and A Bibliography of Works in Folklore and Education Published between 1929 and 1990 by Kathy Condon and Jan Rosenberg are the sources used to find the excellent folklore-in-education titles studied in Chapter One.

I found two of the titles in the catalogue: Foxfire edited by Eliot Wigginton, and Documenting Maritime Folklife: An Introductory Guide by David Alan Taylor. It is very unlikely a teacher looking for folklore material and not already having the title Foxfire (Wigginton) would be able to find this material, as the subject headings for Foxfire (Wigginton) were: Country Life--Georgia; Handicraft--Georgia; Georgia--Social Life and Customs; Raban Gap--Country Life--Appalachian Region, Southern; and Folklore--Appalachian Region--Handicraft. The Foxfire (Wigginton) books are inspirational reading about the power of folklore-in-education to build self esteem and community; however they themselves do not contain the folkloric definitions and concepts necessary to teach teachers how to present or represent folklore in the classroom. The subject headings for Documenting Maritime Folklife: An Introductory Guide (Taylor) were: Folklore Methodology; Folklore Fieldwork; Maritime Anthropology; and Seafaring Life—Folklore. These are not subjects teachers looking for folklore-in-education works would be likely to search.

By searching the "related works" field for Foxfire and Documenting Maritime Folklife I discovered the following subject headings that teachers, if they knew of them, might

use to search for folklore materials: Folklore--United States, Folklore--Methodology, and Children--Folklore.[13]

I followed these subject links by searching Folklore--United States and found 124 items. Six of the first eight titles were children's books: Brer Tiger and the Big Wind by William J. Faulkner; Sally Ann Thunder Ann Whirlwind Crockett: a Tall Tale by Steven Kellogg; Tops and Bottoms by Janet Stevens; Wicked Jack by Connie Nordheilm Woolridge; Coyote Makes Man by James Sage; and The Story of the Milky Way: A Cherokee Tale by Joseph Bruchac. Then followed two collections of folktales: Her Stories, African American Folktales by Virginia Hamilton and Navaho Folk Tales by Franc Johnson Newcomb. Here there is no indication that folklore is anything but folktales.

Next I searched by the subject Children--Folklore. Five items were returned: The Counting-out Rhymes of Children; Their Antiquity by Henry Carrington Bolton; The Lore and Language of Schoolchildren by Iona and Peter Opie; Children's Counting-out Rhymes by Gloria T. Delamar; Anna Banana: 101 Jump-rope Rhymes by Joanna Cole; and The People in The Playground by Iona Archibald Opie. These titles would be useful as sources for teaching ideas for folklore

[13] I also found subject headings that I did not think teachers would pursue: Social Sciences - Fieldwork, Maritime Anthropology, Seafaring Life - Folklore, Oral History, Local History, United States - Social Life and Customs, Ethnology, Play - New York (State) - New York Pictorial Works.

programs in the classroom, but none of them contained either the folklore concepts or the methodology necessary for teachers to present or represent folklore in the classroom.

The subject Folklore--Methodology produced ten items as well as: Documenting Maritime Folklife: an Introductory Guide by David Taylor;[14] The Tape-recorded Interview by Edward Ives, a very valuable and practical how-to-manual; The Dynamics of Folklore by Barre Toelken, one of the classic folkloric texts; Shadow and Evil in Fairy Tales, a psychological analysis of folk literature by Marie-Louise Von Franz; Folklore: a Study and Research Guide (1976) by Jan Brunvand; and American Folklore and The Historian (1971) by Richard Dorson. Dorson's work would require a lot of reading and sifting by a teacher searching for material to use in the classroom, as would the next five titles: Folklore Research Around The World (Dorson 1961); Folklore: Selected Essays (Dorson 1972); Folklore Matters by Alan Dundes; Introducing Folklore by Kenneth and Mary Clarke; and Folklore As An Historical Science by Sir George Laurence Gomme. These titles are for the most part both dated and complex, and of little practical use to educators looking for current folklore scholarship that is written in a concise, easily understood, and serviceable manner.

[14] The subject: Folklore--Methodology is difficult to find. It is the 295th folklore subject heading. To find this subject, if one did not already know of it, would require scrolling through 42 screens of folklore subjects.

As a librarian working in the public library system, my daily duties involve searching the database to find information for the public. My interest and training is in folklore. I am very familiar with the library, I know the staff, and I am not intimidated by either the computer system or the large building. I am likely to be more practiced at research, more at ease, and to have a larger base of research skills and knowledge than the average classroom teacher. Such a teacher is likely to be pressed for time and looking for a unit, an idea, or background information in order to use folklore to teach the curriculum in the classroom. Even using my specialised knowledge as a student of folklore, I found very little current folklore scholarship which could be of use to teachers. The few titles I did find that would, with considerable time and effort, lead teachers to an understanding of the more classic folklore scholarship, were lost among the overwhelming prevalence of folktales. I could find no information on public sector folklore, or the scholarship important to using folklore as a tool. The two teaching units I did find lacked concepts and information necessary to meet the folkloric criteria for materials to be used in the classroom established in Chapter One. My research demonstrates that teachers will not easily find in the public library the information they need to present or represent folklore accurately in the classroom.

The survey indicated that the school library was a resource for the information, ideas and units teachers need. I have worked as a teacher-librarian for over three years in six schools, and in each case I have found only fairytales and folktales in the school libraries. As well, I have frequently visited elementary school libraries as a public librarian. During my visits, I have examined the collections of a private school, a Catholic school and many public schools. I found only fairytales and folktales in the school libraries. I can confidently report that there is unlikely to be information in school libraries that would meet the criteria for acceptable folklore-in-education material established in Chapter One.

The professional library was mentioned once as a source of information, ideas, and unit plans in the survey. I chose the Education Library at the University of British Columbia as the largest professional library in British Columbia available to and used by educators. When I searched the catalogue there, beginning with the subject search "Folklore--study and teaching (elementary)," twenty titles were listed in the database. Nineteen of the titles were collections or single editions of folktales. However, Richard Dorson's Folklore and Folklife: An Introduction (1972) was among those listed. Although scholarly, this classic introduction to folklore is long, and for a newcomer to folklore it requires dedication and time to assimilate.

Dorson's work, written before public sector scholarship was established, does not address the issues and concerns of public sector folklorists so valuable to teachers looking for guidance in the use of folklore as a teaching tool.

Next I searched the database using the keywords folklore (AND) teaching. Here I found titles such as Jasmine & Coconuts: South Indian Tales by Cathy Spagnoli and Folktale Themes and Activities for Children by Anne Marie Kraus. Again, almost all the material dealt with collections of the records of folktales rewritten and illustrated to appeal to children. I searched by the subject Folklore-Methodology and found no material at all. The subject Folklore Canada supplied Share a Tale: Canadian Stories to Tell to Children and Young Adults by Irene Aubrey. I searched by keyword Folklore and scrolled through the first 25 titles, finding only the record of folktales. Next, using the folklore bibliography as before, I searched by title all the titles given in A Teacher's Guide to Folklife Resources for K-12 Classrooms (Bartis). Of all the titles provided in this excellent bibliography, I found only Eliot Wigginton's Foxfire series in this very large professional library. Wigginton's books could be a source of ideas and background information for teachers since they are about a school using folklore to build community. However without knowing the titles teachers would not be able to find them.

The public library, the school library, and the university library catalogues that I accessed employ standard subject heading systems that are in wide use across North America. These systems, including the Dewey Decimal Classification (DDC), and Library of Congress Subject Headings (LC) do not provide ready access to folklore-in-education materials.

The DDC, which is used in the vast majority of Canadian school and public libraries, conflates folklore, folklorists, and folk literature by assigning all three topics the shelf number 398. Other sub-fields of folklore are assigned entirely different shelf numbers. Folk music is assigned 781, folkways receives 306, and folk arts is given 745. The DDC effectively identifies folklore with folktales, and eliminates other vital sub-fields from the purview of busy educators who are scanning the shelves. Further, the DDC does not provide an adequate heading for folklore-in-education materials, a further limitation that seriously affects access.

A similar limitation appears in the LC subject headings. While a subject heading exists that may be used for folklore-in-education materials (Folklore - Study and teaching. Research), it is not a well-defined topic, and there is little information provided in the classification manuals to help make cataloguers aware of what kind of materials might be included there. In fact, the Subject

Cataloging Manual (February 2001, 1) instructs cataloguers that genres of folklore such as folk literature, folk drama, and folk poetry are to be located elsewhere in the library, and folk tales are to be treated as a folklore heading. The result is similar to that of the DDC: tales and folklore in general are closely linked, in the catalogue and on the shelf, while other topics vital to the field are dispersed into other areas of the library.

After searching the catalogue of the Education Library at UBC, I combed through the Library's index to teaching units and then the shelves where they were housed. I looked at the titles listed under the headings Fables, Fairy Tales, Folk Dance, Folk Tales, Folklore. I also searched Ballads, Birthdays, Christmas, Chinese New Year Celebrations, Cookery, Crafts, Cultures, Easter, Fathers' Day, Games, Ghosts, Graveyards, Halloween, Handicraft, Hopscotch, Jump Rope Activities, Mardi Gras, Multiculturalism, Myths and Legends, Neighbourhoods, Play, Playgrounds, Proverbs, Racism, Race Relations, and Square Dance Songs. None of the materials I found met or even approached the criteria established as necessary to present or represent folklore in the classroom. They contained no definitions of folklore or the folk, no explanation of folklore genres, no list of the characteristics of folklore, and no mention of the importance of context. In fact, most did not mention that the subjects they dealt with were folklore. The materials in

the Education Library followed the observed pattern of the public and school libraries. The majority of the works were folktales and there was very little or no material meeting the criteria for folklore-in-education materials established in Chapter One.

Although teachers rarely use the specialised research databases, I used my skills as a trained research librarian to search the electronic databases and indexes available in the Education Library for advanced research.[15] I began with the major source of information available for research in the field of education, the Educational Resources Information Center (ERIC) which collects, analyses and indexes journal articles. I searched the EJ index, and the Resources in Education File (RIE) which indexes the microfiche document collection, including educational materials such as research reports, curriculum guides, conference papers and proceedings. Using the keyword Folklore, I searched both the ERIC databases at once and found 883 documents. I list the first five titles retrieved: "The Real Danger of Permissiveness" by Sidney Craig, in Empathic Parenting; "Collection Development in School Libraries" by Jennifer Berthing Teacher Librarian; "WISK-III

[15] Joanne Naslund, a librarian in the Education Library at the University of British Columbia, said in conversation June 8, 1999 that practicing teachers rarely use either CD ROMs or internet databases. She confirmed that teachers trained in the last year or so do use the internet databases but these make up a small portion of teachers in the field.

clinical use & interpretation: scientist-practitioner perspectives," by Yvonne Legris, in Canadian Journal of School Psychology; "Some thoughts on integrity and intent and teaching native literature" by Renee Hulan, in Essays on Canadian Writing; and "Censoring the Imagination; challenges to children's books" by Judith Saltman, in Emergency Librarian. Teachers looking for folklore material of practical use and scholarly content would in all probability look no further in this database as the initial results were disappointing.

For the folklore-in-education titles I described in Chapter One, I searched the Current Index to Journals in Education (CIJ) which indexes the contents of 789 education journals; the Education Index for Resources (EIR), another major index; and the Canadian Education Index (CEI). No such material was found. I then searched these inconveniently large indexes using search terms Folklore or Folk?, and generated returns numbering in the thousands. These were far too large to investigate thoroughly, as the initial "hits" were not ranked by relevance. When I browsed the first screens of the items retrieved, most of them dealt with folktales, for instance: Folklore Around the World: an Annotated Bibliography of Folk Literature by Kristen P. Eastman; Using Folk Literature in the Classroom: Encouraging Children to Read and Write, by Frances S. Goforth and Carolyn V. Spillman; "Using Folk Literature in Your Reading

Program" by Elaine Lutz in Journal of Reading; Figures, Facts and Fables: Telling Tales in Science and Math by Barbara Lipke; and "Teaching Astronomy with Multicultural Mythology" by Jim Cronin in Science Scope.

My expert research of specialised bibliographies and education databases on CD-ROMs thus yielded similar results to my search of the catalogues and shelves of the public, school, and professional libraries. Teachers would be unlikely to find the modern folkloric concepts and methodology they need to present or represent folklore in the classroom. Almost all of the information that is readily available to student and practicing teachers, the information they will be able to find, will lead to an assumption that folklore consists mainly of the written records of folktales, legends, myths, and nursery rhymes from the oral tradition.

A second major source of information, ideas and teaching units which was indicated by the educators I surveyed was their fellow teachers. Is current folklore-in-education scholarship available to educators from their colleagues? To ascertain the quality of folklore-in-education information available to teachers from their colleagues, the level of folklore scholarship or general knowledge of the principles of folklore methodology held by the educators themselves needed to be examined.

To determine the level of folklore-in-education knowledge held by teachers, I asked the teachers who completed my survey to define or give a short list of the characteristics of folklore, and to give a few examples. I asked them: "If you needed to find folklore where would you look for it?" and "What learning outcomes would you expect from folklore units?"

In response to the first instruction, define or give a short list of the characteristics of folklore, there were 17 mentions of stories or tales as examples of folklore, five indications that folklore was oral, and five that folklore was passed down (this phrase communicates the belief that folklore is transferred from an older to a younger generation). Three indicated traditions, three named beliefs, three mentioned customs and three indicated that folklore was ethnic. Two teachers replied that folklore was old, and two mentioned that folklore was concerned with culture. There was one mention that folklore was historic, one mention of songs and one of poems.

The instruction to give a few examples of folklore exposed the ideas held by teachers of the genres encompassed by folklore. Of the 27 examples given, 16 named stories, three indicated legends, two specified myths, and one urban folktales. As well, there were three mentions of songs, one of dance and one mention of Edith Fowke's book Canadian Folklore.

In response to the question, "If you needed to find folklore where would you look for it?" ten of the 15 teachers who completed my survey indicated a library. Clearly teachers do not realise that the printed text of a song or story alone is not folklore but only the record left behind of someone singing or telling a story.

In response to the question, "What learning outcomes would you expect from folklore units?" over half of the teachers who answered this question specified multicultural, ethnic, or cultural understanding.

The definitions of folklore the teachers provided suggest that they are not able accurately to define folklore. Their responses indicate that teachers, for the most part, equate folktales with folklore. A few teachers listed one or two other genres of folklore, but there was no evidence in the completed survey questions that teachers were aware of modern folklore scholarship. As well, 15 responses indicated that to teachers folklore was old, historic, traditional, or passed down.

My conclusion, based upon the replies to my survey and reinforced in discussion with my students in the faculty of education and my colleagues in the schools, is that teachers have little or no knowledge of modern folklore scholarship. They do not have a useful or appropriate definition of folklore. Teachers, and certainly I was one of them before I studied folklore at Memorial University, have limited and

dated ideas about folklore. Moreover teachers are using the record of folktales (and likely of calendar customs) to try to combat racism and promote multiculturalism. It is almost certain that this use of folklore will create instead a sense of cultural loneliness in the dominant culture, and may even contribute to the racialization of the minority cultures.[16] As my survey shows, teachers are not a reliable resource for folkloric information, ideas, and teaching units.

Teachers' stores or book stores were mentioned 7 times, making them the third most often cited resource. To determine the quantity and quality of folkloric materials available to educators, I needed to see what was actually for sale at the teacher supply stores. To evaluate these materials, I visited Collins Educational Inc., and perused the lesson plans and subject information available there. These commercially produced materials, predominantly for the elementary school classroom, were organised loosely first by curriculum area: language arts (which included multicultural materials); social studies; science; mathematics (I could find no lesson aids for physical education); and then alphabetically by title.

As there was no subject access to materials in this store, I searched the lesson aids in the language arts and social studies curricula (approximately 300 titles) and

[16] See Bissoondath (18) and Camp and Lloyd (70).

scanned the science and mathematics materials (approximately 150 titles), looking for instructional material that pertained to folklore.

I checked materials on such topics as weather and food. The materials I examined approached these topics from an historical, literary, or scientific perspective. There was no mention of folk customs or folk belief, or indeed any concept that folklore could have any connection to these subjects.

I then looked for materials that had the word "folk" in the title, or which mentioned or seemed to refer to the various types of folklore.[17] I found the following materials: Fables: Grades Four to Six by Vi Clarke and Leona Melnyk; Fairy Tale Time: Grades 3-6 by Judy Farrell and Georgina Kucherik; Thematic Unit: Halloween by Sue Fullam, Keith Vasconelles and Theresa Wright; Folk Tales: Ideas and Activities Across the Curriculum by Catherine Hernandez; Thematic Unit: Multicultural Folktales by David Jefferies; Thematic Unit: Fairy Tales by Jeanne King; Thematic Unit: Tall Tales by Amy Shore; A Festival of Fairy Tales Grades Three to Five by Ruth Solski; Nursery Rhymes Preschool to Grade One by Margaret Thompson; and Fairy Tales: Based on Traditional Fairy Tales Grades One to Three by Vera Trembach.

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[17] I used the list from Alan Dundes' well known essay "What is Folklore?" (Study of Folklore 3)

Although the subject of Thematic Unit: Halloween (Fullam) is a calendar custom, the study of which would be enhanced by folkloristics, there is no folklore scholarship or even the recognition that folklore exists. The subject of Halloween inspires nothing beyond a brief and uninteresting page of background history to the celebration, and then some suggested activities for teachers to initiate, such as: pop up Halloween cards and "pumpkin poetry." Books such as Arthur's Halloween by Marc Brown are recommended, and learning exercises based on the books and suitable for photocopying have been prepared by the authors.

The Thematic Unit Tall Tales has one paragraph of information about tall tales in the introduction:

> The tall tale is a unique kind of story – an exaggerated account of a real or fictional person.... Tall tales are a way for people to brag about the personal qualities necessary to meet--and beat--the challenge of frontier life. (Shore 5)

There is no indication that tall tales are a form of folklore, rather they are seen solely from an historical perspective. The opportunity of delighting and interesting intermediate classes (especially boys) in folk literature has here been missed; folklorists know tall tales were told mainly by men to tease the outsider or stranger. The main function of the tall tale is to make the outsider the object of the in-joke.

In the teaching unit entitled Fables: Grades Four to Six, the introduction consists of:

> Fables are a refreshing way of looking at life. This unit will give your students a wide sampling of fables, extend their understanding of this literary genre and at the same time inspire them to adapt the morals to their own lives. (Clarke and Melnyk Cover)

There is no other information about fables in this material. Here fables are not connected to folklore at all but seen solely as a literary genre. The rest of the material is simply a series of fables with not even the briefest background information about the individual fables. The homily at the end of the introduction is reminiscent of Sharp's ideas about the moral value of folklore in the British school system at the turn of the century. Properly introduced, fables could illustrate the two functions of folklore: reinforcing cultural values, and subverting them. Linking these fables with the "Brer Rabbit" stories told by black slaves to point out the faults of their white owners would make a much richer teaching unit.

Commercially produced multicultural teaching guides make use of folktales from other countries to teach understanding and tolerance for different cultures. Thematic Unit: Multicultural Folktales by David Jefferies suggests activities such as shadow puppet shows, readers' theatre, and sociograms to extend the folktales.[18] Each folktale has

[18] Sociograms are drawings school children use to chart

a short introductory paragraph about the culture from which the story comes, for example:

> The Yakuts live in Siberia in the USSR. They are the most populous of Asia's Arctic people. They breed both reindeer and dogs for a living. Some Yakuts are so isolated that visitors must use a helicopter to find them. Others work in factories that have recently been built in the north. (1992, 27)

The making of sugar cube igloos is a suggested activity to extend the story. This unit is appealing. The children will practice reading aloud; they will design and construct shadow puppets and igloos; and they will think about story structure with the sociogram, all in a relaxed and active mode. But the teacher using this multicultural unit is unlikely to achieve the educational goals of the multicultural curriculum, i.e., "the growth of a rich knowledge of human cultural diversity and a respect for diversity, based on understanding" (Ministry of Education. Multicultural Guide 1990, 3-4). The folkloric concepts basic to successful multicultural understanding, that we are all folk, that we all have multiple identities and are part of many folk groups, are not part of this unit on multicultural folktales.

Nursery Rhymes: Preschool to Grade One by Margaret Thompson is an arithmetic exercise resource book. Items such as bags of wool from the nursery rhyme "Baa Baa Black Sheep" are used in arithmetic adding and subtracting exercises.

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the relationships between the characters in a story.

Here nursery rhymes are used as a vehicle to make the arithmetic lessons palatable; there is no understanding or recognition that nursery rhymes are part of the oral tradition.

The suggested activities in the thematic unit Fairy Tale Time: Grades 3-6 by Judy Farrell and Georgina Kucherik include having the children make up their own folk or fairy tales. This unit is based on books. The introduction to teachers states: "Many fairy tales and folk tales have come to us from the pre-literate past, and have been handed down orally from one generation to the next" (Farrell Introduction) Here there is an acknowledgement of the original oral nature of folktales but none of the essential features of folklore which need to be taught to students and teachers in order to represent folklore accurately in the classroom. Here, although the subject is folklore, the possibility of connecting the subject to the students' lives in a meaningful and powerful way is lost.

One of the activities in Folktales: Ideas and Activities Across the Curriculum by Catherine Hernandez requires the children to ask their parents to name their favourite folktale. But the focus is on folktales from books. The idea that Folktales are part of an extant oral genre of folklore does not even figure in this most oral of experiences. What an unnecessary loss!

Teachers unfamiliar with folklore-in-education scholarship will gain no understanding of it from these resources. What they will gain is the idea that folklore is a literary genre and that multiculturalism can be taught by reading a series of folktales from different parts of the world. The answer to my question of whether or not current folklore scholarship is available to educators is a resounding no – not from teacher stores.

I also asked for folklore resources at the largest Branch of Duthie's Books, then the most highly regarded book store in Vancouver. They had no folkloric materials except fairy and folktales for children, perhaps understandable for a non-academic resource. I hoped for better from the University of British Columbia Book store, a very large academic collection of current titles. As there was no folklore section, I searched the Education section for books presenting folklore either as a subject of study or as a tool to teach the curriculum. This section of the store had over 30 shelves of material, about half of which were text books and books of theory and methodology for educators. The other half were classroom curriculum aids, i.e. books of ideas, information and instructional units to be used in the classroom.

Disappointingly, the materials I found here, such as the materials in the library, concentrated on folktales. Telling Tales on the Rim by Naomi Waken, a collection of

folktales from countries around the Pacific Rim, with an emphasis on the Asian tales, does not meet the criteria established earlier for folkloric materials used in the classroom. The introduction devotes a single paragraph to the spread of stories via the silk route and over the ocean. Each rewritten folktale begins with a short paragraph introducing the people from whom, presumably, the story was collected. Round-the-World Folktale Mini-Books: 13 Easy to Make Books to Promote Literacy and Cultural Awareness by Maria Fleming mentions that children may have heard different versions of the tales and invites the teacher to

have them compare the versions using a Venn Diagram.[19] Here we have an example of early folklore methodology, albeit from the first half of the twentieth century. It is the comparative method of folklore analysis but there is no mention of folklore or the history of folklore, no mention that folktales were originally transmitted orally and are a part of folklore. And the concept so important to multicultural understanding that we are all folk and all part of many folk groups is missing. This little book does

[19] A Venn diagram consists of two interlocking circles. The dissimilar characteristics of the objects to be compared are placed in the discrete parts of the circles. Similar characteristics are placed in the interlocking section of the circles. An ideal potential abstraction of folk-group definition lost.

not meet the criteria for folklore-in-education materials and will be unlikely to promote multiculturalism.

Learning by Doing: Northwest Coast Native Indian Art by Karin Clark and Jim Gilbert is a formalistic approach to the analysis and understanding of native art. It includes a very brief history of the discovery, demise and renaissance of Native art. This resource contains no folkloric materials or concepts, though the "appropriation" debate currently waging could serve as an excellent entry point for teachers, if not yet for their students, into the heart of what folklore has to offer[20].

Multicultural Clip Art from Around the World by Susan Schneck is likely to appeal to teachers but has no folkloric content other than reproductions of some folk art designs that can be photocopied for the children to colour. Those patterns could have become much more meaningful.

One of the purposes mentioned in the introduction of Celebrating Our Cultures: Language Arts Activities for Classroom Teachers, by Barbara Dumoulin and Sylvia Sikundar, is that it "allows students to gain a new awareness of the

[20] The term 'appropriation debate' referrs to the issue of who owns and who can use the songs and stories of the first nations peoples. Some of the first nations customarily pass the ownership of songs and stories to the next generation in the same way as fishing and hunting rights were bequeathed and inherited.

richness of the cultures within our society" (5). But, as we have seen in Chapter One, the type of brief activities that are offered at folk festivals (and in books with a different culture "celebrated" every few pages) promote a sense of cultural exoticism rather than the sense of cultural inclusiveness mistakenly associated with this means.

The commercially produced materials I found at the University of British Columbia Book store conformed to the pattern already perceived; the only materials to acknowledge folklore, however briefly, were materials concerned with the record of verbal forms of folklore, specifically folktales, myths, legends, tall tales, and fairytales. These titles, like those in the libraries and at the teachers' store, reinforce the ideas that folklore equals folktales, and that "celebrating" other cultures with a brief look at their customs, holidays, and folktales can create cultural understanding, acceptance and harmony.

Schools were mentioned four times by the teachers surveyed as a source of information, inspiration and lesson plans. I examined the teacher resource centre at the Queen Mary Elementary School in Vancouver and at Forest Grove, Buckingham, and Gilpin schools in Burnaby, British Columbia. I searched the section of the shelves for subjects numbered 394-399 according to the Dewey Decimal Classification system: 394 General customs, 395 Etiquette (Manners), 396 No subject assigned, 397 No subject assigned, 398 Folklore, 399

Customs of war and diplomacy. I found no folkloric resources other than ideas for using folktales from books. Typical of the resources are the following titles, which I found at more than one school: The Wondrous Wizard Presents... Folktales from Around the World by Carole Trueman; Storytellers Encore: More Canadian Stories to Tell to Children by Irene Aubrey; and Keepers of the Earth: Native Stories and Environmental Activities for Children by Joseph Bruchac and Michael J. Caduto. These collections of recorded folktales and stories often were a source of good teaching ideas but contained no folkloric information. Clearly, the folkloric scholarship to which I believe teachers need to be exposed is not available at the school resource centres.

The survey identified workshops as a source of teacher information, ideas and instructional units twice, and conferences once. I checked the British Columbia Teachers' Federation Professional Development Calendar for June 1999 to June 2000 and found no workshops dealing with folklore or related subjects. On the internet I searched the Professional Development Conference Calendar posted by the Alberta Teacher's Federation using the keyword "Folklore" in the abstracts as well as the presentation titles and reaped no returns. I searched the Teacher Convention database and found two documents, neither of which were useful. The first mentioned folklore in the following context "She introduced us to the local folklore, and we craved her stories" by

Carol Johnson. The other was an article about a Children's Opera project where children work on operas based on creation myths by David Hitchcock. The Alberta Specialists Council Conference database returned these same two documents. Neither conferences nor workshops seem to offer folklore-in-education information to teachers.

The survey named Integrated Resource Packages (IRPs) twice as a resource for teachers. These IRPs are published by the Ministry of Education and consist of lists of approved books and audio-visual materials for teachers to use to help them teach the curriculum. These lists are current and extensive. I examined the lists for folkloric scholarship because these materials reflect current government approved educational scholarship, and because resource libraries and schools, when they buy materials, very often buy from this list. There is a binder of lists of resource materials for each subject area. I examined the binders for Science, Social Studies, Language Arts, and Fine Arts. Each subject area contained between 30 and 50 pages of approved books, audio tapes, videos, and CD ROMS.

The Social Studies binder listed such works as Customs and Traditions by Bobbi Kalman and Food Around the World by Roz Denny et al. Each entry provided an annotation of the work:

> Book is full of interesting and engaging information about customs and traditions in the 19th century, particularly among settlers.

> Discusses community, weather, food, health, holidays, marriage, babies and so on. Includes activities and a glossary. Coloured illustrations enhance text. Difficulty and length of text may make it challenging for younger readers. Grade level 2-3 Price: 11.20 ISBN/Order No: 0-86505-5157. (BCTF Social Studies, 39)

As they are produced for the curriculum market, Bobbi Kalman's many books are widely held and used by teachers. Unfortunately Kalman has not produced a book that meets the criteria for folkloric materials. Even though her subject actually deals with folklore, she approaches it from an historical perspective. Again and again the recommended works listed in the IRPs dealt with folklore topics without any recognition that folklore existed. Consider the series Food Around The World by Roz Denny (et al.). The General Description is as follows:

> British series comprises several titles: A Taste of Britain, A Taste of the Caribbean, A Taste of China, A Taste of France, A Taste of India, A Taste of Japan, and A Taste of Mexico. Each book has simple information and colourful visuals about the land, the climate, agriculture, and cultural aspects associated with food. Includes step by step illustrated recipes. Grade 6. Price: (not available) ISBN/Order No: (not available). (BCTF Social Studies, 45)

In the Fine Arts binder of IRP materials I found another title that seemed likely to include folklore concepts and methodology, Art from Many Hands: Multicultural Art Projects by Jo Miles Schuman. Once again, although the subject of this book is folklore, there is no mention of folklore. The general description in the IRP binder follows:

> Illustrated book provides activities to explore traditional arts and crafts from many cultures and countries including West Africa, the Middle East, Europe, Asia, Mexico, the United States, and Canada. Each section provides information on the cultural context of the art form and techniques.
>
> Caution: Activity on Pages 206-207 suggesting doing "Buffalo Dance" could be considered inappropriate use of a cultural ceremony.
>
> ESL Activities Grades 2-10. Price: 29.50
> ISBN/Order No: 87192-1502. (BCTF Fine Arts 47)

This caution concerning the "inappropriate use of a cultural ceremony" would be unnecessary if the definitions and descriptions of folkloric concepts were taught. How much richer this material would be if it included the ideas and attitudes, expressed and implicit, in Michael Taft's Discovering Saskatchewan Folklore.

Although I spent many hours reading the IRP lists of approved materials finding and perusing the titles that seemed as though they might have folkloric content, I found very few materials that even mentioned folklore related matters--and those few were dealing with the record of folktales, myths, and legends. The IRPs are designed to create a base of teaching materials available throughout B.C. The titles on the IRP lists are widely held in schools and libraries, but unfortunately contain no materials necessary to the accurate presentation or representation of folklore in the classroom.

The British Columbia Teachers' Federation (BCTF) produces a catalogue of lesson aids for their members. These

lesson aids, like the integrated resource packages published by the Ministry, are considered to represent current and careful scholarship. The lesson plans and units published by the BCTF have been submitted by teachers or teaching teams, inspected by expert teachers, and tested in classrooms before they are approved for publication.

Examining these lesson aids, which comprised 134 pages of annotated titles organised by curriculum area, I found almost no folklore scholarship. This lack of a sound basis is apparent in the Physical Education lesson aid, Creative Folk Dance for Primary by Roberta Smith. This dance unit is well designed: it will teach the children the physical education curriculum; it will be fun for the children; it will help them learn to socialise and introduce them to music and dance. If current folklore-in-education scholarship were to be included in this Physical Education unit, it could, with very little effort and taking almost no class time, become child centred, increase self-esteem, connect the school to the home and the community, and enrich the daily lives of the students with an understanding of the their everyday cultural world and their part in that world. Consider the additional richness of classes where children learned the folk dances of their families, the added delight which could come to children who learned line dancing from parents or the chicken from grandparents and taught these

dances to their classmates. Unfortunately there is no recognition of folklore scholarship in this unit.

The English as a Second Language (ESL) curriculum has several unit plans which involve folktales. Folktales--A Content Related Unit Plan by Bonny Williams and Anna Daniels is a very complete ESL unit which:

> provides full explanations as to the approach, content, sequence of the tasks and lessons, types of activities and groupings, materials, strategies for providing feedback, roles of the students and teacher and formative and summative evaluation of the student progress specific to, but not exclusive of, the Folktales topic. (BCTF Lesson Aids Catalogue, 6)

Unfortunately, although this unit deals with folktales, it concerns itself only with the record of the tales. There is no background information about these tales or any indication that these tales were ever anything but written. The book, Korean folk Tales by Chai-Shin Yu, Shiu L. Kong and Ruth W. Yu, recommended for the multicultural curriculum is another such example. This collection of folk tales from Korea is not accompanied by any folkloric information whatsoever.

This is not always the case; a book of folktales selected for the intermediate English curriculum, Peace Tales by Margaret Read MacDonald, has excellent folklore annotations for each tale. Another example is the study guide for the book Making the Most of Mouse's Marriage by Naomi Wakan, which contains simple but informative historic

geographic information about the tale itself and brief background information about the illustrations. These materials focus on the text of the folktale, not the context. The scholarship is predominately the historic, geographic method of folklore analysis.

Here again is the pattern I observed when researching folklore materials available to teachers in libraries and bookstores. Subjects considered to be folklore seem to be limited to either certain examples of verbal folklore: folktales, fairy tales, myths and legends or, for physical education classes, to folk dance. When it accompanies these materials, folklore scholarship concentrates almost exclusively on the comparative method of analysis and is focused on the text.

The multicultural curriculum does make use of other folklore genres but again there is no recognition that folklore is the subject of study and no realisation that folkloric concepts could make the multicultural curriculum more meaningful. For example, The Kids Multicultural Art Book: art and craft experiences from around the world by Alexandra M. Terzian begins with an introductory letter from the author in which she states, "I believe the best way to understand and appreciate another culture is by meeting its people, eating its food, listening to its music and by creating its arts and crafts" (Terzian Forward). This multicultural art book has only the most sketchy cultural

information as background for the "50 intriguing art activities from around the world." (Ministry of Education Fine Arts 131) Terzian's introduction brings to mind Neil Bissoondath's criticism of the shallowness of multiculturalism as practiced in Canada (see page 7 of this thesis). Terzian's book is delightful in many ways: it has clear instructions and simple and attractive craft objects for the children to make but although her subject is folk art from other cultures, nowhere in her book is there any folklore scholarship or the awareness that folklore scholarship exists. Furthermore, although this unit is prescribed to teach the multicultural curriculum, nowhere are the concepts (crucial to successful pluralistic education and basic to folklore scholarship) that we are all folk and we all belong to many groups.

One title, mentioned above in the discussion of the public library materials (p.58), is also available for purchase through the BCTF Catalogue or at the BCTF Office: Folk Rhymes, From Kids to Kids: A Teacher's Guide by Jane E Gibson and Yvonne. M. Hebert. Teachers who use the BCTF office as a resource for teaching ideas, information, and instructional units will find only this one title that will define folklore and the folk and list the genres of folklore.

The survey results also named the university as a place to get information, ideas, and instructional units. Before I

entered the folklore program at Memorial University, I taught the folklore course in the Education Faculty under the auspices of long time faculty member, Paula Hart. I showed her my plan, including the topics of all my lectures. As she enthusiastically approved my course outline, it may be surmised that my ideas about folklore and how it should be taught were acceptable to her. My course, LANE 343 "Teaching Folklore in the Elementary Classroom," consisted entirely of the record of legends, folktales, and literary fairy tales in book form. I dealt with topics such as how to evaluate the language and illustrations in a picture book of fairytales. As I stated in Chapter One, my ideas about folklore were 150 years out of date, and so was the course I taught. Universities, at least the education faculties of universities, are not necessarily a place for teachers to find current folklore scholarship and concepts.

The internet was mentioned only once as a source of information, ideas and unit plans by the teachers surveyed, however this is an important source and will likely become more important as teachers become more familiar with it. I began my search for folkloric materials on the internet with Lesson Links, the web sites linked to the Education Library Home Page and thereby understood to be approved sources for lesson plans. Lesson Links led me to the following lesson plan databases: ASKERIC, British Columbia Lesson Aids Catalogue, Collaborative Lesson Archive,

Homework Central, Lennox Internet Lesson Plan Database, Lesson Plan Page, Saskatchewan Teachers Federation Teaching Materials Online.

ASKERIC is part of the service The Educational Resources Information Center provides.[21] I chose Lesson Plans, from the ASKERIC menu. I selected Social Studies as the appropriate general category under which folklore would likely be classed. Not finding it listed as a separate field, I systematically checked for topics that relate to culture or folklore. The first likely topic appearing on the menu was anthropology. Archaeology was the only link within Anthropology, and the three unit plans were "Archaeological Dig Gr. 6-8," "Archaeology dig Gr 5-7," and "Shoe Box Archaeology Gr 4-8." The search appeared to be moving away from folklore, rather than toward it. I next selected the topic was Sociology, and found three likely sites: "Neighbourhood walk" by Brenda Bryant, which contained no folkloric information; "Cultural Acceptance," a game about how minorities feel, again with no folkloric scholarship; and "Music festival for Grade 3," containing a family tree activity, a geography lesson using countries of origin, and games and music of different cultures. This unit contained elements of folklore, but did not begin to meet the criteria

[21] Educational Resources Information Center is the largest and best educational research resource in North America.

for folklore-in-education scholarship established in Chapter One.

Then I searched the curriculum menu item The Arts, and found the topics Architecture, Art Activities, and Art History. Architecture led to a unit plan entitled "Our Architectural Heritage" (Parsons) with no discernible folklore scholarship or perspective. The topic Art Activities led to a large number of lessons without folkloric content, for example: "Fun with Colors on the Internet: Grade K" by Jamie Juergins. The topic Art History similarly led away from folklore. Language arts as a subject brought me to the topic Storytelling, which contained one literature-based program; "Short Stories" by Steve Henrich and Jean Henrich. This program had neither folklore perspective nor scholarship.

I next searched by the menu item Interdisciplinary Lesson Plans, choosing "F" for "folklore" in the browsing menu, and came to "Fable writing: Interdisciplinary approach to social studies Grades 3-8" by Lyn F. Muraoka. I scrolled through the alphabet and at M found "Moods with the weather Grade 2" by Nicole Atwood. The lesson plan involved making a chart of the children's moods according to the weather, without a folklore perspective. ASKERIC is an enormous database of lesson plans in which I could find no materials which even approached the criteria necessary to present or represent folklore in the classroom.

There was a link from ASKERIC to the Gateway to Educational Materials, a database of over 6632 resources. I explored this database using the keyword Folklore. I retrieved six items: "Baba Yaga" (The Gateway), comparing different versions of the same story; "Deep in the Bush Where People Rarely Go" by Phillip Martin, a collection of African folktales; "Folklore from Around the World" by Hope Campbell, students reading several folktales; "Paul Bunyan" (The Gateway); "Searching For Myths and Legends" (The Gateway); and "12 Days of Christmas" by Britton Steel, a counting exercise. Again, this database reinforces the idea that folklore equals folktales and myths.

Homework Central is the next database I searched. From the subject areas listed on the menu I chose Social Studies as the most likely curriculum area to have folkloric information. The social studies page offered a large menu of topics. I selected Anthropology as the closest subject to folklore. The anthropology page offered a large selection of sites among which I found the "American Folklife Center." I looked at "American Folklife Center." I chose Print Publications and Published Recordings and there I found Peter Bartis' A Teachers' Guide to Folklife Resources for K-12 Classes, my major source for practical yet scholarly folkloric materials to be used by educators. This publication is free and ordering information was supplied. I

ordered it on May 31, 1999 to see if it was possible to obtain this information in Canada. It arrived June 22, 1999.

In my search of the resources mentioned in the teacher survey as sources for information, ideas and instructional units used by teachers, this is the first indication that the information teachers need accurately to present or to represent folklore in the classroom is available to teachers via the sources they use. Here is a bibliography of scholarly folkloric materials of practical use to educators. However, without the foundation of folklore scholarship I received from the Folklore Department at Memorial University I doubt if a teacher looking for folkloric materials would realise that the subject Anthropology might have something to do with folklore or that the American Folklife Center would be a good source of folkloric materials.

Next I selected Language Arts from the curriculum menu. No folklore materials or any materials that could have folklore content or concepts were listed.

The BC Lesson Aids Catalogue is the BCTF catalogue online. I have described my search of the BCTF catalogue of lesson plans on pages 85-89.

The next four lesson plan links were disappointing. Lennox consisted of a site devoted to the subject of Native Americans, a very shallow site with little information. There was a lesson entitled "The Teepee" (Gardner) but no folkloric concepts or introduction. Saskatchewan Teacher's

Federation Teaching Resources On Line had no subject or key word access. I scrolled through the index and found no folklore or related subjects there. I searched the internet site Collaborative Lesson Archives by the term Folklore, first as a subject and then as a key word with no results. The Lesson Plan Page linked to other lesson plan pages. Using the keywords Lesson, Plan, and Folklore, and linking with the search engine Hotbot, I retrieved what Hotbot cited as "the top two results." They were: "Everything you wanted to know about the moon, but your mother never told you" (Vankemper) and "Siouxsie and the Banshees Mailing List." The Lesson Plan Page advertised a link to the Smithsonian site but the link was not operating.

Over all, the links to lesson plan databases provided on the homepage of the Education Library were not very useful. I found no good links to folklore sites except the link to The American Folklife Center. This link provided me with an excellent bibliography of both scholarly and practical use to teachers, but the link was indirect and lengthy. Teachers looking for folkloric materials would likely not have persisted long enough to find this link, and having found it, might not be aware that it was an important source of folkloric information. The search was time-consuming and disappointing in general.

Next I searched the internet at large. I began with the search engine AltaVista Canada as it was the search engine

linked to the home page of the Education Library at the University of British Columbia. I searched using the keyword Folklore. I limited the search to the English language and found 14,859 sites. The first site was The British Columbia Folklore Society. Here was an accessible discussion entitled "What is Folklore?"; however, this site contained no other information that would interest teachers looking for teaching ideas, lesson plans or background information on folklore. I followed the links from this site to the Genealogical Historical Society in Canada, to the British Columbia History Pages, and to the Newfoundland Tourism's Folklore Page. The links to the University of Chicago Folklore Page and also to the Institute of Irish Studies could not be accessed. The links that did work were shallow, leading away from folklore-in-education rather than to it.

The second and third sites returned on AltaVista Canada were repeats of British Columbia Folklore Society sites and provided little information beyond the society's articles and aims. The fourth document, Folklore Centre: Twentieth Anniversary was an advertisement for the centre (this document did not identify clearly what the Folklore Centre was). The Fifth document SoDC: Facts and Folklore was under construction and was the site of an organisation to save seeds of rare garden plants. Site six was Chiloe Folklore Tour, an advertisement for an adventure tourism company. Then three more listings for the British Columbia Folklore

Society were linked, followed by Newfoundland and Labrador Folklore and Songs. This last was an information site about folk music groups in Newfoundland. I looked through the next 10 sites as well and found no information or links that would be of interest to teachers looking for ideas and lesson plans or methods to introduce folklore into the classroom. I was discouraged that I did not find an immediate link to the American Folklore Society or The American Folklife Center, the two useful sources discovered so far.

I next searched the internet via AltaVista, a search engine linked to the home page of the Vancouver Public Library's public access terminals. I found 264,390 web sites listed under the keyword Folklore. Here I checked the first 10 sites and found Panama, Places Folklore, Festivals, and Museums, a commercial tourism advertisement. Solar Folklore recounted folktales from various cultures about the sun. Next were two UFO Folklore sites and the sixth was Folklore: An Introduction, a site that looked promising but which actually contained very little information. Then I examined another UFO site. The seventh site was Vietnam Veterans' Oral History and Folklore Project which did have information of interest to folklorists but was too specialised to be of use to educators looking for practical folkloric information to use in the classroom. Next I viewed a myth and legend site of folktales, and then Folklore, the journal of the

Folklore Society with information about how to join the society and submit articles. Again, these sites are not useful to teachers looking for folklore-in-education material. Next came another listing of the Vietnam veterans' oral history site. The AltaVista search seemed, in the hour I spent, to be leading nowhere.

I turned to the Excite search engine which was also linked to the Vancouver Public Library's internet terminals, and again searched by the keyword Folklore. Here the web results were 40,818 sites. I chose the directory: "The Recommended Mythology and Folklore Sites." I found 16 items listed but nothing of immediate use. Here is a short list of the sites recommended: Myths, Legends and Folklore, a large index of online mythology resources; CrossRoads, various articles about paganism, witchcraft, and new age philosophy; Dazhdbog's Grandchildren, a quirky personal site on "Russian-ness" by a graduate student at the University of North Carolina; The Dreaming, a page dedicated to Neil Gaiman, artist and author; Encyclopedia of Mythology; a hyperlinked encyclopaedia of world myth; Encyclopedia Mythica, a large encyclopaedia of world mythology and folklore; Haunted Corners of the World Wide Web, horror sites; Irish Literature, Mythology, Folklore and Drama.

I returned to the top of Excite and studied the following suggested terms: Mythology, Folktale, Folklife, Superstitions, Folktales, Myths, Folklorist, Legends,

Estonian. The terms: Mythology, Folktale, Folktales, Myths, Legends reinforce the ubiquitous equation that folklore equals folktales, legends and myths. I rejected the term Estonian as being too specialised. That left the terms Folklife, Superstitions, and Folklorist as possible search terms to focus the broad term Folklore. I began with the terms Folklore (AND) Folklife. The top 10 of the 40,816 results began with American Folklore Society Homepage. Here I found a link to The Folklore Search Engine and searching by the keywords Folklore Classroom, I found 18 results, one of which was A Teacher's Guide to Folklife Resources for K-12 Classrooms prepared by Peter Bartis and Paddy Bowman. Although I had obtained a copy of this guide from the Memorial University of Newfoundland Folklore and Language Archives earlier, I ordered another copy on-line to evaluate the efficiency of requesting material in this way. The guide arrived promptly.

There was very little practical yet scholarly folkloric information readily available via the three internet search engines I tried. Most of the available information affirms the dated ideas teachers and librarians hold about folklore. For the really persistent internet researcher, a list of good resources can be found and ordered from The American Folklore Society site, but it is unlikely teachers would persist long enough or have the specialised folkloric knowledge to find or recognise this information.

The librarian at the Education Library explained that there was free public access to the ERIC database now available on the internet. I had previously searched the journal index and the document indexes to the ERIC database on CD ROM at the Education Library but now I tried to access the ERIC indexes via the internet. I keyed in the first part of the ERIC URL available to university students through the Education Library's homepage. A notice appeared on the screen with the information that I had accessed an outdated number: however, the ERIC search tool, AskERIC appeared which indexes the ERIC database and sixteen related educational databases. I began my search by looking for the Canadian folklore-in-education materials I had been unable to access through the National or university libraries. I searched for the works of Larry Small, R. W. Raymond and Jesse Fudge, none of them were listed. I next searched by the keyword Folklore and retrieved 883 documents. Here I found current folklore scholarship of practical use to teachers – material produced by folklorists working in the public sector. Examples included Student Worlds, Student Words: Teaching Writing Through Folklore, by Elizabeth Radin Simons; Folklore in the Classroom by Betty Belanus et al; and Folklore and Folklife: A Teacher's Manual edited by John Ball. All these titles are listed in A Teacher's Guide to Folklife Resources for K-12 Classrooms prepared by Peter Bartis and Paddy Bowman. I also found other works which

looked as if they could be very useful to teachers, namely Country Folks: A Handbook for Student Folklore Collectors, by Richard S. Tallman listed in Kathy Condon and Jan Rosenberg's Bibliography of works in Folklore and Education published between 1929 and 1990; Collecting Folklore and Folklife in Ohio by Patrick B. Mullen; and Folklore, Cultural Diversity, and Field Research in First-Year Composition by Sarah Henderson. This material is available to order from the ERIC Document Reproduction Service. I telephoned the 800 number and ordered Folklore, Cultural Diversity, and Field Research in First-Year Composition, paid for the document and shipping with my credit card, and within two weeks I received the document in the mail. Although I had successfully retrieved a sample of the type of material for which I was searching, my search went far beyond what a practicing teacher would do.

None of the teachers who answered my survey question, "When you need information, ideas, or teaching units, what resources do you use and where do you find these resources?" had named the ERIC indexes and databases as a resource. Both practicing teachers and education students are loath to use the electronic search tools and the microfiche documents.[22] Photocopying the documents is expensive and time consuming.

[22] I spoke to several of my own students who were practicing teachers as well as education students I met working in the library. None of them knew about the ERIC indexes or document service.

Ordering the material from EDRS is even more expensive and it takes two weeks to receive a document.

My search for practical but scholarly folklore-in-education material was exhaustive. I spent over a hundred hours researching this material and as a trained researcher, I have the knowledge base to know what to look for and to recognise it when I find it. I found that in every resource regularly used by teachers, the folklore concepts were dated and limited. Almost every resource reinforced the idea that folktales equal folklore, and that the folklore of ethnic cultures can be taught as an antidote to racism. For classroom teachers with limited research skills, less time, and no budget for materials, finding the information I eventually uncovered would be almost impossible. And even if they did find a bibliography or even if they recognised a title as an excellent folklore resource, teachers would still have to order and pay for the material.

Teachers do not have access to current folklore scholarship from the resources they regularly use: not from libraries, not from other teachers, not from book stores or teacher stores, not from the Ministry of Education or the Teachers Federation, and not from their own professional organisations. The internet is a time-consuming and uncertain resource at present. Teachers do not have ready access to current folklore scholarship or to teaching materials that meet the criteria established in Chapter One

that would enable them to present or represent folklore accurately in the classroom.

Chapter 3

Learning to Teach the Teachers: A Process

It was clear to me from my research, as described in the preceding chapters, that teachers used folklore in the school system to teach the curriculum. It was also clear that the concepts of folkloric scholarship teachers were using and teaching were outdated. That modern folkloric scholarship was effectively unavailable to teachers was also indisputable. What was needed was a method of connecting educators with the folkloric scholarship they needed to use folklore effectively in the classroom.

With excitement and optimism I proposed to meet that need with a course of study for educators that would introduce to them the concepts and information they needed to identify, collect, analyze, and present or represent folklore in their classrooms using the best of folklore scholarship. Here I would present the sources, resources, and methodology necessary to provide the teachers with what they needed to know in order to use folklore effectively as a tool for teaching the curriculum, strengthening self esteem in their students, and building community. This was an opportunity for me to enrich the lives of teachers and their students by teaching them the concepts and methods developed by folklorists.

When I approached the Faculty of Education at the University of British Columbia about offering a course in folklore for teachers, they arranged to have me give an existing course, Teaching Folklore in the Elementary Classroom. This course was part of the curriculum offered by the English Education Department. Paula Hart, who had taught this course for many years, was retiring, so there was an opening for me.[23]

Teaching Folklore in the Elementary Classroom was a three unit course described in the calendar thus:

> The role of folklore in language acquisition, psychological development, story patterning, imagination development, awareness of literary motifs, and appreciation of Canadian cultural heritage. Prerequisite(s): LANE 343. (UBC Distance Education Office)

Hart generously opened her files to me and gave me her course prospectus, which began with the course objectives:

> Objectives: To assist students
>
> 1. To increase awareness of the range of folklore and develop an understanding of its characteristics
> 2. To increase awareness of universal motifs and patterns found in folklore worldwide
> 3. To explore ways of sharing folklore with children
> 4. To develop an appreciation of Canada's cultural heritage
> 5. To explore psychological and societal issues regarding folklore

[23] At this time the English Education Department changed its name to the Language Education Department.

6. To consider the influence of folklore on current culture. (Hart 1)

That these objectives were realized almost completely through folk tales is evident from the course content Hart included in her information handout:

1. World folktales

    a. What kinds of stories are popular throughout the world?

    b. Besides witches and wolves, what other universal elements are found in these stories?

    c. Why are story types and motifs important in the classroom?

    d. How do retellings and illustrations change the story experience?

2. Folklore

    a. What's the difference between folktales, myths, legends, epics, and fables?

    b. How are folk art and folk music related to folk literature?

3. Canada's cultural heritage

    a. What stories provided folklore for the developing nation?

    b. Why are First Nations stories so important?

    c. What is the current state of Canada's folk culture?

4. The hero

    a. What is a hero?

    b. Who are children's heroes?

    c. Have literary heroes changed?

5. Sharing story

    a. How can story telling, story theater, and puppetry enrich the story experience?

    b. How can folklore help in developing storytelling programs?

6. Folklore Responses

    a. What is the psychological impact of folklore?

    b. How do folktales reflect the society in which they are told?

    c. Who can tell the stories?

    d. Is folklore sexist

7. Folklore in fiction and pop culture

    a. What folklore elements are found in fiction for children?

    b. Does pop culture (e.g. videos, ads, games) embody any of folklore's universals? (Hart 1-2)

The required texts chosen for Hart's course were World Folktales (Clarkson and Cross) and Tell Me Another (Barton). Attached to the prospectus was a six page bibliography consisting almost entirely of folktales and books about using folktales in the classroom. From Hart's prospectus for Teaching Folklore in the Elementary Classroom, it was evident that it had been taught as a folk tale course using the written or rewritten records of folk tales.

I negotiated with Paula Hart to alter the course to incorporate a more current understanding of folklore. She

was excited by the ideas I brought back from my studies in the Folklore Department at the Memorial University of Newfoundland. Encouraged by Hart's acceptance of my plans, I added folklore objectives to the course prospectus.

Folklore Objectives: To assist students

1. To develop an awareness and appreciation of the nature, characteristics, and genres of folklore, especially in a modern context.

2. To explore the metaphor of folklore as a tool. (Lines 1995 1)

I chose Michael Taft's Discovering Saskatchewan Folklore: Three Case Studies as the required text for the course I planned to teach. Taft's work would provide an excellent definition of folklore and an introduction to the genres and the characteristics of folklore. It would explain, using accessible language, the concept that context is necessary to understand the item of folklore being represented.

I introduced the concepts of modern folkloristics with Taft's work but I attempted to retain a continuity with the previous focus of the course and its description in the calendar by continuing to focus on folk tales and storytelling as examples of folklore. Even though I continued this emphasis, I was able to alter the assignments somewhat. I retained two assignments from Hart's course: the presentation of a folk tale integrating story, art, music, and costume and an annotated list of folk tales. I exchanged

two assignments dealing with the modern interpretation of folktales using novels, picture books, or films for one assignment which would require the teachers taking the course to develop a folklore unit to use in their own classrooms. The assignment I designed was as follows:

> FOLKLORE UNIT
>
> This assignment is designed to ensure that class members are aware of the basic concepts and issues associated with folklore scholarship. It is also intended to produce a teaching unit ready to be used in the classroom.
>
> Evaluation Criteria: The assignment will be graded on the clear articulation of both the rationale and concepts to be taught as well as the plan and methodology of the unit.
>
> Links to the curriculum are important as are the fun and interest factors for your students. One of the objectives of the unit should be to increase the students' understanding and appreciation of folklore in the modern context.
>
> Rationale and background information will be an important part of the unit plan; for instance, I need to know that you are aware of the expropriation issue if you are planning a unit on First Nations' folklore. (Lines 1995 5)

I included an alternative assignment for class members who either did not have a classroom or who were not practicing teachers:

> THE JOURNAL (AN ALTERNATIVE TO THE FOLKLORE UNIT)
>
> If you prefer, you may write four journal entries instead of preparing the unit. Topics to be covered in the journal:
>
> 1. Folklore concepts: Read and respond to <u>Discovering Saskatchewan Folklore: Three case Studies</u> by Michael Taft.

2. Concept of folklore as a tool. Respond to the lecture on the metaphor of folklore as a tool, the ensuing class discussion, the readings: "Six Reasons Not To Produce Folklife Festivals" by Charles Camp and Timothy Lloyd, "I Am Canadian" by Neil Bissoondath, and "How Can Acting Like A Field Worker Enrich Pluralistic Education?" by Judith E. Haut.

3. The issues of folklore: expropriation, nationalism, feminism, censorship, expurgation, interpretation. Respond to the lectures, the readings, and the class discussion.

4. Folklore in the classroom: why teach folklore, ways to teach folklore. Respond to the lectures, discussion and readings.

To help you with this assignment, here are some characteristics of exemplary journal entries:

Entries are focused on teaching applications (unless the student is not an educator in which case s/he needs to see the instructor about this)

Ideas and concepts are analyzed, connected (related) to personal experience, applied to past teaching experiences and future teaching applications. Connections are made between course content, personal experience and teaching situations. Topics and readings are responded to in depth. Journal responses are on topic, thoughtful, and insightful. (Lines 1995 6)

I hoped that making Discovering Saskatchewan Folklore: Three Case Studies by Michael Taft a required text and directing the teachers in my class to create a folklore unit would familiarize them with modern folkloric concepts.

I began my lectures with an introduction to modern folklore scholarship by defining and characterizing folklore. I presented a history of the study of folklore to show the teachers taking the course how ideas about folklore

had changed in the last two hundred years. I described how folkloristics had moved away from the literary model of textual analysis towards the anthropological model of contextual analysis. I explained the issues around the use of folklore to "teach multiculturalism" with Neil Bissoondath's article and, with Haut's work, tried to inspire the teachers in my class to have their students act like fieldworkers.

I included in this course an introduction to folktales. Using my background as a children's librarian and my experience presenting stories to children, I demonstrated ways to delight children with story and performance. I gave examples of how folktales and myths had furnished the raw material for picture books, novels, and films. For instance, George Shannon's Lizards' Song is based on a First Nations' folktale, the Beowulf legend is the basis for John Gardner's novel Grendel, and Germanic mythology is everywhere evident in the film Starwars. I taught teachers how to tell folktales instead of simply reading them to their students. Using Holbek's Interpretation of Fairy Tales, I introduced the teachers to ideas and materials from the canon of folklore scholarship.

I found that although the teachers listened and made notes about the folklore scholarship I presented in the lectures, they did not apply the concepts I presented to the units they created. It seemed as though they sifted through

the concepts and ideas I presented and used only the material on folktales. Their work contained little folklore scholarship. Only two students seemed to embrace the ideas and concepts of folkloristics I had presented. One of these was the student who chose the journal response assignment instead of the folklore unit assignment. I believe now that the assignment forced her to really think about the readings; in fact, she may have been the only one actually to read the readings.

This was a reminder about the daily world of teachers. The teachers taking my class worked all week in the classroom. They likely were exhausted by the end of the week and had hours of marking and lesson preparation to do before Monday. The teacher who chose the journal assignment and showed such promise was working only part time as a substitute teacher. She had the time and energy to devote to the course I was teaching.

The other student whose work showed an appreciation of folklore scholarship and methodology was a full time teacher. Kathy Evans is an exceptional teacher who had the energy to study and learn new concepts and practice them in her classroom. Evans taught at the 108 Mile Ranch near William's Lake.[24] Her unit, "Cariboo Cowboy Folklore: A Unit for Grade Five," incorporated Taft's and Haut's works.

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[24] William's Lake is the site of a large annual rodeo, one of several in B.C.

First, she herself conducted a folklore survey of her area to find cowboys who might visit her classroom to be interviewed or to demonstrate cowboy folk arts. She prepared her grade five students ahead of time by teaching them how to interview tradition bearers. Next her students were given practice collecting oral history from their family members, then interviewing each other about their family's folklore. They practiced interview techniques, operated the tape recorders, and gained an understanding of what it was like to be interviewed. The students then researched the folklife of cowboys by reading about the Cariboo area and cowboys in general. They collectively brainstormed and recorded questions to ask the tradition bearers (in this case, cowboys).

After the interview the teacher had the students listen to the tapes and categorize the information they received from the cowboys into folklore genres. She sensitized her students to listen especially for cowboy idioms. Later, specific tradition bearers were invited to demonstrate cowboy folk arts such as leather braiding, saddle making, and cowboy poetry. I was excited that this teacher had read and assimilated the inspirational yet practical works by folklorists and teachers I had provided and had gone on to create an excellent folklore unit for her class. Here was evidence that my dream of presenting folklore studies to teachers could result in enriched classrooms. At the same

time I was disappointed that only one of my students actually attempted to teach the techniques of collecting and analyzing folklore.

The next time I taught the course, in 1996, I added two objectives: to realize that a knowledge of folklore, like a knowledge of high culture or history, can bring a new level of meaning to one's life, and to realize that a knowledge of folklore can enhance self-esteem and confidence in children (Lines 1996 1).

I hoped, with these objectives, to encourage teachers to use folklore to teach not only the subject curriculum but also the "learning for living curriculum." In an effort to help the teachers focus on the folkloric scholarship and concepts I wished them to assimilate, I provided time at the end (the last two classes) to review and discuss the folkloric concepts introduced throughout the course (Lines 1996 2).

I arranged for the bookstore at the University of British Columbia to provide multiple copies of the works of Taft, Bissoondath, Haut, and Camp and Lloyd I had used the last time I taught the course. These works became the required reading for the course.

This time, to help the teachers understand what I expected their units to look like, I brought samples of the wonderful folklore units I found in my initial research for Chapter 1. I wanted the teachers I taught to be inspired by

the possibilities of using these exemplary folklore units in their classrooms. I used A Tree Smells Like Peanut Butter (Hufford) and Folklore in the Classroom (Belanus et. al.) and Rattling Chains and Dreadful Noises (Bell). The teachers were given time to examine these folklore units so they could incorporate the principles and methods evident in them into their own understanding of how folklore could be used in the elementary classroom.

This time the classes were lively with discussions of the teachers' own family folklore but I again had the sensation of having to drag many of the teachers away from a focus on the textual analysis of the folktale. They read Taft but, except for two students, did not seem to use his ideas in their unit plans. One of the students, Polly Lebbert, prepared an excellent unit, "Unit for a Family Folklore Festival." She defined and characterized folklore for her students using Taft and Haut as background information. Lebbert's goals for the unit she designed were:

> The students will be able to develop a general understanding of:
>
> - how folklore exists and operates all around them in their everyday lives;
> - how people can belong to many different groups at any given time and that each of these groups of people has its own special folklore;
> - the many different examples of folklore for each of the five folklore areas: verbal, musical, ritual, material and belief;

- how folklore in a group characterizes that group and is unique to that group. More specifically,
- how the student's own family group characterizes family life and is unique to that family.
- fieldwork - by identifying one or two examples within each of the five folklore genres from their own family group.
- fieldwork - by using a variety of ways to discover, collect, organize, record, interpret and present family folklore information gained through listening, observing and interviewing.
- fieldwork - by showing an increasing awareness and consideration of audiences, both inside and outside the classroom,
- their own family folklore, as well as that of their classmates and demonstrate pride and confidence in learning about and sharing one's own family folklore.
- how much more folklore there is to discover, not only in their family, but in their community, city, province, country, and the world. (Lebbert 1)

She introduced her unit by asking her class of grade three and four students "what are folk?" She continued to ask the question while giving examples such as "the folk at this school are great, those folk over there are doing their work" and so on until the majority of the students could identify the folk (Lebbert 5). She went on to explain to her students that people (folk) can belong to many different groups. She told her students of some of the groups to which she belonged. Then, forming her class into small clusters,

Lebbert had her students record on flash cards as many folk groups as they could. The class then made a large web of all the groups submitted on all the flash cards. Lebbert introduced folklore genres with exercises to help her students understand the concept of folklore genres. Then she assigned her students to collect from their families two examples of folklore from each genre. These examples of folklore or folklife were to be presented or represented at a class folk festival which was planned for the end of the week. The students were encouraged to present examples of family folklore using VCR's, guest speakers, slide projectors and tape recorders.

Lebbert's work inspired me. I saw again the simple beauty of using folkloristics in the classroom. In the school system where so many forces tend to dehumanize, I was aware of the possibility of kindling the essential humanity of the children through the concepts developed by public folklorists.

The other unit designed by a teacher that incorporated the concepts and ideas of modern folkloric scholarship was "Bedtime Rituals: An Introduction to Folklore for Young Children" by Joanna Dunham. Dunham designed the unit for her kindergarten class. She stated:

> Looking at their own bedtime rituals children will see themselves as sources of information and as active participants in a family tradition, note similarities and differences between their family's folklore and others, come to recognize

> that they have some traditions from the past and some from the present and see how these may be passed on. They will have an opportunity to act as researchers or folklorists learning about themselves and their families.... This unit was designed with my Kindergarten class in mind.... We have been working on a science unit called "Growth and Change" looking at both animals and our own growth and change since birth. The children have been measuring and recording their growth and change and comparing themselves now to when they were babies. They have talked about what they used to do and what they do now and had mentioned such things as "I used to sleep in a crib but now I have a bed...." This could easily lead into the bedtime unit. (Dunham 2-3)
>
> The lessons and activities the children will be involved in are designed to introduce some very basic concepts about folklore that can be built on and expanded over time....Activities must be an integral part of the day so that the ideas can be revisited, the vocabulary modeled and used, connections made and reinforced and skills practiced.... (Dunham 5)

She enumerates:

- the children will hear, develop some understanding of and begin to use some of the vocabulary of folklore, e.g. folk, ritual, custom.
- the children will understand that they are part of the "folk."
- the children will understand that some of their bedtime rituals may have been passed from another generation.
- the children will develop a beginning understanding that their bedtime rituals may be altered or changed as they are passed on.
- the children will see that other children/families also have bedtime rituals and note some similarities and differences.

- the children will have an opportunity to see some of the activities of folklorists modeled for them and to try some of these activities.

- the children will begin to see they can belong to more than one group.

- being the subject of study and source of information will have a positive effect on the children's self esteem. (Dunham 5)

Working with these young school children, Dunham was able to teach them the basic concepts of folkloristics in a gentle familiar way – a perfect introduction to the richness of understanding our own folklore.

Evans', Lebbert's and Dunham's works were very gratifying. Here were three teachers who had actually taught the principles and practices of folklore scholarship to their students. Their works embodied the seven characteristics of exemplary folklore-in-education teaching material. I was proud of and excited by their accomplishments. But looking at the units produced by the majority of the teachers I taught, I felt that the continued presence of the focus on the folktale assignments was working against my goal of introducing modern folkloric concepts to teachers in a way that they would be able to use in the classroom.

Although I suggested to Ron Jobe that the Department of Language Education change the course description in the calendar to reflect a more up-to-date idea of folklore scholarship, he saw no point in modifying the course

description. He seemed to think, and I am sure he was right, that altering the long standing course description would entail time and effort--and I was only a part time instructor. Would any other instructor wish to teach the course my way? Perhaps not. There were many who could and would teach LANE 343: Teaching Folklore in the Elementary Classroom by concentrating on folktales. In 1997, when I was asked to teach the course again, I resolved to revise the course without changing the course description in the calendar.

This time I revised the objectives of the course, I kept the folklore objectives from the 1996 course but I altered the education objectives to:

Folklore Objectives: to assist students

1. to develop an awareness and appreciation of the nature, characteristics, and genres of folklore, especially in a modern context.

2. to explore the metaphor of folklore as a tool (Lines 1995 1)

3. to become sensitive to the issues surrounding the use of folklore: expropriation, nationalism, feminism, censorship, revisionism, interpretation. (Lines 1996, 1)

Education Objectives: to assist students

1. to incorporate folklore and folktales into the curriculum.

2. to realize that the experience of folklore can enhance self esteem and confidence in children.

3. to realize that a knowledge of folklore like a knowledge of high culture or history can

> bring a new level of meaning to a child's life. (Lines 1997, 1)

I also changed the assignments. I used the same readings by Taft, Haut, Bissoondath, Camp and Lloyd. But remembering how Stewart was able to articulate and assimilate the principles of folklore scholarship from Taft and Haut by writing journal entries about her reactions to the readings, I now required each student to write a brief précis and commentary of each reading. The assignment read as follows:

> Readings - 15 Marks.
>
> Reading assignments are due the class following the one in which they are assigned. For each reading assigned write a précis and commentary of no more than a half page in length. At the top of the page place the title of the reading, your name and the date the assignment is due. Your commentaries must be typed or very legibly written. Begin with a brief précis of the reading. Underline the pertinent points. Then write a brief comment on the concepts and content of the reading. (Lines 1997, 2)

The purposes of this assignment were, first to ensure that the students actually read and thought about the material in terms of the objectives of the course, and second that they applied the readings to the other assignments. This strategy worked well.

The second assignment was an evaluation of a model example of a folklore unit.

> Evaluation of Folklore Model - 10 marks
>
> Each of you will be assigned to read a model example of folklore used as a tool in education.

> You will evaluate it both in folkloric and educational terms and present the model and your analysis to the class. The purpose of this assignment is to familiarize the class with the many interesting ways folklore is being used as an educational tool. This assignment will also sensitize the class to some of the issues surrounding the use of folklore as a tool. (Lines 1997, 2)

The students were to examine the model example, evaluate it and present it to the class. The model folklore units for this assignment came from Belanus et al. Folklore in the Classroom, Hufford's A Tree Smells Like Peanut Butter and Rattling Chains and Dreadful Noises: Customs and Arts of Halloween by Michael E. Bell. The teachers were thus exposed to an exemplary folklore unit created by folklorists working with teachers.

Next I had the students search and critique the educational literature for a folklore unit:

> Folklore Unit Critique - 15 marks
>
> Each of you will search the educational literature to find a folklore unit. You will evaluate this unit in both folkloric and educational terms and present the unit to the class. (Lines 1997, 2)

This assignment was designed to attune the class to the ways folklore is currently being used as an educational tool by teachers without the benefit of folkloric scholarship. The class members could compare the quality of the units created by folklorists working with teachers with those created by teachers who lacked a knowledge of the principles and practices of folklore scholarship. What I discovered from

this assignment was that the teachers in my class did not know how to do research. They needed guidance and practice in basic research methodology. This was something else I could teach them. I took up the challenge. Next time I would teach my students how to do research!

While the majority of the class still wanted to create units using folktales, several of the teachers produced very good folklore units to use in their own classrooms. The four best folklore units produced by the 1997 class were: "Folklore Unit: Flowers in the Community" by Jane Doll and Stephany Aulenback, "A Folklore Teaching Unit – Skateboarding" by Sheila Leigh, "Weather Lore" by Pam Moulton, "Children's Folklore" by Victoria Stackpole.

In Doll's unit, "Flowers in the Community," her students researched flower identification, studied flowers from seed catalogues and visited a local nursery to learn the names of flowers. Then they walked around the neighbourhood identifying the flowers grown in local front gardens. The students acted like fieldworkers interviewing the owners of the gardens about the flowers, collecting personal anecdotes, songs, stories, beliefs or poems about the flowers . One of Doll's aims was "to help students realize that folklore is all around them in every day" (5). Stated that "Emphasis will be placed on the idea that folklore is central in the students' own lives and is not something that only other cultures have. A knowledge of

folklore can bring new levels of meaning to a child's own life..." (Doll 6).

Leigh's unit, "Skateboarding Around the World," was designed for Grades seven to nine at the International American School in San Jose, Costa Rica. She listed her objectives for this group:

1. To appreciate their own small local skateboarding group as part of a larger community internationally
2. To appreciate their own group specifically as a folk group with its own folklore
3. To perceive themselves as folklore creators within their own local group
4. To appreciate the unique differences between skateboarding groups around the world
5. To appreciate skateboarding internationally as a folk group with folklore
6. To broaden their appreciation of folk groups and folklore in general. (Leigh 4)

Using the internet as a resource for information about skateboarding groups around the world, Leigh had her group practice the historic-geographic method of analysis. Then she and her students looked at their own skateboarding group to do a functional analysis of what skateboarding meant to them, and a structural analysis of a skateboarding performance.

Moulton incorporated her unit on "Weather Lore" into the grade five science curriculum. Her students collected weather lore from family and friends, and she arranged for a

speaker to visit the school and talk about weather prediction. She introduced her students to books on weather wisdom and lore as well as science books about the weather. Moulton suggested that his unit could be extended by studying weather vanes.

Stackpole's unit was designed for her class of grades two and three. She began the unit by asking the children to sing their favourite nursery rhymes. Her activities included ball bouncing and skipping. She introduced the children to the concepts that folklore is part of our daily activities, and that we are all folk. The children gained experience collecting riddles from family and friends and participated in school yard games and folk activities such as making friendship bracelets.

The teachers who took the 1997 version of Teaching Folklore in the Elementary Classroom produced more educational units that incorporated the concepts and ideas introduced by Taft and Haut. While the course was no longer focused on folktales, it still seemed to be a compromise with the Department of Language Education. The Department wanted to emphasize teaching, reading, and writing through literature. I wanted to focus on teaching the teachers the value of using the study of folklore as a tool to teach the curriculum. The teachers themselves came expecting a course on folktales and some left when they realized I would not be

teaching them to use the text of folktales in picture book form in the classroom.

I had realized that many of the teachers lacked research skills. If teachers were to learn how to find the best folklore-in-education materials, they needed to learn several search skills. To teach these skills I needed to include a tour of the education library and a tutorial on using the research tools available. I had to add an assignment which would allow the teachers to practice their research skills using educational research tools. The difficulty was that the teachers who took the 1997 version of "Teaching Folklore in the Classroom" already felt that the assignments were too numerous and too time consuming for a three unit course. In addition I felt I really needed to get beyond the folktales equals folklore idea. I designed an evening course of study for educators and administrators that would give them the concepts and information they needed to best use folklore scholarship. Here I defined the concepts and presented the sources, resources, and methodology necessary to teach the educators to use folklore effectively as a tool for teaching the curriculum, strengthening self esteem in their students and building community.

The heavy workload and extreme level of stress that accompanies teaching children in the classroom creates a climate where teachers appreciate courses that have obvious

and immediate practical benefits to their work there. While teaching teachers I discovered that the assignments and lectures most appreciated by teachers were those that could be used by them to teach their own students in their own classrooms. To address this dual need of education courses, that of teaching the teachers and at the same time providing them with course material to teach their own students, I designed a folklore course for teachers with a folklife unit for elementary students embedded in it. Teachers would be supplied with a unit of lessons to use in their own classrooms. The course at once exposed the teachers to the folkloric information and concepts they needed to teach their own students, provided them with the materials and assignments they would be able to use immediately with their students, and gave them a method of marking and grading their students' work.

The course was both theoretical, in that I introduced new ideas and concepts to the teachers, and practical in that they could immediately use the material with their own classes. I designed a course that would meet once a week for three hours. The first half of each session would be devoted to theory and the second to the teachers actually taking part in the lessons they would use the next day to teach their intermediate students. This way, with the teachers getting the material the night before their next week's lesson, their classroom preparation time could be minimized,

and my course could provide them with the ideas, plans, worksheets, materials and evaluation tools to teach their own students folklore during the day. However, I had allowed no time for teachers to process and adapt the material in order to develop the mastery needed for effective pedagogy.

Overall, this course proved to be unworkable. It was the process of writing this thesis that revealed the weaknesses of the course I had designed. When I began to justify each reading and each assignment, it became obvious that both the course for teachers and the imbedded course for intermediate students were being stretched out of shape. The imbedded unit for intermediate students needed at times to be extended or compacted to match the course material for the teachers. The content of the course was being dictated by the format.

I had actually taught the imbedded folklore units to intermediate grade students at two different schools in the Prince George School District during the 1999-2000 and the 2000-2001 teaching years. I found that the teaching methodology and activities worked very well. The students learned the folkloric concepts as I had hoped, and they were interested and keen. The evaluation and assessment tools however, were less successful. The evaluation exercises took far too much time for the students to complete and for me to mark.

I completely redesigned the course as a seminar. I used the knowledge and understanding I had garnered during my research for Chapters One and Two, as well as the experience I had gained from teaching folklore to teachers at the University of British Columbia and to intermediate students in Prince George. I dropped the teaching units I had created for the teachers to use in their own classrooms. The teachers would create their own units. The seven components of an exemplary folklore unit developed in Chapter 1 were used to assess the efficacy of the course. Keeping the reading and work load relatively light, I designed a course that could be done through distance education as well as in the classroom. The course was planned so it could be applied as an evening course for credit, a distance education course for credit, or a discussion group for professional development. That course became Chapter Four of this thesis.

Chapter 4

"Teaching Folklore in the Classroom": A Course of Instruction for Teachers

This course, "Teaching Folklore in the Classroom," is designed as a seminar course where the teachers will learn the concepts they need to teach folklore in the classroom through a series of readings, discussions and assignments. The assigned readings, which have been selected especially for educators with no formal training in the discipline of folklore, and the discussions they generate are important teaching tools. The assignments are also important both as teaching and evaluation tools.

The seven components identified in Chapter One as crucial to successful folklore-in-education programs are used here as the basic criteria of design for the course. The first component involves accurately and fully representing folklore to the students. Folklore and folkloristics will be introduced, defined, and characterized. The concepts of folklife, folk groups, context, and process will be presented in the readings in a format for teachers, and then for teachers to use with their students. The concepts and information necessary to present or to represent folklore accurately in the classroom will be provided in this course.

The second necessary component is the responsibility of the teachers and students to ensure that the folk who are

involved in folklore-in-education programs have a positive and satisfying experience. The readings provide teachers with a clear indication of the ethical and moral duty the folklore fieldworker has to the informant. Readings such as Six Reasons Not to Produce Folklife Festivals stress the importance of ethical responsibilities to the folk assume in the field of public folklore. A journal assignment designed to bridge the gap between intellectual understanding and emotional knowing is especially important in the overall practical assimilation of correct ethical action. Several readings focus on the application and importance of ethics, and the need for an attitude of respect on the part of folklorists, as well as those teachers and students acting as folklorists, toward the tradition bearers.

The third component identifies the students who also need to have a positive and satisfying experience. The classroom lessons and activities provided in the readings are interesting and fun for the students. For the most part students are examining their own folklore which is both engaging and empowering for them.

If folklore is being used to teach the curriculum, the fourth necessary component to folklore-in-education programs is that the lessons meet the subject area curricula. Both the readings and the assignments must be selected to address this important requirement.

The fifth component necessary to successful folklore-in-education programs, as identified in Chapter One, is the "learning for living" curriculum. The development of interpersonal skills and societal understanding are important in the school curriculum. Folklore-in-education readings and activities specifically address the contribution that public sector folklore can make to multiculturalism.

The sixth component to be considered if folklore-in-education programs are to be successful is the cost. The schools must be able to afford the programs. The actual cost of the folklore-in-education programs introduced in the readings is, for the most part, very modest.

The seventh component is the teachers. The stresses and constraints of the teachers' working world need to be considered if folklore-in-education programs are to be used by them.

Fulfilling the requirements of the first two of these components requires a knowledge of folklore and the philosophy and methodology of folkloristics. The next four components require an understanding of educational philosophy and methodology as well. In order to use folklore-in-education materials confidently and to stay current with folklore-in-education scholarship, teachers need to be introduced to the field of folkloristics. They need to know something about both the history and the

breadth of the discipline as well as the current issues facing it. The readings and assignments of LANE 343: "Teaching Folklore in the Classroom" have been selected and designed to fulfill these requirements.

The first reading assignment is Michael Taft's Discovering Saskatchewan Folklore: Three Case Studies. This reading is as important for tone as it is for information. Taft explains clearly the basic nature and characteristics of folklore and puts folklore in a modern context. For instance, Chapter One of Taft's book is entitled, "What is folklore?" Here he defines folklore as ..."the way in which you and I are creative, clever, and artistic in our everyday lives" (12). This definition accurately depicts the style of Taft's work as a whole. The concepts and methodology he introduces are accessible, yet his scholarship is accurate and extensive. His writing style is clear. The concepts are explained in a way that is easy to understand. Discovering Saskatchewan Folklore therefore satisfies the first necessary component crucial to successful folklore-in-education programs, that of accurately and fully representing folklore.

The tone of Taft's book is one of respect: for the reader, for the tradition bearers, for the discipline, and for fellow scholars. The attitude of respect that pervades his work is an important approach for folklore fieldworkers and scholars to grasp. Taft's work fulfills the second

necessary component crucial to successful folklore-in-education programs by exemplifying the proper attitude of the folklorist to the tradition bearer.

Within his straightforward description of Saskatchewan folklore are the techniques and the philosophy of collecting and recording folklore. In "Chapter Three: An Evening of Storytelling" Taft casually introduces the important concept of context:

> I had originally gone to Carl's home to collect tall tales from his long-time friend and neighbor, Wes Ingram, but the atmosphere was not right for the telling of tall tales. Indeed atmosphere, or context, is all important in folklore.... (46)

The chapter ends by introducing the concept of function. Taft writes of the story sessions:

> their value lies in their necessary and integral function within communities and groups. Such story sessions are an essential part of socializing, of forming friendships and bonds within communities, and they are the vehicle for traditions and memories which keep a community united. (82)

That Taft's work is about recent Canadian folklore supports the concept, generally so new to teachers, that we are the folk.

Taft's book is interesting and engaging and so meets the third requirement, of ensuring that the students of folklore have a positive and satisfying experience. That this work is easy to read, easy to understand and enjoyable while containing the necessary concepts, philosophy and approach required to comprehend and practice folkloristics

fulfills the seventh and last component necessary to successful folklore-in-education programs, namely that teachers will be able quickly to read and assimilate its ideas. These qualities make Taft's Discovering Saskatchewan Folklore: Three Case Studies the best introduction to folklore for a seminar course for working teachers in Canada, who by the nature of their work are extremely busy, highly stressed and consumed mentally and emotionally by their own students.

The companion reading to Taft's work is Folklore in the Classroom edited by Betty Belanus. As its abstract states, "this work is designed to help teachers to become more knowledgeable about folklore and to inject this knowledge into their existing curricula" (1). Folklore in the Classroom is a perfect accompaniment to Taft's work because teachers reading this workbook will immediately see how folklore scholarship applies to their own classroom work. Folklore in the Classroom provides lesson objectives, short lectures with definitions which are tailored to classroom use, activities, assignments, and bibliographies. This practical workbook is ideal for busy teachers. It provides a detailed blueprint for introducing the concepts of folkloristics into the classroom. It parallels Taft's work defining and characterizing folklore, introducing the concepts of folk group, process and context as well as the comparative and functional methods of analysis – all within

very practical and easy-to-use lesson plans. By reading this workbook, teachers will see how folklore can be used in conjunction with the existing curricula. They will realize that teaching folklore does not require extra classroom time. Folklore in the Classroom meets all seven components crucial to successful folklore-in-education programs: it contains a definition and description of folklore, folk groups and methods of analysis – all the necessary concepts for an introduction to the study of folklore; it models the correct attitude to tradition bearers; the assignments and projects are interesting and fun for the students; it addresses both the subject area curriculum; and the learning-for-living curriculum, the suggested projects are inexpensive; and the units are designed so busy teachers will be able to quickly read, understand, and adapt the units to their own classrooms. The units are "teachable" a term used to describe units that have been successfully practiced and honed in actual classroom situations

The next resource, Elizabeth Radin Simons' book Student Worlds, Student Words: Teaching Writing Through Folklore, begins, "To know our folklore – the folklore of our country, our ethnicity, our family, our childhood, our age group, and our ethnic group – is to learn to know ourselves in new ways..." (1). This reading is inspirational: it shows teachers how teaching folklore can engage the interest of the students and how it can promote personal growth and

cultural understanding while at the same time teaching the curriculum. Simons provides a useful definition and description of folklore and of folkloristics. In Chapter One she provides a brief history of the study of folklore with an accessible and scholarly description of functional analysis.

These three works introduce and reinforce the concepts necessary to understand and to begin to study folklore. They are all clearly written and the information is accessible to teachers new to folklore. The style of these readings is friendly and respectful. Folklore in the Classroom and Student Worlds, Student Words are full of practical and useful information for teachers planning to explore the value of folklore in their classrooms. After these readings, teachers will have an understanding of folklore in the modern context; they will see the possibilities and advantages of using folklore in their classrooms.

Now that teachers see how folklore will be of practical and personal use and, now that their interest is caught, it is time to give them the broad sense of the study of folklore, especially public folklore, and the extent of the folklore-in-education movement. In his chapter, "The Foundations of American Public Folklore," Roger D. Abrahams provides background information about the development of the study of folklore in the United States as well as the

philosophical progression towards public folklore. Abrahams states:

> ...the architects of the Society (AFS) did not simply attempt to take an area of scholarship that had been carried out by amateurs and professionalize it with scientific methods of analysis. They introduced such scientific methodology with the explicit purpose of ridding the world of some of the fallacies of racist thought.... (259)[25]

That the use of folkloristics to reduce racism was considered fundamental to the American Folklore Society from the outset is important for teachers to understand. An enormous amount of their time and energy is devoted to grasping multiculturalism as a tool to moderate racism. How much less futile it would be to introduce some sound folklore scholarship.

Just as Discovering Saskatchewan Folklore was followed by material of specifically practical use to teachers, so too is Abrahams' work useful, dealing with the broader scope of folkloristics in tandem with one directly applicable to the classroom. Folk Arts in the Classroom, Changing the Relationship between Schools and Communities: A Report for the National Roundtable on Folk Arts in the Classroom takes the educator from an introduction to the history of the study of folklore immediately into the world of folklore-in-

[25] What Abrahams calls public folklore in his essay has come to be called applied folklore which is defined "...as the utilization of theoretical concepts, factual knowledge, and research methodologies of folklorists in activities or programs meant to ameliorate contemporary social, economic,

education. From its first line, this reading shows educators that folklore is important. The title itself informs teachers that in the USA there is a National Roundtable on Folk Arts in the Classroom, and thus, that folklore-in-education is not an arcane practice. The format of the report is easy to read and immediately accessible. The content is gripping to teachers who are looking for ways to make their lessons more effective: "Folk arts provide teachers with multilingual and multicultural resources" and "Folk arts can be used at all grade levels, are interdisciplinary, and connect with all students – gifted, at-risk, and all those in between" (Zeitlin 5).

In a few pages, this report lets educators know the far reaching goals of the National Task Force on Folk Arts in Education, and gives examples of successful folklore projects and units which have been instituted in schools. Key names and organizations are cited. This report is a practical and exciting introduction to folklore-in-education, providing in a few pages the scope, the direction, the possibilities, and the names to know in order to comprehend the vitality and importance of folklore-in-education.

Teachers need to be aware of the folklore resources available via the internet too. The website of the American Folklore Society, www.afsnet.org, is a valuable source of

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and technological problems" (Byington 78).

information for anyone interested in folklore. This website illuminates the breadth of interests, activities, scholarship, and funding encompassed by modern folkloristics, and introduces the Folklore-in-Education section of the American Folklore Society. The Folklore-In-Education section of the website provides helpful information about activities, publications, conferences, and scholars.

A site very specific to the interests of teachers is www.louisianavoices.org created by Paddy Bowman, Sylvia Bienview and Maida Owens. This site provides a complete course of twelve units for teachers. The course includes lesson plans, activities, assessment tools, and links to the curriculum and curriculum standards. The material it provides is in the public domain for teachers to adapt and use in their own classrooms.

A third site of importance to teachers is www.carts.org. This is the award winning site created by City Lore, a cultural centre in New York city dedicated to the presentation and preservation of living cultural heritage. City Lore's site includes a catalogue of excellent folklore-in-education materials designed for K-12 teachers. These websites provide information and models for two of the assignments of LANE 343, namely the compilation of an annotated bibliography of folklore teaching materials for

teachers and the creation of a folklore unit for use in the classroom.

When the teachers have an understanding of what folklore is, especially in the modern context, and have been introduced to the discipline of folkloristics and the practice of public sector folklore, it is important to introduce some of the hazards of public folklore, that is, of using folklore as a tool to teach the curriculum. Here too, I have paired readings, one introducing a philosophical and analytical criticism of public folklore, and the other following with an example of a specific remedy in a school setting. The reading, "Six Reasons Not to Produce Folklife Festivals." by Charles Camp and Timothy Lloyd will make teachers aware of how the goals of public folklore can be unintentionally missed. This article asks whether the lofty ideals of public folklorists are actually being met by their projects. Six well known arguments for folk festivals are stated and shown to be flawed. Although Camp and Lloyd are talking about large folk festivals such as the Smithsonian Institute's, the arguments apply very well to the folk festivals held by schools or in the classroom.

A Tree Smells Like Peanut Butter: Folk Artists in a City School by Mary Hufford is a good companion piece for Camp's and Lloyd's thought provoking article. Hufford details a program at a middle school in New Jersey which culminated in a folk festival at the school. Hufford

describes how the whole school was involved in the program. In particular she shows the importance of the folk artists having enough time with small groups of students for the students to visit the folk artists in their homes, to get to know them, and to practice the folk art themselves. Hufford stresses the importance of ensuring that the folk artists are respected and that their experience in the school is a positive one.

She invited the neighbourhood to the folk festival where the students and the folk artists presented their folklore. Unlike the festivals about which Camp and Lloyd complain, this small festival at an urban middle school seemed to validate the folk culture of the folk artists, to bring an understanding of their folk culture to the students and perhaps to the community, and to provide an occasion for the celebration of the community's diverse cultural heritage.

Because the community was small, and time was taken for the students to get to know the folk artists, visit them in their homes, and practice the folk art themselves, it seems that there was a meaningful presentation of folklife before and during the festival. Hufford does not record whether the festival at Veteran's Memorial Middle School effectively promoted and rallied support for folk culture and folk cultural study (the sixth assumption about folklife

festivals Camp and Lloyd argue against) but there was a building of the sense of community.

Closer to home, Neil Bissoondath points out in his article in "I am Canadian" in Saturday Night that multiculturalism as practiced and promoted in Canada through the use of ethnic folklore may be serving to alienate Canadians from each other. The arguments in Bissoondath's article will be very pertinent to teachers as his description of the multicultural festivities to which he objects is very similar to the multicultural programs offered across Canada in the schools.

The reading "How Can Acting Like a Fieldworker Enrich Pluralistic Education?" by Judith E. Haut, which accompanies Bissoondath's article, describes how a teacher uses folklore in her classroom. Haut specifically shows how to use folklore by demonstrating that every student is part of many folk groups and that every group has its own folklore.

The pairing of the two readings dealing with the problems of folklife festivals with examples of public folklore being used successfully in the schools illustrates first the hazards of using folklore to achieve some educational or cultural goal and then how these hazards can be avoided.

The next three readings are about fieldwork, how to do it, and, in particular, how to do it ethically. First, Folklife and Fieldwork: A Layman's Introduction to Field

Techniques by Peter Bartis is a pamphlet of 36 pages distributed for free by the American Folklore Society. It can be ordered from the American Folklore Society website. The teachers will gain the experience of ordering material over the internet, and will have a brief but valuable introduction to field techniques. Bartis' essay is clear and covers such topics as what to collect, whom to interview, how to interview, recording sound, taking photographs and documenting on video. He provides sample forms and a bibliography. This is an ideal introduction to fieldwork for busy teachers as it is very brief and easy to read while it is packed with valuable information.

The second fieldwork reading, Guide for Interviewing with a Tape Recorder produced by the Memorial University of Newfoundland's Folklore and Language Archive, is a terrific "how to" guide. It is detailed without being verbose and will be a very useful checklist for teachers who wish to teach their students how to conduct a tape recorded interview.

The third fieldwork reading deals with the ethics of fieldwork. While Bruce Jackson's book Fieldwork is too long to meet the seventh criteria of successful folklore-in-education programs, his chapter "Being Fair" is very useful. Jackson talks about the collector's obligations to informants and other collectors. He asks and answers direct questions such as who owns what? He deals frankly and

forcefully with difficult topics such as folklore fieldworkers lying to tradition bearers about the use that will be made of the materials collected. Teachers reading this chapter will have no doubts about the ethics of what to do when, and should be able to direct their students with confidence.

The final reading is Foxfire: Twenty-Five Years. This work was chosen in order to leave the teachers with an inspirational story of how one teacher, Eliot Wigginton, transformed a school, a community and a generation of students by introducing the study of folklore into his English classes. It tells how the magazine they produced became famous and the books which grew from the magazine became a national best seller. The interviews and first person accounts by the students and townspeople illustrate the power of folklore-in-education to make a positive difference in people's lives.

Each of these readings introduces or reinforces the concepts and information necessary to present or represent folklore accurately in the classroom. Many of the readings model the philosophy and methodology developed by folklore scholars. The readings that describe folklore-in-education programs fulfill several or all of the criteria of the seven components necessary for successful folklore-in-education programs by addressing the needs of the tradition bearers, the teachers, and the students as well as the requirements

of both the subject area curriculum and the learning for living curriculum. Several of the readings provide teachers with the background information about folkloristics and folklore-in-education scholarship they need to enable them to place themselves and their folklore-in-education teaching units in the context of the larger field of folkloristics. Some of the readings challenge widely held ideas about folklore and the field of folkloristics. Many are inspirational as well as informative.

Although the readings and the discussions they generate form the basis of learning in this seminar course, the assignments have been carefully designed to serve as learning tools. The first assignment, A Folklore Unit Critique, is not graded. The purpose of this assignment is to provide practice in the critical analysis of existing folklore-in-education units. It serves as both a preview and a practice for two large assignments due later on in the course. Each teacher is to search the educational and folkloric literature to find a folklore-in-education unit. The teacher will read the unit and evaluate it in both folkloric and educational terms. Teachers may use the criteria developed for the seven components of successful folklore-in-education programs to help evaluate the unit. The evaluation will be presented to the seminar group where it will be discussed. As well, the research methodology employed to find the unit will be presented and discussed.

In this way successful techniques in the evaluation and research of folklore-in-education units can be shared and learned early in the course.

Each teacher taking the seminar course is required to keep a journal. The journal will be handed in for marking several times during the course. The journal assignment is designed to foster the development of ideas and insights from the material read and discussed during the seminars and to facilitate the practical application of the course material in completing the assignments. In this course, teachers need to do more than grasp the basic tenets of folklore scholarship; they need to assimilate the ethics developed by public folklore scholars. As this learning must be done in a short period of time with no real experience with tradition bearers or fieldwork, a method of internalizing the material is necessary. Journal writing is an effective way to connect intellectual concepts and ideas with emotional understanding. Each teacher is to respond to the assigned readings and to class discussions and activities. The best responses will evaluate, apply, question, hypothesize, and record the development of ideas and insights. They will show that the writer has read and thoughtfully considered readings; they will not summarize readings or information given in class. Exemplary journal entries will focus on folklore knowledge and teaching applications, analyze and connect ideas to personal

experiences, apply the ideas to teaching experiences and plans for future teaching situations, respond to the course readings in depth, and often include first drafts and notes made during class discussions as well as edited revisions. The journal is worth 25% of the total mark.

The third assignment is also worth 25%. Each teacher will produce a folklore unit to be used with his/her own students. This project is intended to produce a teaching unit ready for classroom use and at the same time to ensure that the teachers are aware of the basic concepts and issues associated with introducing the study of folklore to the classroom. This assignment will be graded on the clear articulation of both the rationale and concepts to be taught as well as the plan and methodology of the unit. The links to the curriculum are important, as are the interest factors for the students. One of the objectives of the unit should be to increase the students' understanding and appreciation of folklore in the modern context. Rationale and background information will be important parts of the unit plan. The teachers may use the criteria developed for the components of successful folklore-in-education programs as a guide or a check during the development of this unit.

The last assignment is an annotated bibliography of folklore-in-education teaching units worth 30% of the total mark. The purpose of this assignment is for teachers to practice the research methodology necessary to find the best

and most recent folklore-in-education teaching materials. By the end of this assignment the teachers should have an excellent resource for their future use. I would expect that the teachers will share their bibliographies and so have even more excellent material to choose from. The bibliography is to list not more than twenty resources valuable to teachers who wish to introduce folklore to their students. Each resource is to be accompanied by an evaluative annotation of not more than one half a page in length. A detailed description of research methodology, not more than ten pages in length, is to accompany the bibliography. The teachers will be graded on the excellence of the materials they discover as well as the quality of their annotations and the completeness and competence of their research methodology. The following criteria are to be used to evaluate the material.

1. The key folkloric concepts and definitions must be described in accessible language using sound principles of folkloristic scholarship.
2. The methodology that was developed by public sector folklorists must be employed. This will ensure that the folk (folk artists, informants, and tradition bearers) who are helping to further the study of folkloristics have a positive and satisfying experience.

3. The subject matter, activities and assignments should be of interest to the students and address the different learning styles of the students.
4. The material should be linked to the curriculum.
5. The material should address the cross-curricular or the learning-for-living curriculum.
6. The units should be inexpensive enough to ensure most schools will be able to afford to implement them.
7. The information, activities, assignments, and marking schemes should be practical, easy to use, and should incorporate the best educational scholarship, so the material will be useful to teachers.

In order for the teachers taking this course to maximize its benefit, each must participate in the discussions and complete the readings on time. To encourage the active involvement of each member of the seminar group, 20% of the total mark is awarded for participation. The objective is to promote the sharing and building of ideas and information among the class members. The teachers are expected to bring appropriate materials, ideas, and experience to the class for sharing. They are expected to participate actively in class. Attendance and promptness is imperative.

This seminar course is designed to teach teachers what they need to know to introduce and incorporate the study of folklore into their classrooms. The criteria were developed using both folkloric and educational scholarship. Many of the readings and all of the assignments have been used in the "Teaching Folklore in the Classroom" course I have taught at the University of British Columbia. The methods proposed in this course have been used successfully to teach folklore in the modern context to intermediate students at two schools in British Columbia School District 57.

Conclusion

When I completed designing the folklore-in-education course presented in the preceding chapter, I approached Dr. Ronald Jobe, head of curriculum development for the Language Education Department of the Faculty of Education at the University of British Columbia. Dr. Jobe had several times offered his guidance during the years I was writing my thesis. I e-mailed him an outline of my course and asked for his comments. I received an immediate and friendly reply saying he had received my e-mail but as he had just returned to Vancouver and it was late at night, he would respond in the morning--I never heard from him again.

I can only imagine his response since I did not get one, but I now believe that Dr. Jobe was not aware that my interest had moved so far from the folktale until he saw the seminar course I designed. Dr. Jobe is passionate about children's literature. He travels the world inspiring teachers to use literature with children. He has almost single-handedly created the Children's Literature Roundtable, an organization with hundreds of members and chapters all across Canada. He is so knowledgeable and dedicated to children's literature that he has received many honours for his work.

As a children's librarian I worked with Dr. Jobe and his colleagues helping to annotate folktales and other

children's literature for their publications, happily taking part in the really delightful Children's Literature Roundtable Conferences. However, as a student of folklore I developed an interest in the folklore-in-education section of public sector folklore, and wanted my contribution to children's literature to reflect my developing scholarship. Therefore, his failure to respond was a great blow to me.

I realized that the Language Education Department of the Faculty of Education at the University of British Columbia was not open to an interdisciplinary course combining the scholarship of both folklore and education. With Dr. Jobe's enthusiasm for children's literature and his great work promoting children's literature to teachers, his focus for the curricula offered by the Language Education Department would understandably remain upon literature. I needed to look elsewhere to teach the course I had designed,

But where? I searched the calendars of the major universities of every province. The only Department of Education to offer a course in folklore was the University of British Columbia – and I have already addressed its limitations. At the Memorial University of Newfoundland the Department of Folklore and the Faculty of Education share a building, yet the Faculty of Education does not offer a folklore-in-education course.

In fact, Dr. Martin Lovelace, Head of the Department of Folklore at Memorial University and President of the

Folklore Studies Association of Canada, addressed the 2002 Annual General Meeting of the association with the news that the Faculty of Education at Memorial University is about to drop Folklore from the list of teachable subjects in the certification of high-school teachers. This means that university students holding a degree with a major in Folklore will no longer be able to use that major to enter the Faculty of Education (2). This was confirmed by Trudi Johnson, the Chair of Admissions, who wrote to me saying:

> Currently students are permitted to use their Folklore major or folklore minor as "teachable areas" in order to be offered admission into that program. This, however, will likely change in the fall because Teacher Certification plans to remove Folklore as a "teachable area" as it is not taught as a separate subject in our public school system" (1)

At this point, Dr. Rosenberg suggested I read Undisciplined Women: Tradition and Culture in Canada edited by Pauline Greenhill and Diane Tye. In their introduction, Greenhill and Tye talk about the low status afforded interdisciplinary studies (in my case folklore-in-education) by the academy (6). They speak of women folklorists working in Canada who must work outside of academic circles without recognition or funding because of the low status of folklore, of women folklorists and of interdisciplinary studies. These women they call "undisciplined" because they exist outside of academe and often outside of the academy. If the Faculties of Education will not provide folklore-in-

education courses to teachers, must I become an "undisciplined woman" exploring ways to inspire and teach teachers to use folklore-in-education programs in their classrooms outside of the university?

During the years I spent teaching the folklore class in the Faculty of Education at the University of British Columbia while trying to convince the faculty and students that modern folklore scholarship had much to offer education, I often felt like a moth beating my wings against a window. I felt unable to get inside with the faculty members who taught "real" courses. The memory of standing on the sidewalk asking teachers to complete my survey because I was not allowed to conduct it at the University still stings. I certainly suffered from the lack of status women, folklore, and interdisciplinary studies encounter within the academy (Greenhill and Tye 3).

Greenhill and Tye speak also of the isolation of folklorists working in Canada (ix). For six years I endured this sense of isolation. I worked on my thesis and taught folklore at the university without meeting or talking to another folklorist. Then in 2001 Dr. Rosenberg arranged for me to meet Michael Taft. This was wonderful for me! In the few minutes I spent with him, Taft sponsored me to join Publore. This internet discussion list linked me with folklorists who were interested in folklore-in-education . My isolation was effectively ended.

I met Paddy Bowman through Publore. Bowman was encouraging, interested in what I was doing, and shared her resources and contacts with me. She introduced me to City Lore where she works. The mission statement of City Lore reads: "We believe that our quality of life is tied to the vitality of our grassroots folk cultures--the neighbourhoods and communities in which we live our daily lives" (Who We Are 2). City Lore has been working in K-12 classrooms for over fifteen years. The educational programs include staff development, in-school programs, instructional materials, a national teacher institute program which provides training, resources, and mentoring for teachers around the United States who are interested in using folklore-in-education programs in their classrooms (Who We Are 2).

City Lore also produces an award-winning website, www.carts.org, a newsletter and a catalogue, C.A.R.T.S. Cultural Arts and Resources for Teachers and Students. This wonderful catalogue includes a Teachers' Guide Series which provide teaching ideas, student activities, and background material.

I was overwhelmed after my years of solitary research. Here were folklorists working outside of the university yet they were teaching folkloristics to educators and creating folklore-in-education materials to be used in the classroom. Here were the people whose works I was using to teach my folklore-in-education course, people such as Steve Zeitlin,

the Executive Director of City Lore and Paddy Bowman, the Folk Arts in Education Coordinator. These applied and public folklorists were my colleagues, and they were creating excellent folklore-in-education materials to be used in the classroom!

Carole Henderson (107) and other scholars have explained the contrast between the richness and support of U.S. folkloristics and the paucity of such support in Canada with reference to a combination of social, political, and economic factors. In particular, the lack of an adequately funded Canadian folklore centre in the 20th century has stunted the development of public folklore in Canada. The Folklore Studies Association of Canada and its predecessor, the Canadian Centre for Folk Culture Studies, both government-funded bodies, have been influenced by government cultural policies. With the creation of a strong multicultural policy, there has been a continued focus on the preservation of old-world cultural traditions, and a corresponding neglect of current folkloristics, the study of which has been "unaccountably allowed to subside." (Lovelace) In short, government policy has deprived Canadian folkloric studies of the opportunity to develop a public sector folklore program.

In Canada, the schools and programs and projects dedicated to the education of Canadians inexpertly use folklore to teach multiculturalism. The end results of these

programs often are an increased sense of cultural loneliness among the members of the dominant culture and the racialization of members of minority cultures. As I have argued here, multicultural education in Canada could benefit greatly from the concepts which are common knowledge to folklorists.

My struggle and failure to change the content of the folklore-in-education course I taught at UBC by including current folklore scholarship and the isolation and marginalization I experienced researching and writing this thesis, is indicative of the different attitudes in Canada and the US toward cultural politics. In the US a strong grass-roots interest in the culture of ordinary citizens ensures an interest in and validity of the study of folklore, and therefore its value as an educational tool. In Canada, folk culture, the culture of the common citizen, is subsumed by the focus on multiculturalism imposed by government policy. Again, the emphasis is on old-world traditions rather than living Canadian culture.

Perennial problems in the schools, such as the disinterest of students could be addressed through the study of students' own folklore. Imagine the interest of adolescents who could study graffiti as folk art? Teachers who have taught students to study their own culture know that this is an ideal way to interest them. Creating community both within and beyond the school setting by

studying the folklore of the school and the community is an effective way to counteract alienation and violence among young people.

Faculties of Education need to work with folklorists to develop folklore-in-education programs to teach teachers to address and ameliorate some of the most serious current issues in education. This is not happening in Canada. In fact the trend seems to be in the other direction: folklore is no longer seen as a teachable subject in Newfoundland and community schools which share the same goals and often the methodology of folklore-in-education programs are being curtailed in British Columbia.

If Canadian teachers are expected to address the problems of student disinterest, alienation, and violence, Canadian Faculties of Education need to consider offering folklore-in-education courses to their teachers.

In Canada, folklore-in-education programs are almost unknown but with the encouragement and resources available from the United States, teachers and folklorists can adapt and create Canadian resources and programs. Even if the faculties of education remain closed to the possibilities offered by folklore-in-education courses, many teachers are open to any programs that will help them achieve their goals.

I am currently negotiating with the new Faculty of Education at the University of Northern British Columbia to

teach the folklore-in-education course I developed in Chapter 4. As well, I will adapt my course for use outside the university. I will teach the principles of folklore-in-education programs through workshops, presentations, unit plans, school visits and study groups. I will work through local arts and heritage groups to create educational programs. I will continue to work linking teachers and folklorists in Canada with the resources and expertise offered by our American colleagues. I will strive to teach educators to use folklore as a tool to teach the curriculum, to develop self esteem, to summon interest and to build community within a system that not only fails to take advantage of these potentials at the heart of folkloristics, but even exacerbates the problems of cultural alienation by clinging to an increasingly untenable pedagogical status-quo.

Summary

Folklore-in-education by definition requires the knowledge and practice of folklore scholarship in order to present or represent folklore in the schools. Folklore scholarship has much to offer teachers and students. Like the study of high culture, an understanding and knowledge of folklife can add a layer of meaning and aesthetic appreciation to our daily lives. The knowledge that folklore is all around us, the realization that we are the folk, the fact that we all belong to many folk groups, and the belief that our family and friends are interesting and worthy of scholarly attention, raises self-esteem, creates understanding, and builds community. The study of folklore is a wonderful teaching tool. It can create a climate of respect for others, it can be fun and interesting for the students, it can foster connections between home and school and community, it can effectively teach both the subject area curriculum and cross curriculum skills, it is inexpensive and easy to teach. But in order to use it effectively, teachers must know how to wield it.

There are seven elements crucial to the successful implementation of folklore-in-education programs in the schools:

1. Folklore itself--we need to be able to accurately present or represent folklore in the classroom.
2. The tradition bearer--we need to ensure that the folk who are involved have a positive and satisfying experience.
3. The students--we need to be sure that the students are interested in the subject matter, that they too have a positive and satisfying experience.
4. The subject area curricula--we need to ensure that the lessons we use folklore to teach can, in fact, be learned through the use of folklore.
5. The "learning for living" curricula--we must consider if folklore scholarship and practice can be used as a tool to encourage personal growth and societal understanding.
6. The cost--we must ensure the costs of folklore-in-education programs are not prohibitive if folklore-in-education programs are to succeed.
7. The teachers and their working conditions--folklore-in-education programs need to take into consideration the time constraints and the intensity teachers experience in their workplace.

Having seen the excitement and vitality of a classroom of children studying their own folklore, I looked for

Canadian folklore-in-education materials to bring to Canadian teachers. There are few Canadian resources that meet the seven criteria for successful folklore-in-education materials developed in Chapter One. Those that do are certainly not readily available to purchase or borrow and generally not in a format designed to be used by busy teachers. Except for Michael Taft's really wonderful work Discovering Saskatchewan Folklore: Three Case Studies I found only two other Canadian titles of value to Canadian folklore-in-education programs.

However, I did find resources of excellence produced in the United States. Listed on the American Folklore Society's web site I found a valuable bibliography of folklore-in-education materials designed for the K-12 classroom.

Although folklore-in-education programs have much to offer school administers, teachers, and students. The scholarship and methodology as well as the educational materials and teaching units needed to implement folklore-in-education programs are available not to teachers but to folklore scholars and public folklorists. The material which meets the criteria for successful folklore-in-education programs is published by folklore organs, not educational ones.

My search for practical but scholarly folklore-in-education material was exhaustive. As a trained researcher I have the knowledge base to know what to look for and to

recognize it when I find it. In every resource that the teachers surveyed regularly use, the folklore concepts were dated and limited. Teachers do not have access to current folklore scholarship from the resources they regularly use – not from libraries, not from other teachers, not from book stores or teacher stores, not from the Ministry of Education or the Teachers' Federation, and not from their own professional organizations. The internet is a time-consuming and uncertain resource at present. Teachers do not have ready access to current folklore scholarship or to teaching materials that meet the criteria that would enable them to accurately present or represent folklore in the classroom.

What is needed is a course to teach educators the folklore concepts they need to use folklore as an effective teaching tool. I combined a knowledge and understanding of folklore and folkloristics with the experience I gained from teaching folklore to both teachers at the University of British Columbia and children in Prince George classrooms. I applied the seven components of an exemplary folklore-in-education program developed in Chapter One to assess the efficacy of the course. I included a research assignment to teach teachers how to find the folklore-in-education materials they need.

I designed a course which would work as an evening course for credit, a distance education course for credit, or a discussion group for professional development. I used

Michael Taft's Discovering Saskatchewan Folklore: Three Case Studies as the best introduction to folklore for working teachers. The companion reading to Taft's work is Folklore in the Classroom by Betty Belanus et. al. chosen because teachers will recognize in Belanus' work the practical application of Taft's folklore scholarship. Student Worlds Student Words: Teaching Writing Through Folklore reinforces and extends Belanus' work showing teachers how teaching folklore can engage the interest of the students and promote personal growth and cultural understanding at the same time as teaching the curriculum.

Abraham's work "The Foundations of American Public Folklore" and Folk Arts in the classroom: Changing the Relationship between Schools and Communities A Report for the National Roundtable on Folk Arts in the Classroom together provided teachers with a history of public folklore and an idea of the importance and vitality of the modern folklore-in-education movement.

The website of the American Folklore Society www.afsnet.org, reveals the interests, activities, scholars, and conferences important to the Folklore-in-Education section of the American Folklore Society. The websites, www.louisianavoices.org, and www.carts.org provide samples of the scholarly yet practical educational units and programs available.

"Six Reasons Not to Produce Folklife Festivals" by Charles Camp and Timothy Lloyd and "I Am Canadian" by Neil Bissoondath point out the real dangers of the improper use of folklore as a tool. A Tree Smells Like Peanut Butter: Folk Artists in a City School by Mary Hufford and Judith E Haut's "How Can acting Like a Fieldworker Enrich Pluralistic Education?" together provide a model for the right use of folklore as a tool to teach multiculturalism and to build community.

Folklife and Fieldwork: A Layman's Introduction to Field Techniques by Peter Bartis, the Guide for Interviewing with a Tape Recorder produced by the Folklore and Language Archive of the Memorial University of Newfoundland, and "Being Fair" by Bruce Jackson provide an introduction to the methodology and ethics of fieldwork.

The final reading, Foxfire: Twenty-Five Years by Eliot Wigginton was chosen to inspire teachers with an account of how he transformed a generation of students by introducing them to the study of folklore.

While the readings were designed to inform and inspire the teachers, the assignments were planned to help them assimilate the information and the values presented by the readings. A journal writing assignment endeavoured to connect intellectual concepts and ideas with emotional understanding. The educators taking the course would be

asked to produce a folklore unit embodying the concepts and methodology learned in the readings.

The purpose of the final assignment, an annotated bibliography of folklore-in-education teaching materials, was to provide practice in the research techniques necessary to find quality folklore-in-education materials.

I had created a course designed to teach teachers how to use folklore to enrich the classroom experience for their students. However, I found education faculties uninterested in folklore-in-education as an interdisciplinary study.

Having experienced first hand the power and richness of folklore-in-education programs, I realized that to share my enthusiasm and knowledge of folklore and folkloristics with teachers, I might have to leave academe. I could instead follow the American model: teaching folklore-in-education theory and practice to teachers, not from the university but from the community.

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APPENDIX A

A Survey of the Use of Folklore by Educators.

Name _____ Telephone #_____

I. Define or give a short list of the characteristics of Folklore.

_____

_____

_____

_____

II. Give a few examples of folklore.

_____

_____

III. If you needed to find folklore where would you look for it? (IIIa. Does folklore still exist? 111b. Who has folklore?)

_____

_____

_____

IV. For which subjects and in which grades (if any) do you see the most opportunity for using folklore to teach the curriculum?

_____

_____

V. What learning outcomes would you expect from folklore units?

_____

_____

VI. What concepts or information about folklore (if any) would you want to teach your students?

_____

_____

_____

VII. When you need information, ideas, or teaching units, what resources do you use and where do you find these resources?

_____

_____

_____

_____

VIII. Name the school where you work

_____

IX. How many years teaching experience do you have?

_____

X. Indicate the level of teaching certificate(s) or degree(s) you hold and name the issuing institutions.

_____

APPENDIX B

Responses to the Survey

I. Define or give a short list of the characteristics of Folklore.

1 traditions and practices of a people's culture
usually oral, can be songs, stories, poems
fairy tales are a spin-off from folklore
attitudes can be transmitted by folklore

2 stories or beliefs explaining or reflecting a culture/lifestyle.

3 ethnic, part historical, passed down through generations, particular to a national or cultural group.

4 tradition, old, tales, true/false? legends, customs, beliefs.

5 word of mouth originally
very old
specific culture

6 ancient customs, rituals of a specific ethnic group

7 tales told throughout generations in specific cultures, tales sometimes explain why things are or how they came to be

8 stories passed over generations – originally oral, then in print form - stories often pass down traditions,

culture, teachings, often simple, straight forward, often teach a lesson.

9 stories - around for generations
usually started as oral tales (later written down)
stories from around the world
animal characters
usually a moral lesson

10 stories of universal appeal which move in a realm which is not subject to the laws of the natural world - before a hero achieves his goal or reward, he must overcome a series of obstacles

11 tales passed on by mouth from generation to generation to teach personal history or some historical event

12 stories, customs, beliefs, traditions characteristic of cultural groups - usually handed down from generation to generation - generally originating through oral tradition-having specific motifs or patterns such as cumulative tales, pouquoi tales, noodlehead stories.

13 from "folk" - usually from an oral tradition/multi-cultural stories/themes that involve tellers making sense of their world (ie Haida, First Nations) moralistic.

14 no response

15 telling stories that have been passed on for generations

II. Give a few examples of folklore

1 Paul Bunyan

songs, ballads (of) cowboys, sailors

2 no response

3 Paul Bunyan

Legend of the Loon

4 not sure

5 The Three Little Pigs

Goldilocks

Jack and the Beanstock

6 Irish dancing, Canadian folk songs

7 The Rabbit's Judgement

8 fairytales from all cultures, repetitive stories that have been passed through generations

9 The Magic Pumpkin

10 Grimm's Fairy Tales, Legends of the Saints, Greek myths, Egyptian myths, First Nations stories.

11 native (First Nations' tales)

12 legends, fables, cumulative tales, pourquoi tales, noodlehead tales, circular tales.

13 George Clutesie collections Edith Fowke's Canadian Folklore - urban folk tales, Haida legends

14 no response

15 no response

III. If you needed to find folklore where would you look for it?

1 probably start with songs & games of a culture

2 no response

3 storytellers of a particular ethnic group
libraries
cultural centres

4 elders,

5 library, anthologies, ask people, travel

6 ethnic communities and organizations

7 look for folktales in the library

8 libraries, books and stories I have gathered.

9 library
book Stores

10 398 section in library, with primary children

11 398's

12 public libraries, book shops, books such as anthologies, multicultural collections storytellers and musicians

13 everyone, all cultures

14 I would check with our school teacher-librarian and the public library for help - as well as teacher friends

15 library?

IIIa. Does folklore still exist?

1 yes

2 no response

3 folklore does still exist

4 in Europe

5 no response

6 no response

7 it is now being written

8 check different cultures - books

9 no response

10 no response

11 no response

12 First Nations and many other cultures such as African and Aboriginal still use oral tradition

13 always being created

14 no response

15 no response

IIIb. Who has folklore?

1 all cultures

2 no response

3 native groups

4 elders of any nationality

5 no response

6 ethnic communities and organizations

7 older people in the culture pass along folklore

8 people like native elders

9 no response

10 I avoid any modern retelling of folk legends where characters are recast as "caricatures" and therefore cheapened

11 no response

12 all cultures have a body of folklore

13 every family has family stories which become imbedded over time and become family folklore

14 no response

15 no response

IV. For which subjects and in which grades (if any) do you see the most opportunity for using folklore to teach the curriculum?

1 K-12 at different levels, different and similar emphasis

2 no response

3 grade 2 and up

4 any and all grades

5 language arts, drama, social studies - countries

6 grades 4,5, Socials and P.E.

7 Language Arts/Social Studies K - 7

8 in kindergarten I use folklore for language development, to share our diverse backgrounds. Some stories promote math
learning, sometimes possibilities to develop science ideas and often opportunities to develop imagination.

9 all grades subjects Language Arts reading writing oral language. Social Studies, e.g. First Nations' myths, legends.

10 primary grades - subjects. animal, plant, personal planning, writing (recently we've taken a look at First Nations' stories and then each child made up his own legend)

11 grade 7 - Greek mythology grade 4 - native peoples

12 can be used to enhance and enrich all areas of the curriculum e.g. science "why the sun and moon live in the sky"
folklore can be used at any grade level and particularly useful for developing story structure and language skills

13 every grade level. its a wonderful way to teach multicultural comparative folklore seeing the similar stories that every culture creates.

14 primary students would be very interested

15 all grades - in language arts writing

V. What learning outcomes would you expect from folklore units?

1 knowledge of a particular culture.

2 no response

3 appreciation of culture, heritage.
perhaps learning a lesson (Moral)

4 basic reading writing skills,
comparing, predicting, sorting, illustrating, drawing conclusions, ordering.

5 appreciation of other cultures and traditions
appreciation of the genre
characterization
problem solving i.e. different solutions to interesting problems

6 appreciation for different cultures and pride and interest in their own folklore

7 oral reading/speaking
understanding of culture

8 language and vocabulary learning, passing on culture and traditions, developing an interest in literature and an enjoyment of language

9 to familiarize students with the stories
to be able to retell stories, teach the tradition of oral storytelling.

10 folklore stimulates feelings of young children. I don't think children learn anything that really "sticks" unless their feelings (and imagination) are stimulated

11 appreciation for

12 understanding the elements of a story (story grammar) appreciating diversity and richness inherent in different cultures, developing oral and written language skills through the re-enactment and retelling of familiar tales
developing an awareness of different variations of the same folktale or similarities between cultures through similar motifs, story mapping, developing critical thinking skills and problem solving skills

13 that all people's have similar folklore using different characters and symbols - we all have creation stories "pourquoi" stories etc.

14 historical learning, fun, literature based ideas

15 a question mark

VI. What concepts or information about folklore (if any) would you want to teach your students?

1 to compare and contrast different folklore of different cultures

2 no response

3 no response

4 unity, tradition, customs, respect for all

5 history, culture, tradition, general format found in most of them

6 the meaning behind the folklore

7 what it is, where it comes from , common elements

8 awareness of stories that every child should be aware of sometimes magic occurs
often start "once upon a time" and end "they lived happily ever after"

9 stories passed on
usually moral lesson taught

10 I would want children's "feelings" to be engaged (not their intellect) when I tell a story: compassion, horror (at evil deeds) inspiration (at what a hero overcomes) humour etc.

11 a question mark.

12 the richness of folklore, the value of different cultural groups' contributions, some basic characteristics of folktales, an appreciation of oral tradition (and aural tradition)

13 that we all have stories that are unique to us yet others have similar stories - that all cultures have wonderful folklore we should know about - enriches our understanding

14 stories plus what I have learned, since I do not know very much about folklore

15 understanding other cultures and times

VII. When you need information, ideas, or teaching units, what resources do you use and where do you find these resources?

1 school resources
BCTF resources guides

2 Collins (teacher store)
library
other teachers

3 usually libraries
teacher centres (like Collins teacher store)

4 other teachers
library (public and school)
school resource room
bookstores

5 school library
public library

6 people, teachers, books, videos, life in general
the IRP's
usually in schools or a library

7 teacher resource books--my own and from the school collection and other teacher's collections e.g. Literacy through Literature, Reaching for Higher Thought

8 library, librarian, my collection of units that I have developed, bought (teachers' store) or been given by colleagues, my story lists

9 library, book stores, catalogues, workshops

10 I rarely use units from others, I use stories I have, I go to the library etc.

11 librarians (public) and school

12 much of my information comes from questioning librarians (particularly those with strong children's literature backgrounds), other teachers, public librarians, and workshops are also good resources, conferences and literature circles have also been helpful, specific courses at the university such as Teaching with Illustrated Materials or Multicultural Folklore provide good information

13 other teachers, libraries, (school, public), librarians (children's) book stores professional libraries

14 Collins (teachers store), library, other teachers, myself, internet

15 I would try the library, teacher's stores, internet