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# World of Our Own: Kentucky Folkways

*A Guide for Teachers Grades 4–12*



The Kentucky  
Network

This guide accompanies the eight-part television series *World of Our Own: Kentucky Folkways*, a production of KET, The Kentucky Network. Guy Mendes, producer-director. Mary Beth Marshall, associate producer. Nancy Carpenter, executive producer.

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Folklorist Betsy Adler has published articles on folk art, woodcarving, and local history, foodways, and history museums. Her most recent project, EthniCity, was a survey and festival highlighting the diverse cultures in Kentucky's Bluegrass region. Adler received a Ph.D. in folklore and American studies from Indiana University, an M.A. in history museum studies from the State University of New York-Oneonta/Cooperstown Graduate Programs, and a B.A. in history from the University of Wisconsin-Madison.

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# About the Series and Guide



Shoeing thoroughbreds, playing marbles, piloting a riverboat, raising tomatoes. *World of Our Own: Kentucky Folkways* focuses on just a few of the great variety of traditions, both old and new, that abound in the Commonwealth. The series is divided into eight half-hour programs which can be shown as any combination of the 35 individual segments.

A KET team, under the guidance of producer/director Guy Mendes, crisscrossed the state to document Kentuckians from all walks of life for “The Culture of Work” (Programs 1 and 2), “The Culture of Play” (Programs 3 and 4), “Art of the Everyday” (Programs 5 and 6), and “Customs and Beliefs” (Programs 7 and 8).

This guide, created through a collaboration of teachers and folklorists, summarizes each segment of *World of Our Own: Kentucky Folkways* and suggests ways to incorporate the series—and, by extension, a community’s own traditional culture—into classroom learning.

# Messages from Teachers



Here is what the contributing teachers had to say about *World of Our Own: Kentucky Folkways*.

Dear Colleagues:

*World of Our Own: Kentucky Folkways* is a wonderful documentation of the life and work of Kentuckians' heritage as it has passed through generations and is today. The program offers students opportunities for meaningful community involvement, intergenerational communication, and interdisciplinary study. Teachers can use the program segments as primary resource material as Kentuckians tell their own stories of work, play, and tradition.

Connections among language arts, music, art, geography, economics, history, and mathematics abound as students learn about the folkways of communities across the state. From the country music at an opryhouse to guitar picking, the diversity of Kentucky's music is expressed. From miles of Kentucky rivers to acres of rich farmland, workers share the meaning and joy of their ways of making a living. Paducah to Berea, riving shakes to shoeing horses, Kentuckians speak with passion and humor about their work, offering primary resource material in many areas.

There are a multitude of ways *World of Our Own* can be used effectively in elementary classrooms. From this rich resource, primary teachers could plan units of study about communities, 4th-grade teachers could utilize the series directly in their study of Kentucky, and 5th-grade teachers could tie the series to United States history, economic systems, geography, and social systems. I also plan to use the series in my 5th-grade classroom to teach arts and humanities (music, art, and dance). The diversity of the series offers teachers the flexibility to plan lessons in a variety of learning modalities and to provide for differences in student interests and abilities.

What excites me most about the series, however, is the context it offers for the development of critical and creative thinking skills. Through pre-series activities, viewing the program, and follow-up learning experiences, students will learn to be careful observers, make inferences, analyze and synthesize information, and formulate questions for further research. Students have the opportunity to become folklorists and historians as they work with this primary material. Some students may choose to compare the folkways of regions of the state, communicating with students in other parts of the state by e-mail. Other students might create new folkways or add to the ones from their past.

In the process of learning important content about Kentucky culture and developing critical thinking skills, I believe students will also

*“These Kentucky folkways help give us identity and lay a solid foundation as we compare and contrast cultures throughout the world.”*

come to treasure their heritage as they explore and enjoy the unique folklife of their own communities and the diverse folkways of Kentucky.

*Sincerely,*  
MARY ANN CHAMBERLAIN  
5th Grade  
Meadowthorpe Elementary School  
Lexington

Dear Fellow Teachers,

*World of Our Own: Kentucky Folkways* has potential for diverse use in your classroom. Many of us teach world cultures or a global studies type of course in 6th grade. In order to study other cultures and understand them, it is imperative that we understand something of our own culture. These Kentucky folkways help give us identity and lay a solid foundation as we compare and contrast cultures throughout the world. We recognize our diversity and are able to trace and appreciate our heritage.

Seventh-grade teachers will see countless opportunities for writing portfolio pieces. Since we learn about ancient cultures in this level of social studies, artifacts are important for learning. This series shows us artifacts that help people define our culture.

In 8th grade, most Kentucky schools work with American history. As a part of this course of study, we see that history is an ongoing process and we learn to examine things from multiple perspectives. *World of Our Own* gives us another perspective on our world. It helps us review our history and establish our own place in history.

There are countless lessons to be approached with these living documentaries. One might use them to introduce the writing ideas of personal narratives, since many of the segments deal with living personal narratives. As our classrooms broaden to include members of our community, country, and world, the art of interviewing, both generally and specifically, puts countless living resources at our disposal. The arts and humanities are part of our testing and our life. With the folk art segments, we have a chance to incorporate new art forms into our studies and use many art terms as we discuss and write about what we have seen. The series also impresses us with the idea that art is all around us. It may help students recognize their own place in the world of art. This may be a stepping stone for an experience that will promote careful writing of a “how to” genre. The folk music lets us experience and describe music with meaningful terms. Perhaps, too, we can trace the heritage of what we see and find our roots in far-off lands. Is there a story of migration and immigration here? When we pose these kinds of questions, we give our students opportunities to do the higher-level critical thinking demanded in our testing and in our world.



And so we make connections. We link the math of making quilts to the art of doing it and record the history of a family there. We find practical living at every frame of our journey across the state. By locating the counties, we review our geography and recognize the uniqueness that exists among our various regions. Most of all, as we review what we know the best and show it to our students, perhaps we renew a love of what is familiar and help our students gain a new appreciation for their “Old Kentucky Home.”

*Cordially,*

JEANETTE L. GROTH

Social Studies

School for the Creative and Performing Arts

Lexington

To Teachers:

As a high school American studies teacher, I am constantly in search of enriching materials that will make real-life connections for my students. *World of Our Own* provides a smorgasbord of possibilities. Mixed in with the traditional (expected) Kentucky folkways, you’ll find a truly contemporary look at the Kentucky of our students.

When teachers consider this series for classroom use, I would suggest making connections with the Kentucky Academic Expectations of Culture and Society, as well as Geography: Human Movement. These expectations center around human needs of interaction; the development of institutions, customs, beliefs, and holidays; and the great impact of human migration as the result of pressures or events that push or pull populations. I personally will use this as a source for understanding the impact of World War II on the population and culture of Central Kentucky.

The catalogued content of this series will make it very user-friendly for individual student research and for teachers wishing to pull just five or six minutes of video to highlight a certain topic. The format will also provide quality examples of collecting oral history and conducting interviews, writing how-to essays (transactive writing) for the Kentucky Writing Portfolio, making community connections, and studying multiculturalism in our state. The diversity of this series will certainly be a welcomed addition to high school collections across the state.

*Sincerely,*

JANET SIVIS-O’CONNELL

American Studies

East Jessamine High School

Nicholasville

# What Is Folklife?

by LoisJoy Ward  
Folklife Specialist  
Kentucky Folklife Program

*“Folklife is learned informally and is usually passed on either verbally or by repetitive demonstration.”*

Folklife (or folklore) includes the traditions shared by a group of people who have a mutual background or interest. These traditions represent views, behaviors, and actions through which group members express themselves. Folklife takes a variety of forms, called genres, including jokes, stories, foods, art, games, dance, music, yard decorations, and holiday celebrations.

Folklife is both simple and complex. It can include the making of a family-favorite cake for dessert or an elaborate wedding custom, like mehendi.

Folklife is dynamic. There is much more to a quilt or a ghost story than appears on the surface. Our folklife lies not in the item itself, but in the process and meaning behind the quilt or ghost story. In other words, it is the person (or group of people) who quilts in a certain style, or who tells a ghost story in a particular way, that makes the experience folklife.

The learning process is very important to folklife study. Folklife is not learned from books or printed sources. It is usually learned through oral transmission (talking) or by observation (watching). For example, children usually do not learn how to make paper airplanes from books but from other children. Folklife is learned informally and is usually passed on either verbally or by repetitive demonstration.

Folklorists try to understand the reason for, and the function of, a tradition. For example, in studying the folk traditions of a boat maker, a folklorist looks not only at the process of building the boat, but also at the builder’s motivation. Folklorists are also interested in why the builder uses a certain type of wood, whom the boat is built for, why it is important to continue boat-making traditions, and what elements make boat building an art to the craftsman and the group.

Folklife is often misunderstood. It is thought of simply as old, outdated customs. But quite the contrary is true. Folklife traditions are created and re-created every day. For example, decorating demolition derby cars is a tradition shared by families and groups with a passion for the sport. Students have their own folk traditions which can be seen on the playgrounds and in the backyards of any city.

Another misconception is that folklife is what other people have. The fact is, all of us have folklife. We all participate in traditions and activities, like sitting at the same place at the dinner table, eating pizza on Friday nights, or decorating a skateboard.

Another term that needs to be defined is *folk group*. We all belong to folk groups. Folk groups are people who share common ancestry,

*“By expanding the definition of ‘family’ beyond the nuclear family, we can include extended family and close friends.”*

ethnicity, customs, behaviors, or interests. One folk group most of us belong to is our family. Families often have special ways they celebrate birthdays, holidays, or weekends. Families are also one of the most accessible folk groups where students can discover their own traditions. By expanding the definition of “family” beyond the nuclear family, we can include extended family and close friends.

Through our folk traditions, we define ourselves as members of a variety of ongoing, rarely static cultural groups. Once we understand that folklife study is a way of looking at the different worlds to which we all belong, we more fully appreciate our heritage as Kentuckians, both in the past and in today’s culturally diverse environment. And in our appreciation for the variety of traditions found in the Commonwealth, we understand why we can claim Kentucky’s folkways as a “world of our own.”

# Using *World of Our Own: Kentucky Folkways* in the 4 - 12 Classroom



To help teachers use the series, this guide includes

- a summary of each segment,
- suggested Learning Goals and Academic Expectations,
- vocabulary helpful for understanding the terms and concepts of each program,
- pre-viewing and post-viewing Avenues of Inquiry and Research,
- a section on how to conduct an interview,
- lists of primary sources,
- an extensive glossary,
- thematic indices,
- a list of funding sources, and
- a bibliography/discography/filmography.

Teachers will want to preview the segments and related sections of the guide prior to classroom viewing. Before your students view *World of Our Own: Kentucky Folkways* or do any of the activities, it is important that they understand the concepts of folklife described in “What Is Folklife?” (page 9). The suggested Avenues of Inquiry and Research are suitable for use by grades 4–12; you may want to fine-tune them based on your judgment of your classes’ abilities. The suggested Learning Goals and Academic Expectations are guidelines for using the series as part of your curriculum; additional Goals and Expectations may also be appropriate. For more information on Kentucky folkways, visit KET’s *World of Our Own* Web site at [www.ket.org](http://www.ket.org).

*The entire guide focuses on the following Academic Expectations:*

*1.1; 2.2; 2.3; 2.16; 5.1; 5.3; 5.4; 5.5; 6.1; 6.3*

### *Terms To Know*

|               |                  |
|---------------|------------------|
| archive       | genre            |
| artifact      | informant        |
| culture       | interview        |
| elite culture | oral history     |
| fieldwork     | popular culture  |
| folk group    | tradition        |
| folklife      | tradition bearer |
| folklore      | version          |

### *Pre-Viewing Activities*

1. Read the article entitled “What Is Folklife?” and discuss it with the class. Make sure students are familiar with the terms *folklore*, *folklife*, and *tradition* (refer to the glossary for definitions).
2. One of the ways folklorists collect information is by interviewing people. Discuss the article entitled “How To Interview” with your students. Hold a practice interview session by having the students interview one another about a family tradition, such as a game, a holiday celebration, a food, etc. Ask them to write up the results of their interviews and report them to the class. Point out that we all have folklore in our lives.
3. Have the students collect jump rope rhymes, games, cheers, or some other form of children’s folklore. Then have them ask older relatives or neighbors to describe similar games, jokes, etc. that they performed when they were young. Using their collections as examples, discuss the concepts of tradition, version, continuity, and change. Stress that there is no single “right” way, just different ways.
4. Discuss the concept of “group” and ask the students to name “formal” groups they belong to (clubs, associations, church congregations, etc.). Discuss what makes them members of each group. What “informal” groups do they belong to, and how do those groups function? Now put together the concepts of folk and group and define a *folk group*. What folk groups do the students belong to? What is the folklore of these groups? What kinds of folk groups exist in your community?
5. Discuss how to watch the series: Who are the people, what are they doing that is traditional, and why? Discuss the vocabulary before each program. Students may already be familiar with some of the terms. They can use the other words as a dictionary exercise, looking them up before viewing the segments, or try to define the words while they’re watching. Some of the terms may not be in your dictionary, but all of them are defined in the glossary at the back of this guide.

# How To Interview

by *Julia Morgan*, Folklorist



Folklorists use many skills to learn about the traditions and cultures of the groups of people they study. One of the most important of these skills is interviewing. Whether having an informal conversation or conducting a formal taped interview, folklorists use the same interview principles. The information learned from the conversation or interview is valuable and complements other forms of documentation such as photographs, sketches, surveys, and notes taken by the folklorist.

The following discussion outlines the interview process and provides a range of class activities with varying degrees of student involvement. These may be adapted to fit the needs and abilities of particular students more closely.

## What You'll Need

For formal taped interviews, the American Folklife Center suggests the following list of basic supplies:

- notebook and pencils
- camera, film, and other photographic accessories (e.g., tripod, flash)
- tape recorder, fresh batteries, microphone, cassette tapes, and extension cord
- tape measure for recording the dimensions of objects
- appropriate dress, both comfortable and/or right for the occasion (e.g., formal clothes for a wedding)
- consent forms
- maps

For typical classroom activities, notebooks, pencils, and tape recorders with any necessary accessories will be the most useful. Whatever you use, make sure you are familiar with your equipment and comfortable using it.

## Before the Interview

### *Whom To Interview*

Anyone can be the subject of an interview. Folklorists usually focus on *tradition bearers* (see glossary) who learned certain art, music, craft, or other skills through tradition or who play certain roles in the community. These are people who participate in and carry on traditional oral, visual, or performed activities.

When you make an appointment for your interview, explain the

*“An interview is a dialogue between the interviewer and the interviewee that results in descriptions of firsthand experiences.”*

purpose of the interview and how you will use the information. Be absolutely certain to confirm the date, location, and time of the interview to make sure that both the interviewer and the tradition bearer understand the time and place of the appointment.

### *Background Information*

After selecting the person you will interview, decide what kind of information you would like to learn during the session. As interviewer, you should know the subject you will discuss with the tradition bearer. A research trip to the library is often helpful at this point. Students can use research skills to find information about their topic in dictionaries, encyclopedias, magazines, newspapers, and phone books, to name a few possible sources. This background research is important in developing questions for the interview.

### *Question Preparation*

As a good interviewer, you will want to go to your interview with prepared questions that will help you get the information you want to learn from the tradition bearer. The type of question you ask is important. Try to avoid closed questions—questions that can be answered by a simple yes or no—as well as questions that can be answered in short phrases. Open-ended questions are best because they evoke stories and specific information. I recommend that you prepare 10 good open-ended questions for an hour-long interview.

## **The Interview**

An interview is a dialogue between the interviewer and the interviewee that results in descriptions of firsthand experiences. The interviewer should actively follow a plan made before the event and be prepared to ask follow-up questions that probe deeper.

If the interview will be taped, place an introduction at the beginning of each tape. (For example: This is a tape-recorded interview for the \_\_\_\_\_ School Folklife Project. My name is \_\_\_\_\_ and I am interviewing \_\_\_\_\_ about \_\_\_\_\_. Today’s date is \_\_\_\_\_.) You may then start asking questions. In addition, be sure to fully label both the tape cassette and the box.

Use your prepared question list as a guide and checklist to make sure the tradition bearer is supplying the desired information. Sometimes the topics discussed in an interview stray from those on the prepared question list. This is OK. By allowing the tradition bearer to talk about subjects other than those on the prepared list, you may learn information you never thought to ask about. But when the subject strays too far from relevant topics, use your prepared questions as a guide to bring the conversation back to the intended subject.

When interviewing, be polite, speak clearly, and listen attentively. This shows that you are interested in what the tradition bearer can teach you. Eye contact is also good, because our culture interprets it as a sign that we are interested in what is being said. In the inter-

view, and even in informal conversations, the tradition bearer's participation and attitude will reflect your attitude as interviewer.

### After the Interview

Thank the tradition bearer and ask him or her to fill out and sign a consent form. This form is a letter of agreement between the interviewee and the interviewer. It should state the purpose for the interview and the way the interview documentation will be used. By signing, the interviewee gives authorization for the use of the documentation as described.

After the interview, a thank-you note to the tradition bearer is appropriate. You may also consider providing the tradition bearer a copy of any documentation (audiotapes, photographs, videotapes, sketches, etc.) from the interview.

Make field notes to remind you about the context of the interview, the gist of the conversation, reactions, other people present, etc. Listen to your tape and index your interview. If you can, transcribe the tape (write down word for word exactly what was said). Label any photographs or other visuals to help you identify them later. Remember, your interview provided original research material, but it must be accurately documented to be useful later when you write up your work.



# The Culture of Work

## PROGRAMS 1 AND 2

*Academic Expectations:* 1.1; 1.2; 1.3; 1.11; 1.12; 2.16; 2.18; 2.19

People who work are members of occupational groups. They are riverboat pilots, mussel braillers, farriers, farmers and farm laborers, cooks, truckers, distillers, business owners, and performers. As you watch the video, ask about each person: What does he or she do for a living? How did he or she learn to do it? What are some of the traditions that the occupation involves? What helps to define the folk group?

### *Terms To Know*

apprentice  
occupation  
occupational folk group  
vocation

## Pre-Viewing Avenues of Inquiry and Research

1. Discuss different ways to learn an occupation. How do people get started in jobs? (Volunteerism may connect here, too.) What is an apprentice? When have you been an apprentice? What are the advantages of an apprenticeship? It might be helpful to think about this question in connection with any volunteer activities you have participated in.
2. What is an example of an occupational folk group? List some examples of that group's folklore (e.g., special names, work techniques, jokes, stories). Research occupational folk groups in your own community and create a brief presentation for the class highlighting this folk group. Research an occupation or job that interests you. Create a brochure about this job.
3. Look at the primary sources (quotations, photos, etc.) in this section. Use them to write a poem about the culture of work in Kentucky.

## PROGRAM 1

### Segments 1–5

*Academic Expectations:* 1.1; 1.12; 1.13; 1.14; 1.15; 1.16; 2.16; 2.18

### *Terms To Know*

|                 |                 |
|-----------------|-----------------|
| opry            | blacksmith      |
| entrepreneur    | Night Riders    |
| ginseng ('seng) | Black Patch War |
| farrier         |                 |

## VIDEO SEGMENTS

### Segment 1: Oprysario

GOLDIE PAYNE

*Owensboro, Daviess County*

Many communities have formal and informal places where people gather to perform and listen to music. Goldie's Best Little Opryhouse in Kentucky, an Owensboro family business run by matriarch Goldie Payne and her eight daughters, has an open stage and an innovative applause meter that lets the audience judge who's the star.

*"I'd always sang in church with my daddy ... and I got to listening to country music and really enjoyed it very much and decided that was something I'd like to do. Started singing country music and found out that people enjoyed listening to me and thought a great thing to do would be to start a place where everybody could come and bring their families. So I went looking in downtown Owensboro and found this building that looked like it would be a great little place to*

*have an opryhouse. So we kinda cleared it out and put in some seats we got from an old school house and built a stage and put up some lights that we made out of green bean cans and, baboom, we had a big grand opening and turned people away and we been makin' music ever since."*

—GOLDIE PAYNE, Owensboro

## Segment 2: 'Senging the Blues

EUGENE ROMANS

*West Liberty, Morgan County*

Eugene Romans hunts ginseng in Eastern Kentucky, but has found that wild ginseng is getting harder to locate due to more diggers responding to the increasing demand and profitable pay from foreign markets.



Eugene Romans

## Segment 3: From the Bottom Up

JACKIE THOMPSON

*Lexington, Fayette County*

Horses are an important part of Kentucky's image, and Lexington farrier Jackie Thompson knows them from the bottom up. Thompson shoes thoroughbreds as he talks about the value of apprenticeships.

*"What you want to learn as an apprentice ... is not how to do something but know why you do it."*

—JACKIE THOMPSON, *Lexington*



Jackie Thompson

## Segment 4: Tasters' Choice

ELMER T. LEE and GARY GAYHEART

*Frankfort, Franklin County*

The popularity of single-barrel bourbons has led to a new connoisseurship. Discerning Franklin County professional whiskey tasters Gary Gayheart and Elmer T. Lee sip and spit the golden liquid as they search for just the right qualities.



Robert Hart

## Segment 5: Dark Leaf

ROBERT HART

*Princeton, Caldwell County*

Smoke pouring out of barns is an alarming sight to strangers in Western Kentucky's Black Patch country. But locals know not to worry since, as Caldwell County farmer Robert Hart explains, firing puts the proper finish on dark-leaf tobacco. Hart, whose family raised tobacco during the Black Patch War, talks about traditions behind the crop.

## Avenues of Inquiry and Research

1. This program is about traditional occupations and family businesses. How do people learn their occupations? What family businesses exist in your community and how did they get started? Create your own imaginary family business and produce an advertising brochure for it.

2. Goldie's Opry presents a variety of live popular country music. Create a radio spot for advertising Goldie's Opry. Develop criteria for a scoring guide (rubric) for Goldie's Opry performances. Where can live music be seen and heard in your community? What kind of music is presented? Learn about the different kinds of live traditional music in your community. Interview a musician to find out about the music business from her or his viewpoint.

3. Organize and hold your own opry in the classroom. What are the rules? What types of musicians (trained, untrained, folk, revivalist) will perform? What other jobs, besides performing, does running your Opry entail? Create a class debate on this Hypothetical: A proposed city ordinance would close down your Opry. Why would it be good for it to remain open? How does it reflect the community's aesthetic? Why would you see your Opry as an art form?

## PROGRAM 2

### Segments 6–10

*Academic Expectations:* 1.4; 2.16; 2.17; 2.19

#### *Terms To Know*

|                |                    |
|----------------|--------------------|
| barge          | jargon             |
| towboat        | personal narrative |
| lock           | joke               |
| mussel         | ethnic             |
| brail, braille | immigrant          |
| legend         | migrant            |
| folk speech    |                    |

## VIDEO SEGMENTS

### Segment 6: Between the Sticks

ADRIAN HARGROVE

*Paducah, McCracken County*

LOU WEBB

*Erlanger, Kenton County*

BARRY KELLEY

*Wickliffe, Ballard County*

Learn about life between the sticks on Kentucky's waterways with rivermen Adrian Hargrove, Lou Webb, and Barry Kelly.

*"The best way to train a man is between the sticks."*

—ADRIAN HARGROVE, *Paducah*

*"They always say, the first drink of muddy water you take out here, you are hooked."*

—ADRIAN HARGROVE, *Paducah*

### Segment 7: Buttons to Pearls

JOHN GOHEEN

*Calvert City, Livingston County*

Knowing the differences among maple leaves, pig toes, washboards, pink ladies, pocket books, heel splitters, and mule's ears is all part of a day's work to Calvert City mussel brailer John Goheen, whose harvest is shipped to Japan for use in the cultured-pearl industry.



John Goheen



Adrian Hargrove

## Segment 8: 18-Wheeling

JOHN FERGUSON  
*Sonora, Hardin County*

Ride with raconteur and driver John Ferguson and learn his occupational folk speech as well as other traditional ways truckers and their families cope with their nomadic life.

*"When he was a young man he used to run away from home quite a bit, rather than working for his dad.... He'd run away and stay gone for a few months and then he'd come back again. So one time he came back in and took ill. It may have been pneumonia ... we don't really know what it was ... but he died. I think he was in his 20s, and when they buried him, his father was a contractor of sorts back at that time. And at the graveside service he had a truck pull up and they wrapped the casket—it may have been a vault, I don't know if they had vaults at that time—and they wrapped it in barbed wire ... 'round and 'round, and his dad poured concrete into the grave all around the casket. And when it was all done, he lifted up his hands and said, 'Now, Raymond, maybe you'll stay put.' We just passed the stone where it was."*

—JOHN FERGUSON, *Sonora*  
[story not in video segment]

## Segment 9: Bluegrass Bodega

VICTORIA CORONA and MONICA FONSECA  
*Versailles, Woodford County*

In an effort to find the foods of their homeland, Mexican American Victoria Corona and her daughter Monica Fonseca opened La Victoria's, a home-away-from-home for Hispanics in Woodford County. Here you can find everything from tortillas to piñatas, from fresh cactus to sombreros.

## Segment 10: Father to Son

HARL and JOHN FORMAN  
*Owensboro, Daviess County*

Mouth-watering barbecue made from time-honored family recipes is the highlight of a visit to Harl Forman's Old Hickory Barbecue in Owensboro, where they cook with mops and pitchforks.

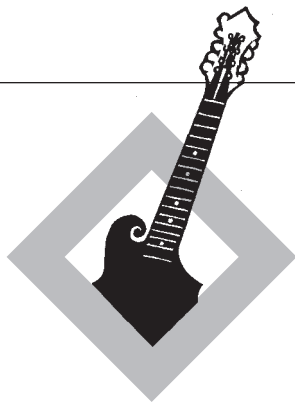
## Avenues of Inquiry and Research

1. Several of the people featured in this program either travel in their occupations or work with travelers. Discuss their folk groups. How do these groups use folkways, especially folk speech or initiations, to create a sense of community? What other folk groups do you know? How do they create a sense of belonging for their members?
2. What is it like to live and work on the river? Compare and contrast river-based work with a land-based occupation you know about (consider access to the job, family ties, job training and responsibility, occupational traditions). How do pilots learn to steer a barge or truckers to drive an 18-wheeler? How did John Goheen learn mussel brailling?

How did the Formans learn to cook barbecue? How did you learn to do something? Make a "how-to-do-something" brochure.

3. How does La Victoria's help create a sense of community for Hispanics in the Bluegrass? What does community mean to you? Take a walking tour of your locality and observe the different cultural traditions. What are some outward signs (names on stores, mailboxes, advertising, foodways, language, clothes, architecture, crops, churches, etc.) that define people's roots? Where did people in your community come from historically? Where do they come from today? What can you find out about your community's folklore?

4. What roles do foodways serve in defining a traditional group? Discuss regional foodways. What foodways are special to your part of the state? Have a tasting party or visit a restaurant that serves traditional food. Bring in menus from restaurants that serve traditional food and display them in the classroom. Design your own menu. Discuss the roles of males and females in traditional cooking. For example, why do men usually cook barbecue? Using an international cookbook, analyze food in a school lunch as a trip around the world; make a poster showing the origins of the meal.



# The Culture of Play

## PROGRAMS 3 AND 4

*Academic Expectations: 2.16; 2.19; 2.20*

Kentuckians work hard, as we saw in Programs 1 and 2, but we also play hard. Games like marbles and hand clapping, singing, dancing, music making, eating, and parading are all ways that we indulge in pleasurable activities with our families and communities. And while they are fun, these activities also remind us of our roots, of where we came from, and of where we're going.

### *Terms To Know*

play  
folk game  
folk pastime  
festival  
celebration

## Pre-Viewing Avenues of Inquiry and Research

1. What special times do you celebrate? What are the roles of foods and of decorations as part of celebrations? What are traditional ways to celebrate holidays (political, religious, family)? Consider birthdays, homecomings, graduations, weddings, holidays (secular and sacred), family reunions, etc. Sketch a picture of something you celebrate.

2. Compare and contrast ideas in Programs 1/2 and Programs 3/4. What is work to one person may be play to another. How can we classify activities as work or play?

3. Observe a younger group of children at play. What games do they play? Are they formal games organized by teachers or other adults, or are they informal, self-organized games? Did you play any of these same games? Using a Venn diagram, compare and contrast a folk game you observed with the way you played the game. Are rules or texts different? Is the game the same but called by a different name?

## PROGRAM 3

### Segments 11–14

*Academic Expectations: 1.1; 1.4; 1.14; 1.15; 2.16; 2.17*

### *Terms To Know*

version  
variant  
folk game  
jive  
children's folklore  
folk music

## VIDEO SEGMENTS

### Segment 11: A Full Sound

EDDIE PENNINGTON and JESSE ALDRIDGE, *Princeton, Caldwell County*

Get your toes tapping and fingers snapping! Thumbpicking champion Eddie Pennington demonstrates the Western Kentucky Travis picking style, while flatpicker Jesse Aldridge plays in an equally demanding but different traditional guitar style.



Eddie Pennington and Jesse Aldridge

## Segment 12: Hand-Me-Down Hand-Jive

LA KETTA CALDWELL  
VERONICA CLARK  
*West Paducah, McCracken County*

OGB UKPAI  
INYANG NJOKU  
*Bowling Green, Warren County*

Hand-clapping games are played by children around the world. Here, Paducah girls demonstrate traditional American games learned from their mother and Bowling Green girls play some from Nigeria.

### MISS LUCY

*Miss Lucy had a steamboat  
The steamboat had a bell  
Miss Lucy went to heaven  
The steamboat went to*

*Hello operator  
Give me number 9  
And if you disconnect me  
I'll kick you in the*

*Behind the 'frigerator  
There was a piece of glass  
Miss Lucy stood upon it  
And broke her little*

*Ask me no more questions  
Tell me no more lies  
And this is the story  
About how Miss Lucy dies.*

## MISS MARY MACK

Note: Traditional riddles were often asked in rhyme form. The first two lines of "Miss Mary Mack" are a traditional riddle; the answer is, a coffin.

*Miss Mary Mack, Mack, Mack  
All dressed in black, black, black  
With silver buttons, buttons,  
buttons  
All down her back, back, back.*

*She asked her mother, mother,  
mother  
For fifty cents, cents, cents  
To see the elephants, elephants,  
elephants  
Jump the fence, fence, fence.*

*They jumped so high, high, high  
They touched the sky, sky, sky  
They never came back, back, back  
Til the Fourth of July, 'ly, 'ly.*

## Segment 13: Let the Fiddle Do the Singing

CLYDE DAVENPORT  
*Jamestown, TN (formerly Wayne County)*  
ROGER COOPER  
*Garrison, Lewis County*

Traditional musicians Clyde Davenport and Roger Cooper play distinctly different styles of Kentucky fiddle music, but whether it's northern river or southern mountain, shuffle-bowed or slide, they let their fiddles sing.

*"I don't know anything about music. I just play."*  
—CLYDE DAVENPORT,  
*Wayne County*

## Segment 14: Of Marbles and Men

LARRY and RICHARD BOWMAN  
*Rockbridge, Monroe County*  
BILLY BROWN  
*Glasgow, Barren County*

Fiercely competitive Rolley Hole games are staged in Monroe County's marble yards, where men can be boys forever.



Larry and Richard Bowman



Clyde Davenport

## Avenues of Inquiry and Research

1. Where can live traditional music be seen and/or heard in your community? Attend a live performance (it may be informal, as in someone's home). Who plays the music? Who sings? What kinds of music are performed? If there is more than one player, how do they interact? Are there unwritten rules governing the performance? What else is taking place at the same time (the context of the music event)? Write a review of the performance for a newspaper.

2. How do you identify yourself? Discuss the difference between an avocation and an occupation. For example, traditional musicians like Eddie Pennington often perform in bands on weekends, but support themselves with "day jobs." Robert Penn Warren said, "What is man but his passion?"<sup>1</sup> What did he mean? How do you define yourself?

3. Document a traditional children's game by writing about, demonstrating, photographing, videotaping, or drawing it. Teach it to your classmates. Learn about where it came from, who plays it, what the rules are, and what variations exist.

4. Make and illustrate a children's book of hand-clapping games. Play some hand-clapping games common in your classroom, then teach them to another class.

5. As a class, choose a single folk game like hopscotch, tag, or marbles and find out how many different ways it is played. Write about what you learn or share different versions of it in class.

## PROGRAM 4

### Segments 15–19

*Academic Expectations:* 1.11; 1.13; 1.15; 1.16; 2.19; 2.16; 2.20

#### *Terms To Know*

belief  
superstition  
prank  
custom  
legend  
folk dance  
play party game

## VIDEO SEGMENTS

### Segment 15: Contact Zone

*Campbellsville, Taylor County*

Everyone loves a parade, and the Fourth of July parade in Campbellsville is no exception. Politicians, veterans, bands, beauty queens, and decorated bicycles compete for attention in this traditional American celebration honoring our independence.

### Segment 16: Another Kind of Freedom

*Paducah, McCracken County*

Join Paducah's August 8 Emancipation Day observance—a day of commemoration and reunion, and a reminder that the road to equality is still bumpy.

*"[Not] until you know who you are do you know where you are going."*

—WADDELL HILL, *formerly of Paducah*

*"This is our Fourth of July, our Independence [Day]!"*

—DONNA BUNCH, *Paducah*

### Segment 17: Hothouse Hoops

*Lexington, Fayette County*

Celebrate Kentucky's basketball heritage at Lexington's Dirt Bowl and Super Sunday, an organized outdoor basketball tournament and training ground for athletes and referees that has evolved into a neighborhood homecoming festival.

### Segment 18: Ha'nts in Hollows

CLARA ROGERS and HELEN PARKER  
*Bell County*

Kentuckians celebrate holidays by decorating, and in some Eastern Kentucky communities, families go all out to give neighbors a Halloween scare.

### Segment 19: Work Your Feet

*Carcassone, Letcher County*

What once happened regularly in people's homes now has a home of its own in an old mountaintop schoolhouse. Welcome to Carcassone, where no newcomer stays a stranger for long at the traditional Saturday-night dance.

*"Most people that come here are total strangers. But when we get them in that circle ... you feel like you've known them all along."*

—CLIFTON CAUDILL, *Carcassone*

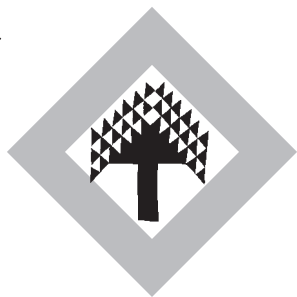
*"In schools, we couldn't teach it as dancing. You had to have folk games. If it was games ... you could teach it."*

—CHARLIE WHITAKER, *Carcassone*

<sup>1</sup> Robert Penn Warren, *Audubon: A Vision*. New York: Random House, 1969, I[A], p. 3

## Avenues of Inquiry and Research

1. Discuss holiday traditions in your family or community. What are the roles of the family and community in carrying on traditions? Create a brochure or write a newspaper article about a traditional holiday celebration in your family, or interview members of another family or group about traditional ways of celebrating their holidays. What special things do you do for the holiday (clothes, food, house decoration, table decoration, company, etc.)? Why do you celebrate the holiday the way you do?
2. If you were in charge of organizing a parade, what would you celebrate, and what would be in your parade? Why? What meaning would it have? Write about or draw your parade ideas. Design a flier advertising for participants.
3. How does folklore help you learn about your history? Why is Emancipation Day celebrated on different days in different locations in the United States? Consider how the term *slave* is used today; for example, “a slave to a job,” “slaving over a hot stove,” “slavish devotion,” “slave driver,” etc.
4. What kinds of dances are popular in your community (for example, step dancing, line dancing, or clogging)? Are they traditional dances? Why or why not? (Hint: How did people learn to dance them?) Teach a folk dance to your class. Invite another class to come watch and learn the dance.



# Art of the Everyday

## PROGRAMS 5 AND 6

*Academic Expectations: 1.3; 2.16; 2.17*

There are things in our lives that help us work, but also give us pleasure; they are utilitarian but aesthetically pleasing. Quilts keep us warm but also decorate our beds. Dry stone fences keep livestock from straying, but are also pleasing to look at. A well-tended garden nourishes us mentally as well as physically. Programs 5 and 6 of *World of Our Own* examine activities that involve work that is also pleasing to the eye.

### *Terms To Know*

folk art  
folk craft  
aesthetics  
symmetry

## Pre-Viewing Avenues of Inquiry and Research

1. Compare and contrast art and craft as seen in the examples in these programs. What is artistic about each of these activities, and why is it craft? What other things might be considered artistic/utilitarian forms (mailboxes, cars, bikes, clothes, yards, houses, animals, school lockers, foodways, etc.)? Why? Create your own example.
2. Make a scrapbook or collage of items that are both utilitarian and aesthetically pleasing. (Make drawings or cut pictures from old magazines.)
3. Use the primary sources in the programs as a takeoff point for writing pieces.

## PROGRAM 5 Segments 20–23

*Academic Expectations: 1.1; 1.3; 1.12; 1.13; 1.16; 2.16; 2.18*

### *Terms To Know*

heirloom  
vegetable  
quilt (verb and noun)  
weave  
salvage  
craft  
folk art

## VIDEO SEGMENTS

### Segment 20: Seed Saver

BILL BEST

*Berea, Madison County*

From Minnie Carol Reds to Anna Russians, from goose beans to greasey beans, gardener Bill Best knows how to raise, market, and perpetuate heirloom vegetables.

*"The goose bean is an old bean in the mountains and when I was growing up ... my mother told me it was called the goose bean because my grandfather had killed a wild goose and my grandmother, in cleaning it to get it ready for cooking, had taken the seed out of the gizzard and that's how it came to be. I later discovered that there are goose beans the world over."*

—BILL BEST, *Berea*

*"Today most people don't know beans about beans."*

—BILL BEST, *Berea*



Bill Best

### Segment 21: Meals with Seals

IRENE HAYES MOORE

*Grayhawk, Jackson County*

In combining old and new methods of food preservation and storage, Grayhawk gardener Irene Moore preserves 90% of her family's food each year. Her output fills five freezers and three or four hundred jars, and she makes her own jams, jellies, and pickles and dries fruits and vegetables.

*"I love to look back on my day's work and see what I've accomplished. And I don't think the cabinets look any prettier than when they're filled with home-canned food."*

—IRENE HAYES MOORE, *Grayhawk*



Irene Hayes Moore



Pauline Proffitt

### Segment 22: Recycled Threads

PAULINE PROFFITT

*Paint Lick, Garrard County*

An avid recycler, Pauline Proffitt turns rags to riches as she salvages old clothes and transforms them into rugs and quilts. Taught as a child not to waste anything, even today she uses whatever material is available, like old blue jeans, which she weaves into her popular rugs.

### 23: A Day in the Country

MINNIE AND GARLAND ADKINS

*Elliott County*

The Day in the Country, a popular folk art festival started by Elliott County artist Minnie Adkins and her late husband, fellow artist Garland Adkins, celebrates the area's artists, provides outlets for their works, and offers an opportunity to get together.

## Avenues of Inquiry and Research

1. Quilting can be done individually or in a group (a quilting bee). Using scraps of fabric, have students design and name their own quilt pattern, then use it to make a quilted potholder or pincushion. Hang a display of the students' work, including an explanation of what each pattern signifies to the maker. Using paper or cloth, design quilt pieces representing aspects of your community's folkways. Piece them together and display the finished quilt top (paper or fabric) in your school.

2. Take a trip to a farm, orchard, state or county fair, farmers' market, or seed store. Find out where the food you eat comes from and how it gets to the market or table. Document community markets: who uses them, how items are displayed, etc. What tricks do people use in selecting the produce? How do people learn to make good choices? Discuss economic decisions and unit pricing.

3. Document gardens in your community in writings, drawings, heirloom vegetables and flowers. Learn the stories about the different plants in the garden.

4. Garden lore takes many forms. Some examples include sayings like "cool as a cucumber" or "red as a beet"; rhymes like "Peter Pumpkin Eater"; jokes (your ears are like flowers—cauliflowers!); riddles (What's the difference between a gardener and a billiard player? One minds his peas and the other his cues.); folk remedies

(To cure a wart, rub your wart with a kernel of corn and then feed the kernel to a black chicken.); and advice on how best to plant, harvest, preserve crops, and get rid of pests. Have students either illustrate one of these examples or collect and illustrate their own examples.

5. Discuss different ways of preparing (boiling, baking, grilling, frying) and storing (drying, canning, salting, freezing, root cellar) foods. Collect food names. What do we do with food besides eating it (decoration, play, cures, compost, etc.)? How did we learn these things? Have each student collect a family recipe, including how it was learned, and share it with others. Hold a class potluck lunch using the recipes, and publish the recipes so everyone has a copy.

6. Learn the basic techniques of weaving. Make a cardboard and string loom and, with yarn, finger-weave a potholder or coaster.

7. Discuss the term *salvage craft*. What are some examples? Make a salvage craft item.

8. The Day in the Country is an opportunity for local artists to get together to display and sell their work and for outsiders to purchase art. Discuss the concept of insider/outsider in a community. What do insiders do to make outsiders remain outsiders or, on the other hand, feel like insiders? What do you do to make a stranger feel more at home? Dramatize different scenarios.

## PROGRAM 6

### Segments 24–27

#### *Terms To Know*

mason  
cultural landscape  
antecedent

#### VIDEO SEGMENTS

### Segment 24: Everything Is One Stone

ROBERT C. JACKSON SR. and  
STANLEY MATHERLY  
*Paris, Bourbon County*

When building a dry stone fence, a skilled mason uses time-honored skills to craft a pile of rocks into a work of art. Bluegrass craftsmen Stanley Matherly and Robert Jackson Sr. demonstrate how building a stone fence is like putting together a puzzle that will last for years.



Stanley Matherly

### Segment 25: Beatin' and a-Bangin'

WILLIAM and RANDY McCLURE  
Mount Vernon, Rockcastle County

Father William and son Randy McClure make wooden shingles the old-fashioned way: They rive them from oak. Using techniques handed down from grandfather to father to son, Randy carries on the family business by catering to modern homeowners looking for the handcrafted appearance and durability of the shakes.

*"And I always carry my ruler with me. You put it down like that from thumb to finger, split out three bolts, and each bolt makes four shingles."*

—WILLIAM McCLURE  
Mount Vernon



William McClure

### Segment 26: Shaving Grace

BRIAN BOGGS  
Berea, Madison County

Using the best chair-making traditions, Berea craftsman Brian Boggs creates works of art that can be sat on.

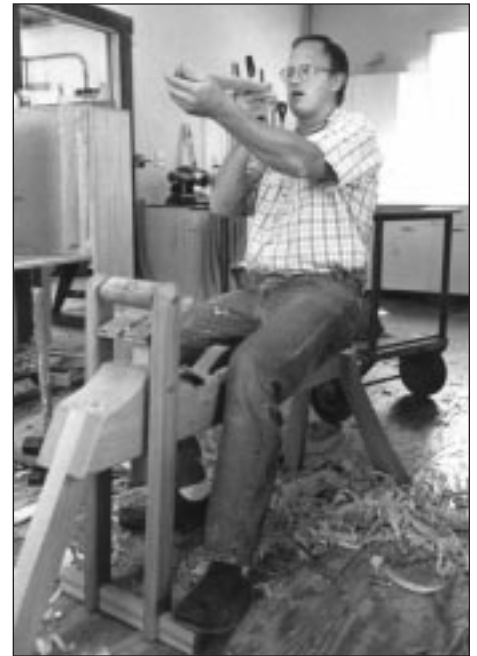
### Segment 27: The Music of the Hounds

JERRY MILLER  
Fayette County

Operatic dogs? Some dogs are bred as much for their voices as for their looks or stamina. Learn how these four-legged workers sing for their supper.

### Avenues of Inquiry and Research

1. Why do we use fences? What are some different kinds of fences and what are they made of? What do fences tell us about the cultural landscape? Read Robert Frost's poem "Mending Wall." Write and illustrate your own poem about a specific fence in your neighborhood. What other meanings does "fence" have (fence out, fence in, metaphorical meanings for a fence)?
2. Roofs provide protection. What materials do we use for roofs? Look at roofs in your community. What different styles are there? Why are they different? Take photographs or sketch the roofs.
3. What, other than a chair, do we sit on? Did people always have chairs? Different kinds of chairs have different purposes. Discuss types of chairs you know about and how they are used. Research chairs. Design a chair that suits your personality and needs.
4. Hunting hounds are trackers whose baying voices make them easy to follow. What does the phrase "the music of the hounds" mean? What characteristics do we look for when we breed animals? If you could make up your ideal animal, what characteristics would it have? Write and/or illustrate a description of your animal and explain why you designed it that way. What phrases do you know that relate to dogs (dog days, dog tired, "dogs" as slang for feet, hot dogs, dog-leg, etc.)? What do they mean and how do they relate to dogs?



Brian Boggs



# Customs and Beliefs

## PROGRAMS 7 AND 8

*Academic Expectations:* 2.16; 2.17; 2.19; 2.20

Programs 7 and 8 focus on customs and beliefs held by Kentuckians. Customs and beliefs frequently surround our cycle of life and rites of passage: birth, coming of age, weddings, funerals, holidays and holy days. As you view this series of programs, note how we mark these various times.

### *Terms To Know*

folk custom  
folk belief  
superstition  
legend  
oral narrative  
folk religion  
rite of passage  
cultural universal  
sacred  
secular

## Pre-Viewing Avenues of Inquiry and Research

1. Discuss the art, aesthetics, and meaning behind roadside memorials, decorated graves, and spiritual yard art.
2. The rite of passage is a cultural universal. In this activity, you will examine rites of passage in your own culture and in other cultures. What is the importance of “community” in rites of passage? In what rites of passage have you been a participant (bar or bas mitzvah, 16th birthday, getting a driver’s license, confirmation, graduation, etc.)? What folkways are involved in your rite of passage? Research a rite of passage of another culture or another time. Make an illustrated book about it. Create a poster for sharing. Make a class book of students’ work.

## PROGRAM 7

### Segments 28–31

*Academic Expectations:* 1.14; 1.4; 2.16; 2.17; 2.19; 2.20

### *Terms To Know*

gospel music  
bluegrass music  
lyrics  
a cappella  
improvisation  
wake  
roadside memorial  
epitaph  
ethnicity  
immigrant  
emigrant  
mehendi  
henna  
folk medicine  
herb doctor  
Trail of Tears  
indigenous

## VIDEO SEGMENTS

### Segment 28: Singing the Gospel

NORTHERN KENTUCKY  
BROTHERHOOD  
*Covington, Kenton County*

THE GOSPELWAY BLUEGRASS  
SINGERS, *Independence,*  
*Kenton County*

The *a cappella* singing style of the Northern Kentucky Brotherhood, with its emphasis on improvisation, contrasts with the accompanied, tightly controlled bluegrass gospel of The Gospelway Bluegrass Singers, but the songs are the same. Accompanied or unaccompanied, gospel music praises the Lord and helps worshippers set aside their cares.

### Segment 29: Death in Kentucky

KEVIN KIRBY  
*Bowling Green, Warren County*  
HILLGROVE CEMETERY  
*Edmonson County*

From decorating gravesites or erecting roadside markers to sitting up at wakes, Kentuckians remember their deceased in traditional ways that cope with dying while celebrating life.



### Segment 30: Mehendi-Maker

ANUPAMA SAHASRABUDHE  
*Louisville, Jefferson County*

Following a centuries-old Indian tradition, Anupama Sahasrabudhe creates elaborately designed mehendi on women's hands for weddings and other special events.



Anupama Sahasrabudhe

Crow Dog

### Segment 31: Herb Doctor

CROW DOG  
*Albany, Clinton County*

Like people elsewhere, many Kentuckians rely on traditional medicinal practices. Now even medical doctors like Pike County's Mary Pauline Fox are finding scientific reasons for why some of these cures actually work. Crow Dog, a Clinton County Cherokee medicine man, shares herbal lore and remedies he learned from his grandmother.

Kevin Kirby

## Avenues of Inquiry and Research

1. Compare and contrast African-American and Anglo-American gospel music.

2. Debate or analyze the saying “Funerals are for the living.” Collect folkways related to death and dying. Interview someone about funeral practices in your family and/or community. Do families celebrate a decoration day? Do friends attend a wake? Do cars stop when a funeral procession passes? Discuss the sense of community when someone dies. How do people “pitch in” to help the survivors (sit up with the family, mow the lawn, bring food, babysit, clean house, dig the grave, sit at the house)? What stories do people tell? Also consider burial clothes, music choices, and the grave itself—epitaphs, cleaning and decorating (a homecoming event).

3. Visit an old cemetery in your community. Choose an epitaph to write down. Are there any patterns to the types of epitaphs written for young children, veterans, or women? A well-known epitaph goes:

*Behold and see as you pass by  
As you are now, so once was I  
As I am now, so you must be  
Prepare for death and follow me.*

Sometimes epitaphs are descriptive. Write an epitaph that best describes you. It may be serious or it may be humorous.

4. A cemetery visit can inspire many other projects. Make scale drawings of headstones. Track ages by decades to investigate increasing life spans. For an art project, sketch symbols from the headstones (angels, lambs, etc.). What do these symbols mean? Learn how to make gravestone rubbings without damaging the stone. After getting permission from the cemetery, make gravestone rubbings and mount a display in your classroom. What do the rubbings tell you about your community’s history?

5. What are some traditional remedies that we use today? Research herbs and their uses.

## PROGRAM 8

### Segments 32–35

*Academic Expectations: 1.4; 1.11; 1.12; 2.16; 2.17; 2.19*

#### *Terms To Know*

lining out  
shrine  
rangoli  
Trail of Tears  
legend  
pow-wow

### VIDEO SEGMENTS

#### Segment 32: Old Regulars

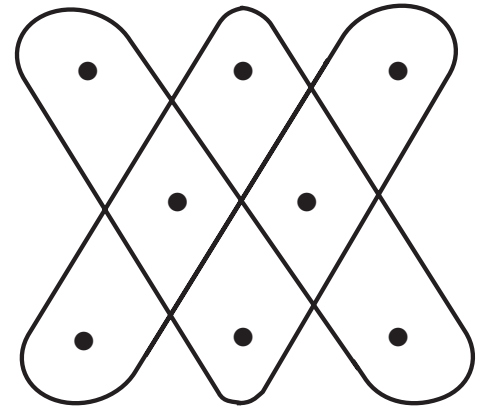
INDIAN BOTTOM ASSOCIATION  
*Blackey, Letcher County*

The roots of mountain music's high lonesome sound are found in the Old Regular Baptists' unaccompanied lined-out hymnody. This rare view of Indian Bottom Association Old Regular Baptist singing illustrates one of the oldest and deepest veins of the English/Scotch/Irish-based American melodic traditions.

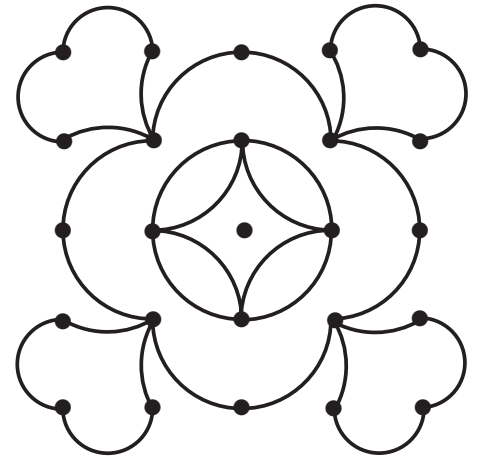
#### Segment 33: Ave Maria

MARY REBECCA BOONE and FATHER ROBERT BROWN, *Nelson County*

Spiritual art is found not only in churches but also in yards, where homemade bathtub shrines remind faithful Catholics of their devotion and publicly display their faith to the world passing by.



*3 dot pattern*



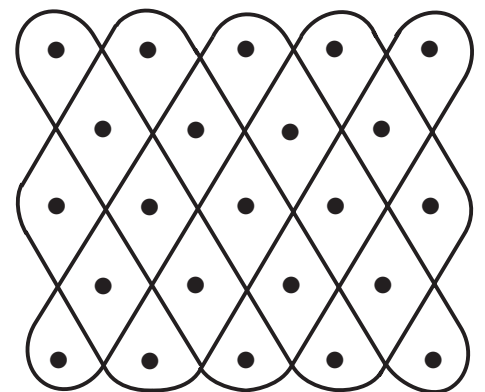
*5 dot pattern*

#### Segment 34: A Prayer on the Doorstep

NIRMALA SATHAYE and SUHASINI V. BAPKAR, *Lexington, Fayette County*

Decorative rangoli is traditionally displayed on the doorstep as a welcome to visitors into Indian homes. Its use also enhances places of worship and defines and beautifies place settings for meals. Creating the rangoli is a time for meditation and harmony.

Here are some sample rangoli patterns by Nirmala Sathaye:



*5 dot pattern*

## Segment 35: Cherokee Legacy

RICHARD KIDD

*Whitley City, McCreary County*

CROW DOG

*Albany, Clinton County*

Native American storyteller and musician Richard Kidd and Cherokee medicine man Crow Dog relate local lore about Chief Doublehead, his daughter Cornblossom, their lost silver mine, and the tragedy of the Trail of Tears.



Richard Kidd

## Avenues of Inquiry and Research

1. The Indian Bottom Association of Old Regular Baptists is a religious group with a music style of lined-out congregational hymnody once common in the American colonies. Find other examples of lined-out songs and compare and contrast them with the music of the Old Regular Baptists.

2. Why do people decorate their yards? What other kinds of shrines do people display? What are some other ways in which people decorate their yards? Design a piece of yard art for your school; it could be a snowman, a scarecrow, a memorial piece, a garden, a mailbox, a birdbath, or whatever. What does it tell people about your school?

3. Research India—its geography, its peoples and languages, its customs, beliefs, foods, and arts. Make your own rangoli design on a piece of stiff cardboard or foamcore, beginning with a gridwork of dots. Use chalk or pencil to make your pattern, then paint on glue and attach dried beans and seeds to make your pattern. You could also use fine sand or a mixture of salt and rice flour to make your pattern, making colors by adding tempera paint powders. Carefully spray your finished sand rangoli with hairspray to fix it to the board.

4. The story of Chief Doublehead and the lost silver mine is a local legend. Learn and share a local legend explaining how or why someone or something in your

region got its name. What other kinds of legends are there? Write a play about a legend told in your community and present it to another class.

5. Listen to recordings of traditional Native American music. How does this music compare to the music you learn in school? Make a Native American musical instrument and play it. (Directions can be found in *Native Peoples, Continuing Lifeways: The Native American Cultural Project Teacher Resource Packet*, p.132-3, available in elementary school and public libraries statewide.)

# Post-Viewing Avenues of Inquiry and Research for the Whole Series

The questions and activities in this section are based on more than one segment of *World of Our Own: Kentucky Folkways*. Organized thematically, they are intended to be used after the class has viewed the whole series, but not in any particular order.

## Community Traditions

*Academic Expectations:* 2.2; 2.20; 2.24; 2.25

1. Take a walking tour of your community documenting folklife, including architecture, etc. Design a map or brochure for your tour.
2. Bring people to your school (classroom) to present their traditions. For example, an instrument maker could bring some tools and samples of work in progress and demonstrate how to make a fiddle. A quilter could present quilting techniques and how they are learned. A member of a particular ethnic group might teach a traditional dance, foodway, or craft. An athlete might talk about team members' beliefs and superstitions. A fisher might show how to tie flies. A home canner might show and discuss prize-winning jars of peaches or pickles. Be sure you monitor any visits, introducing and assisting the presenter where needed. For information on hosting a folk artist in the classroom, refer to *Using Folklife Resources in the Classroom* (see bibliography).

3. Research your own community's folklore. In small groups, present your findings to others in the form of a festival.

4. Why is it important to study cultures other than our own? Why is it important to know your heritage and learn about the heritage of others? Look at the cultures in your community. Where did people come from historically? Where do they come from now? What can you find out about a specific cultural group in your community? How does a cultural group maintain its traditions?

## Foodways

*Academic Expectations:* 1.16; 2.19

1. One of the ways we are linked to other places in the world is through our food. Where does the food you eat come from? How do you get it? What traditions are associated with the food you eat? Develop an Internet project using e-mail to different regions of Kentucky and other states to compare and contrast regional foods—staple ingredients, menus, recipes, cooking preparation, etc. Give some examples.
2. Write a menu for a traditional family meal for the most important holiday or celebration in your family.

## Family Folkways

*Academic Expectations:* 1.11; 1.12; 5.2

1. We all celebrate family traditions. Make a notebook for class (about one page per student) on one of your family's traditions. Put all the pages together into a class notebook on family traditions. Include photographs, drawings, texts, recipes, and other pertinent materials. Be sure to include why your tradition is "folklore." This exercise could be an opportunity to use technology to create the pages.
2. Write a how-to piece on how to do a folkway you learned in a traditional way. Your piece might take the form of a computer-aided presentation, a brochure, or a letter to someone. Some sample topics: how to bake cookies; how to play a hand-clapping game; how to eat an Oreo cookie, corn on the cob, or a wedge of cake; how to tie a shoelace; how to play marbles; how to plant a tomato; how to ride a bike; how to jump rope; how to catch a fish; how to make a snowman or a scarecrow. Be sure to include why your activity is part of your own folklore.

## Share Your Work

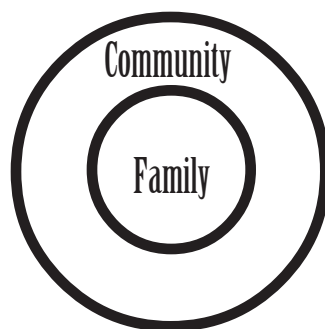
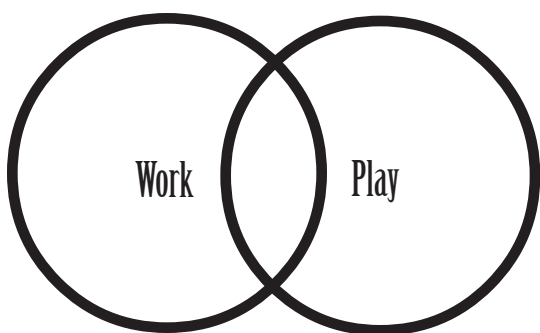
1. Publish individual students' research in the form of findings, projects, or exhibits.
2. For an economics module,

publish a book on a folkways topic.

3. Refer to the KET Star Channels Seminar *Using Folklife Resources in the Classroom* for information on bringing artists to your classroom.

4. Design a Venn diagram to show the connections among program segments. For example, compare and contrast how a quilting bee is like stripping tobacco. Your Venn diagram might begin like one of these:

## VENN DIAGRAMS



# Glossary

**Note:** Some definitions are borrowed from Webster's *Seventh New Collegiate Dictionary* or Jan Brunvand's *The Study of American Folklore*.

**a cappella**—without instrumental accompaniment.

**aesthetics**—a branch of philosophy dealing with the nature of the beautiful and with judgments concerning beauty.

**antecedent**—*n.* a preceding event, condition, or cause; *adj.* prior in time or order.

**apprentice**—one who is learning a trade, art, or calling by practical experience under skilled workers.

**archive**—a site to preserve and systematically arrange records and make them available for study and appreciation; also, the act of preservation in the site.

**artifact**—the material aspect of culture; an object showing human workmanship or modification.

**barge**—a flat-bottomed boat used to transport goods on inland waterways.

**belief** (see *superstition*)—a state or habit of mind in which trust or confidence is placed in some person or thing; conviction of the truth of some statement or the reality of a fact, especially when well grounded.

**Black Patch War** (see also *Night Riders*)—skirmishes, boycotts, and violence begun in

1904 over low prices paid by the American Tobacco Company to tobacco farmers in western Kentucky and Tennessee. (For more information, see the *Kentucky Encyclopedia* or read Robert Penn Warren's *Night Rider*.)

**blacksmith** (see *farrier*)—a smith (a worker in metals) who forges iron.

**bluegrass music**—a style of acoustic music played by groups using various combinations of stringed instruments (banjo, fiddle, mandolin, guitar, bass, and resonator guitar), and sung in what has been described as a high lonesome sound. Bluegrass is named after Rosine, Kentucky-born innovator Bill Monroe and his Bluegrass Boys.

**brail**—hooks on a chain that are dragged through a riverbed to catch mussels. A person who uses this tool is called a **brailer**.

**celebration**—a notable occasion observed with festivities.

**children's folklore**—the traditional culture of children, including games, songs, rhymes, material culture, jokes, stories, etc.

**cultural landscape**—human alterations on a landscape; includes houses, fences, farms, pastures, dams, roads, and any other man-made or -caused changes, however minute, to the natural environment.

**cultural universal**—a cultural pattern existent or operative everywhere or under all conditions.

**culture**—behavior typical of a group or class.

**custom**—the whole body of usages, practices, or conventions that regulate social life.

**elite culture**—culture learned formally through academics and print. (Compare *popular culture*.)

**emigrant**—one who leaves his or her country to settle in another. (Compare *immigrant*.)

**entrepreneur**—one who organizes, manages, and assumes the risks of a business or enterprise.

**epitaph**—an inscription on or at a tomb or a grave in memory of the one who is buried there.

**ethnic**—of or relating to races or large groups of people classed according to common traits and customs (from the Greek *ethnos*—nation, people).

**farrier**—one who attends to or shoes horses.

**festival**—a periodic season or program of cultural events or entertainment; a time of celebration marked by special observances (such as feasting, parades, gift giving, etc.).

**fieldwork**—the process of recording cultural information in its context.

**folk art**—an object created by an individual working within a group or regional informally transmitted tradition; its primary purpose is aesthetic. (See also *folk craft*.)

**folk belief**—a traditional belief.

**folk craft**—a primarily utilitarian object created by an individual working within a group or regional informally transmitted tradition; it may have aesthetic or artistic qualities. (See also *folk art*.)

**folk custom**—traditional usages, practices, or conventions that regulate social life.

**folk dance**—a dance transmitted in a traditional manner, whatever its origin, that has developed traditional variants, whatever its other developments.

**folk game** (see *pastime*)—a traditional recreation that has an element of competition, the possibility of winning or losing, and a measure of organization with some kind of controlling rules (*Brunvand*, 380); includes games of physical action (hopscotch, hide and seek, tag, Marco Polo), games manipulating objects (marbles, jacks, knives, sports), and mental games (charades, 20 Questions, Botticelli, tic tac toe, squares, hangman).

**folk group**—a group of people sharing common traditions, often related to the members' occupation, age, gender, region, or ethnicity. An individual may belong to a variety of folk groups.

**folk medicine**—traditional belief systems of healing, as well as traditional aspects of modern professional medical care.

**folk music**—a general term encompassing all musical traditions, including songs, tunes, instruments, and styles of singing and playing. Folk music is understood to be the product of oral-aural informal communication learned in face-to-face or small-group contexts and is characterized by the processes of continuity, variation, and selection.

**folk pastime**—a traditional recreation performed simply to pass the time away, often a solo activity; examples include string games, whittling, hand-clapping games, and operating a yo-yo. (Compare *folk game*.)

**folk religion**—traditional unofficial views and practices of religion that exist among people apart from and alongside the strictly theological and liturgical forms of the official religions.

**folk speech**—traditional words, expressions, usages, or names that are current in a folk group or in a particular region; involves dialect and variations in grammar, vocabulary, or naming.

**folklife**—the traditional expressive culture shared within various groups: familial, ethnic, occupational, religious, or regional. Expressive culture includes a wide range of creative and symbolic forms such as custom, belief, technical skill, language, literature, art, architecture, music, play, dance, drama, ritual, pageantry, and handicraft. These expressions are mainly learned orally, by imitation, or in performance, and are generally maintained without benefit of formal instruction or institutional direction. (P.L.94-201, 94th

Congress, The American Folklife Preservation Act, 1976)

**folklore**—those materials in culture that circulate traditionally among members of any group in different versions, whether in material or oral form or by means of customary example, as well as the processes of traditional performance and communication.

**genre**—a distinctive type or category, such as of material culture, speech, music, etc.

**ginseng** ('seng)—a North American herb (*P. quinquefolium*) valued, particularly in the Orient, for the medicinal qualities of its root.

**gospel music**—religious songs associated with evangelism and popular devotion, often included in the repertoires of traditional musicians.

**heirloom vegetable**—usually refers to a variety of vegetable that was introduced and grown before 1900. Many are no longer sold by seed companies, but the seeds have been saved by families who pass them on from one generation to another.

**henna**—a tropical shrub or small tree (*Lawsonia inermis*) of the loosestrife family, common in India, whose leaves are finely ground and used as a reddish-brown dye for hair and for mehendi. Henna also has medicinal properties, and its ground leaves are cooling when applied to skin.

**herb doctor**—a person who collects and grows herbs and uses them for healing.

**immigrant**—a person who comes to a country for the purpose of permanent residence. (Compare *emigrant*.)

**improvisation**—composing, creating, reciting, or singing on the spur of the moment.

**indigenous**—native to a particular region or environment.

**informant**—a person who supplies cultural or linguistic information in response to questions by an interviewer.

**interview**—a meeting at which one person obtains information from another person; also, the information so obtained.

**jargon**—the characteristic idiom of a special activity or group.

**jive** (from the English words *gibber/gibberish*, meaning rapid, inarticulate and often foolish chatter)—a slang language of hipsters that stresses the sounds and flexibility of words and word combinations. The term often refers to swing music or the dancing performed to it. **Hand-jive** is a term used for hand-clapping games.

**joke**—a short, funny, fictional folktale; a brief oral narrative with a climactic humorous twist.

**legend**—a secular story set in relatively recent times and regarded by the teller as true. Legends are usually migratory (they are widely known in different places) but localized. Legends may concern religion, the supernatural, urban settings, individuals, or localities and their histories.

**lining out**—the tradition of textual “prompting” used in hymn singing, in which the song leader quickly chants or intones the words to each single line of the sung verse just before the congregation sings it.

**lock**—an enclosure in a river or canal with gates at each end used to raise and lower boats as they pass from level to level; also, the act of passing through locks.

**lyrics**—the words of a song.

**mason**—a skilled worker who builds with stone or similar material.

**mehendi**—designs made by applying henna paste decoratively on women’s hands and feet. This centuries-old ritual is traditionally performed for Indian celebrations, festivals, and weddings.

**migrant**—a person who moves in order to find work, especially in planting or harvesting crops.

**mussel**—a freshwater bivalve mollusk having a shell with a lustrous nacreous lining, especially abundant in rivers. Mussel shells historically were used for buttons, but today are sent to Japan for starting cultured pearls.

**Night Riders** (see also *Black Patch War*)—From 1905 to 1909, masked vigilantes called Night Riders rode across the Black Patch tobacco country of western Kentucky and Tennessee in violent protest over low tobacco prices paid by the American Tobacco Company’s buying monopoly. The Night Riders burned fields and warehouses

and threatened, whipped, and sometimes killed uncooperative agents and planters. Kentucky governor A.E. Willson sent troops, but they were unable to stop the guerilla warfare. (For more information, see the *Kentucky Encyclopedia* or read Robert Penn Warren’s *Night Rider*.)

**occupation**—the principal business of one’s life.

**occupational folk group**—a group that shares work-related skills and practices that are passed on informally or through an apprenticeship and that make them distinct from other groups.

**opry**—the country-music version of *opera*, named after the Grand Ole Opry in Nashville, Tennessee.

**oral narrative**—a spoken story.

**oral history**—recorded interviews that preserve historically and culturally significant memories for future use. It is a means of learning about the lives of everyday people who live below the level of historical scrutiny.

**personal narrative**—first-person reminiscences and family stories that are told and retold; may include stories of misfortune, courtship, and eccentric relatives.

**play**—recreational, often spontaneous, activity.

**play party game**—Play parties, “games” performed to songs sung by the participants rather than to instrumental music and a caller, substituted in many communities for dancing and music, especially where those were considered improper or unacceptable for religious reasons. They were part of the social life of adults and courting adolescents.

**popular culture**—mass-produced, media-spread aspects of culture. (Compare *elite culture*.)

**pow-wow**—a Native American festival highlighted by dance competitions, visiting, foodways, music, and sharing cultures.

**prank**—a ludicrous or mildly mischievous act; a practical joke whose humor stems from the tricking or abuse of an individual placed somehow at a disadvantage.

**quilt**—*v.* to stitch designs through layers of cloth. *n.* a bed covering consisting of three layers (a decorative top layer, a middle layer of padding, and a backing) held together by decorative stitching.

**rangoli**—a decorative pattern made either freehand or by connecting a grid of dots with straight or curving lines. In India, rangoli is made with a finely ground sandstone; in Kentucky, Indian women use a mixture of rice flour and sand or salt. Sometimes the pattern is applied using a rice paste on the end of a stick or other pointed implement, or by laying down flowers, leaves, fruit, seeds, beans, or grains in patterns. Rangoli is used daily to decorate the entrance to a house, table settings, and the household shrine, as well as for ceremonial occasions and festive events. Indian children begin learning to write the alphabet by practicing rangoli techniques.

**rite of passage**—an initiation ceremony marking changes in an individual's life during which he or she passes safely from one

stage of life to the next—birth, adulthood (puberty), marriage, and death.

**roadside memorial**—a memorial (often a simple white cross and plastic flowers) at the side of a road marking where a death (usually as the result of a traffic accident) occurred. Roadside memorials are maintained by the family and friends of the deceased as a way to remember them and to remind others to drive safely.

**sacred**—of or relating to religion.

**salvage craft**—a new artifact crafted from recycled, reused materials. Salvage crafts include rag rugs and quilts.

**secular**—not overtly or specifically religious, especially music.

**shrine**—a niche containing a religious image.

**superstition**—beliefs, practices, and procedures based upon conscious or unconscious assumptions, usually concerned with the nature of cause and effect.

**symmetry**—correspondence in size, shape, and relative position of parts on opposite sides of a dividing line or median plane or about a center or axis. Western cultures traditionally favor artifacts (art, houses, etc.) that are bilaterally symmetrical and tripartite (i.e., divide down the middle with a center and two matching sides being equal).

**towboat**—a compact, shallow-draft boat with squared bow and towing knees for pushing barges on inland waterways.

**tradition**—the handing down of information by word of mouth or by example from one generation to another without written instruction.

**tradition bearer**—the person who carries on a tradition and shares it with others.

**Trail of Tears**—the 800-mile forced relocation of the Cherokee Indians from their homeland in the southeast United States to Oklahoma in the winter of 1838 as part of President Andrew Jackson's Indian removal plan. Thousands of men, women, and children died in camps and on the trail, which ran through western Kentucky.

**variant**—a traditional text that is a version of some other text, but deviates more widely than is commonly standard.

**version**—an account or description from a particular point of view, especially as contrasted to another account.

**vocation**—the work in which a person is regularly employed; occupation.

**wake**—a watch held over a dead person prior to burial and sometimes accompanied by festivities.

**weave**—to make cloth on a loom by interlacing warp and filling threads (weft).

# Program Indices

## Geographical Regions

| Segment                           | Bluegrass | Jackson Purchase | Mountains | Pennyroyal | Western Coal Field |
|-----------------------------------|-----------|------------------|-----------|------------|--------------------|
| 1. Oprysario                      |           |                  |           |            | ●                  |
| 2. 'Senging the Blues             |           |                  | ●         |            |                    |
| 3. From the Bottom Up             | ●         |                  |           |            |                    |
| 4. Tasters' Choice                | ●         |                  |           |            |                    |
| 5. Dark Leaf                      |           |                  |           |            | ●                  |
| 6. Between the Sticks             | ●         | ●                |           |            |                    |
| 7. Buttons to Pearls              |           |                  |           | ●          |                    |
| 8. 18-Wheeling                    |           |                  |           | ●          |                    |
| 9. Bluegrass Bodega               | ●         |                  |           |            |                    |
| 10. Father to Son                 |           |                  |           |            | ●                  |
| 11. A Full Sound                  |           |                  |           |            | ●                  |
| 12. Hand-Me-Down Hand-Jive        |           | ●                |           | ●          |                    |
| 13. Let the Fiddle Do the Singing | ●         |                  | ●         |            |                    |
| 14. Of Marbles and Men            |           |                  |           | ●          |                    |
| 15. Contact Zone                  |           |                  |           | ●          |                    |
| 16. Another Kind of Freedom       |           | ●                |           |            |                    |
| 17. Hothouse Hoops                | ●         |                  |           |            |                    |
| 18. Ha'nts in Hollows             |           |                  | ●         |            |                    |
| 19. Work Your Feet                |           |                  | ●         |            |                    |
| 20. Seed Saver                    | ●         |                  |           |            |                    |
| 21. Meals with Seals              | ●         |                  |           |            |                    |
| 22. Recycled Threads              | ●         |                  |           |            |                    |
| 23. A Day in the Country          |           |                  | ●         |            |                    |
| 24. Everything Is One Stone       | ●         |                  |           |            |                    |
| 25. Beatin' and a-Bangin'         |           |                  | ●         |            |                    |
| 26. Shaving Grace                 | ●         |                  |           |            |                    |
| 27. The Music of the Hounds       | ●         |                  |           |            |                    |
| 28. Singing the Gospel            | ●         |                  |           |            |                    |
| 29. Death in Kentucky             |           |                  |           | ●          |                    |
| 30. Mehendi-Maker                 | ●         |                  |           |            |                    |
| 31. Herb Doctor                   |           |                  |           | ●          |                    |
| 32. Old Regulars                  |           |                  | ●         |            |                    |
| 33. Ave Maria                     | ●         |                  |           |            |                    |
| 34. A Prayer on the Doorstep      | ●         |                  |           |            |                    |
| 35. Cherokee Legacy               |           |                  | ●         | ●          |                    |

## Counties

| Segment | Ballard | Bell | Bourbon | Caldwell | Clinton | Daviess | Edmonson | Elliott | Fayette | Franklin | Garrard | Hardin | Jackson | Jefferson | Kenton | Letcher | Lewis | Livingston | Madison | McCracken | McCreary | Monroe | Morgan | Nelson | Rockcastle | Taylor | Wayne | Woodford |
|---------|---------|------|---------|----------|---------|---------|----------|---------|---------|----------|---------|--------|---------|-----------|--------|---------|-------|------------|---------|-----------|----------|--------|--------|--------|------------|--------|-------|----------|
| 1.      |         |      |         |          |         | ●       |          |         |         |          |         |        |         |           |        |         |       |            |         |           |          |        |        |        |            |        |       |          |
| 2.      |         |      |         |          |         |         |          |         |         |          |         |        |         |           |        |         |       |            |         |           |          |        | ●      |        |            |        |       |          |
| 3.      |         |      |         |          |         |         |          |         | ●       |          |         |        |         |           |        |         |       |            |         |           |          |        |        |        |            |        |       |          |
| 4.      |         |      |         |          |         |         |          |         |         | ●        |         |        |         |           |        |         |       |            |         |           |          |        |        |        |            |        |       |          |
| 5.      |         |      |         | ●        |         |         |          |         |         |          |         |        |         |           |        |         |       |            |         |           |          |        |        |        |            |        |       |          |
| 6.      | ●       |      |         |          |         |         |          |         |         |          |         |        |         |           | ●      |         |       |            |         | ●         |          |        |        |        |            |        |       |          |
| 7.      |         |      |         |          |         |         |          |         |         |          |         |        |         |           |        |         |       | ●          |         |           |          |        |        |        |            |        |       |          |
| 8.      |         |      |         |          |         |         |          |         |         |          |         | ●      |         |           |        |         |       |            |         |           |          |        |        |        |            |        |       |          |
| 9.      |         |      |         |          |         |         |          |         |         |          |         |        |         |           |        |         |       |            |         |           |          |        |        |        |            |        |       | ●        |
| 10.     |         |      |         |          |         | ●       |          |         |         |          |         |        |         |           |        |         |       |            |         |           |          |        |        |        |            |        |       |          |
| 11.     |         |      |         | ●        |         |         |          |         |         |          |         |        |         |           |        |         |       |            |         |           |          |        |        |        |            |        |       |          |
| 12.     |         |      |         |          |         |         |          |         |         |          |         |        |         |           |        |         |       |            |         | ●         |          |        |        |        |            |        |       |          |
| 13.     |         |      |         |          |         |         |          |         |         |          |         |        |         |           |        |         | ●     |            |         |           |          |        |        |        |            |        | ●     |          |
| 14.     |         |      |         |          |         |         |          |         |         |          |         |        |         |           |        |         |       |            |         |           |          | ●      |        |        |            |        |       |          |
| 15.     |         |      |         |          |         |         |          |         |         |          |         |        |         |           |        |         |       |            |         |           |          |        |        |        | ●          |        |       |          |
| 16.     |         |      |         |          |         |         |          |         |         |          |         |        |         |           |        |         |       |            |         | ●         |          |        |        |        |            |        |       |          |
| 17.     |         |      |         |          |         |         |          |         | ●       |          |         |        |         |           |        |         |       |            |         |           |          |        |        |        |            |        |       |          |
| 18.     | ●       |      |         |          |         |         |          |         |         |          |         |        |         |           |        |         |       |            |         |           |          |        |        |        |            |        |       |          |
| 19.     |         |      |         |          |         |         |          |         |         |          |         |        |         |           |        | ●       |       |            |         |           |          |        |        |        |            |        |       |          |
| 20.     |         |      |         |          |         |         |          |         |         |          |         |        |         |           |        |         |       |            | ●       |           |          |        |        |        |            |        |       |          |
| 21.     |         |      |         |          |         |         |          |         |         |          |         |        | ●       |           |        |         |       |            |         |           |          |        |        |        |            |        |       |          |
| 22.     |         |      |         |          |         |         |          |         |         |          | ●       |        |         |           |        |         |       |            |         |           |          |        |        |        |            |        |       |          |
| 23.     |         |      |         |          |         |         |          | ●       |         |          |         |        |         |           |        |         |       |            |         |           |          |        |        |        |            |        |       |          |
| 24.     |         |      | ●       |          |         |         |          |         |         |          |         |        |         |           |        |         |       |            |         |           |          |        |        |        |            |        |       |          |
| 25.     |         |      |         |          |         |         |          |         |         |          |         |        |         |           |        |         |       |            |         |           |          |        |        |        | ●          |        |       |          |
| 26.     |         |      |         |          |         |         |          |         |         |          |         |        |         |           |        |         |       |            | ●       |           |          |        |        |        |            |        |       |          |
| 27.     |         |      |         |          |         |         |          |         | ●       |          |         |        |         |           |        |         |       |            |         |           |          |        |        |        |            |        |       |          |
| 28.     |         |      |         |          |         |         |          |         |         |          |         |        |         |           | ●      |         |       |            |         |           |          |        |        |        |            |        |       |          |
| 29.     |         |      |         |          |         |         | ●        |         |         |          |         |        |         |           |        |         |       |            |         |           |          |        |        |        |            |        |       |          |
| 30.     |         |      |         |          |         |         |          |         |         |          |         |        |         | ●         |        |         |       |            |         |           |          |        |        |        |            |        |       |          |
| 31.     |         |      |         |          | ●       |         |          |         |         |          |         |        |         |           |        |         |       |            |         |           |          |        |        |        |            |        |       |          |
| 32.     |         |      |         |          |         |         |          |         |         |          |         |        |         |           |        | ●       |       |            |         |           |          |        |        |        |            |        |       |          |
| 33.     |         |      |         |          |         |         |          |         |         |          |         |        |         |           |        |         |       |            |         |           |          |        |        | ●      |            |        |       |          |
| 34.     |         |      |         |          |         | ●       |          |         |         |          |         |        |         |           |        |         |       |            |         |           |          |        |        |        |            |        |       |          |
| 35.     |         |      |         |          | ●       |         |          |         |         |          |         |        |         |           |        |         |       |            |         |           | ●        |        |        |        |            |        |       |          |

|                                   | Social Studies   |                    |                    |                |                        | Arts and Humanities |       |             |             | Practical Living     |         |                   |
|-----------------------------------|------------------|--------------------|--------------------|----------------|------------------------|---------------------|-------|-------------|-------------|----------------------|---------|-------------------|
| Segment                           | Economic Systems | Geographic Systems | Cultural Diversity | Social Systems | Historical Perspective | Dance               | Music | Visual Arts | Performance | Family Relationships | Careers | Physical Activity |
|                                   | [2.18]           | [2.19]             | [2.17]             | [2.16]         | [2.20]                 |                     |       |             |             |                      |         |                   |
| 1. Oprysario                      | ●                |                    |                    | ●              |                        |                     | ●     |             |             | ●                    |         |                   |
| 2. 'Senging the Blues             | ●                | ●                  |                    |                |                        |                     |       |             |             |                      |         |                   |
| 3. From the Bottom Up             |                  |                    | ●                  |                | ●                      |                     |       |             |             |                      | ●       |                   |
| 4. Tasters' Choice                | ●                |                    |                    |                |                        |                     |       |             |             |                      |         |                   |
| 5. Dark Leaf                      | ●                | ●                  |                    |                | ●                      |                     |       |             |             |                      |         |                   |
| 6. Between the Sticks             | ●                | ●                  |                    |                | ●                      |                     |       |             |             |                      | ●       |                   |
| 7. Buttons to Pearls              | ●                | ●                  |                    |                | ●                      |                     |       |             |             |                      |         |                   |
| 8. 18-Wheeling                    | ●                |                    |                    | ●              |                        |                     |       |             |             |                      | ●       |                   |
| 9. Bluegrass Bodega               | ●                |                    | ●                  | ●              |                        |                     |       |             |             | ●                    |         |                   |
| 10. Father to Son                 | ●                |                    |                    |                |                        |                     |       |             |             | ●                    |         |                   |
| 11. A Full Sound                  |                  |                    |                    |                | ●                      |                     | ●     |             | ●           |                      |         |                   |
| 12. Hand-Me-Down Hand-Jive        |                  |                    | ●                  | ●              |                        |                     |       |             | ●           |                      |         | ●                 |
| 13. Let the Fiddle Do the Singing |                  | ●                  |                    |                | ●                      |                     | ●     |             |             |                      |         |                   |
| 14. Of Marbles and Men            |                  |                    |                    | ●              |                        |                     |       |             |             |                      |         | ●                 |
| 15. Contact Zone                  |                  |                    | ●                  | ●              |                        |                     |       |             |             |                      |         |                   |
| 16. Another Kind of Freedom       |                  |                    | ●                  |                | ●                      |                     |       |             |             | ●                    |         |                   |
| 17. Hothouse Hoops                |                  |                    | ●                  |                |                        |                     |       |             |             | ●                    |         | ●                 |
| 18. Ha'nts in Hollows             |                  |                    |                    |                |                        |                     |       | ●           |             |                      |         |                   |
| 19. Work Your Feet                |                  |                    |                    | ●              |                        | ●                   | ●     |             |             |                      |         | ●                 |
| 20. Seed Saver                    | ●                |                    |                    |                | ●                      |                     |       |             |             |                      | ●       |                   |
| 21. Meals with Seals              | ●                |                    |                    |                | ●                      |                     |       | ●           |             |                      |         |                   |
| 22. Recycled Threads              |                  |                    |                    |                |                        |                     |       | ●           |             |                      |         |                   |
| 23. A Day in the Country          | ●                | ●                  |                    | ●              |                        |                     |       | ●           |             |                      |         |                   |
| 24. Everything Is One Stone       | ●                |                    |                    |                | ●                      |                     |       | ●           |             |                      | ●       |                   |
| 25. Beatin' and a-Bangin'         | ●                |                    |                    |                | ●                      |                     |       |             |             | ●                    | ●       |                   |
| 26. Shaving Grace                 | ●                |                    |                    |                |                        |                     |       | ●           |             |                      | ●       |                   |
| 27. The Music of the Hounds       |                  |                    |                    | ●              | ●                      |                     |       |             |             |                      |         |                   |
| 28. Singing the Gospel            |                  |                    | ●                  | ●              |                        |                     | ●     |             |             | ●                    |         |                   |
| 29. Death in Kentucky             |                  | ●                  |                    | ●              |                        |                     |       | ●           |             | ●                    |         |                   |
| 30. Mehendi-Maker                 |                  |                    | ●                  | ●              |                        |                     |       | ●           |             |                      |         |                   |
| 31. Herb Doctor                   |                  |                    | ●                  |                | ●                      |                     |       |             |             |                      |         |                   |
| 32. Old Regulars                  |                  | ●                  |                    | ●              | ●                      |                     | ●     |             |             |                      |         |                   |
| 33. Ave Maria                     |                  |                    |                    | ●              |                        |                     |       | ●           |             |                      |         |                   |
| 34. A Prayer on the Doorstep      |                  | ●                  | ●                  |                |                        |                     |       | ●           |             |                      |         |                   |
| 35. Cherokee Legacy               |                  |                    | ●                  |                |                        |                     |       |             | ●           |                      |         |                   |

# Appendix

## Bibliography

Additional bibliographies are found in many of these sources. A few that are especially useful: *A Teacher's Guide to the Festival of Kentucky Folklife*, 1997 and 1998

*The Common Ground: Teaching Units on Kentucky's Cultural Heritage*

*The Study of American Folklore: An Introduction*  
*Using Folklife Resources in the Classroom*

*A Celebration of American Family Folklore: Tales and Traditions from the Smithsonian Collection*, by Steven Zeitlin, Amy Kotkin, and Holly Cutting Baker (Pantheon Books, New York, 1982).

*The Common Ground: Teaching Units on Kentucky's Cultural Heritage*, edited by Stephanie Darst and Kent Freeland (Kentucky State Fair Board, 1995).

*Flatheads and Spoonneys: Fishing for a Living in the Ohio River Valley*, by Jens Lund (The University Press of Kentucky, Lexington, 1995).

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

*Houses and Homes*, by Barbara J. Howe, Dolores A. Fleming, Emory L. Kemp, and Ruth Ann Overbeck (American Association for State and Local History, Nashville, 1987).

*Identifying American Architecture: A Pictorial Guide to Styles and Terms, 1600–1945*, by John J.-G. Blumenson (American Association for State and Local History, Nashville, 1977).

*In Small Things Forgotten: The Archeology of Early American Life*, by James Deetz (Anchor Press/Doubleday, New York, 1977).

*Kentucky Folk Architecture*, by William Lynwood Montell and Michael Lynn Morse (The University Press of Kentucky, Lexington, 1976).

*Kentucky Bluegrass Country*, by R. Gerald Alvey (The University Press of Mississippi, 1992).

*Kentucky Quilts and Their Makers*, by Mary Washington Clarke (The University Press of Kentucky, Lexington, 1976).

*Motel of the Mysteries*, by David Macaulay (Houghton Mifflin Co., Boston, 1979).

*My Backyard History Book*, by David Weitzman (Little, Brown, and Co., Toronto, 1975).

*Native Peoples, Continuing Lifeways: The Native American Cultural Project Teacher Resource Packet*, edited by Stephanie Darst and David Pollack (The Kentucky Heritage Council, 1994).

*Nearby History: Exploring the Past Around You*, by David E. Kyvig and Myron A. Marty (American Association for State and Local History, Nashville, 1982).

*One Potato, Two Potato: The Secret Education of American Children*, by Mary and Herbert Knapp (W.W. Norton, New York, 1976).

*Rock Fences of the Bluegrass*, by Carolyn Murray-Wooley and Karl Raitz (The University Press of Kentucky, Lexington, 1992).

*Singing the Glory Down: Amateur Gospel Music in South Central Kentucky 1900–1990*, by W. Lynwood Montell (The University Press of Kentucky, Lexington, 1991).

*Singing Family of the Cumberlands*, by Jean Ritchie (The University Press of Kentucky, Lexington, 1988).

*The Study of American Folklore: An Introduction*, by Jan Harold Brunvand (W.W. Norton & Co., New York, 1986).

*The Tape Recorded Interview: A Manual for Field-Workers in Folklore and Oral History*, by Edward D. Ives (The University of Tennessee Press, Knoxville, 1980).

*A Teacher's Guide to the Festival of Kentucky Folklife, 1997* (Kentucky Historical Society and Kentucky Arts Council, Frankfort, 1997).

*A Teacher's Guide to the Festival of Kentucky Folklife, 1998* (Kentucky Historical Society and Kentucky Arts Council, Frankfort, 1998).

*Upper Cumberland Country*, by W. Lynwood Montell (University Press of Mississippi, Jackson, 1993).

*Using Folklife Resources in the Classroom* (KET Star Channels Seminars, Lexington, 1997).

*The Vanishing Hitchhiker: American Urban Legends & Their Meanings*, by Jan Harold Brunvand (W.W. Norton & Co., New York, 1981).

*What Style Is It?*, by John Poppeliers, S. Allen Chambers, and Nancy B. Schwartz (Preservation Press, Washington, D.C., 1977).

## General References

*Atlas of Kentucky*, edited by Richard Ulack, Karl Raitz, and Gyula Pauer (The University Press of Kentucky, Lexington, 1998).

*Encyclopedia of Southern Culture*, edited by Charles Reagan

Wilson and William Ferris (The University of North Carolina Press, Chapel Hill, 1989).

*The Kentucky Encyclopedia*, edited by John E. Kleber (The University Press of Kentucky, Lexington, 1992).

## Discography

For recordings by Clyde Davenport, Eddie Pennington, Merle Travis, Old Regular Baptists, and various other artists, see the discography in *A Teacher's Guide to the Festival of Kentucky Folklife, 1997*, available from the Kentucky Folklife Program.

*Primitive Baptist Hymns of the Blue Ridge*, recorded by Brett Sutton and Pete Hartman (American Folklore Recordings, University of North Carolina Press, 1982. (Recordings and extensive liner notes.)

*Powerhouse for God: Sacred Speech, Chant, and Song in an Appalachian Baptist Church*, recorded by Jeff Todd Titon (American Folklore Recordings, University of North Carolina Press, Chapel Hill, 1982). (Recordings and extensive liner notes.)

## Folkways-Related Videos from KET

The following programs are available from:  
KET Tape Distribution Service  
600 Cooper Drive  
Lexington, KY 40502-2200  
(800) 945-9167 for more information, or visit KET's Web site at [www.ket.org](http://www.ket.org).

*Crafting Tradition*. 60 min. (5-12). Visits five Western Kentucky

families who are preserving the crafting tradition. Tape available.

*Dancing Threads: Community Dances from Africa to Zuni*. 4/30 min. (K-8). Performances of traditional African-American, Appalachian, and Native American dances and play party games. Tapes and teacher's guide available.

*Kentucky Life*. Ongoing series of 30-min. programs (4-12). *Courier-Journal* columnist Byron Crawford travels Kentucky visiting artists, performers, crafts people, and historic sites. Tapes and viewer's guide available. Individual program descriptions and contact information also available at Web site: <http://www.ket.org/Programs/KET/KL/>

*Mountain Born: The Jean Ritchie Story*. 60 min. (7-12). The life and music of influential Eastern Kentucky singer/songwriter Jean Ritchie. Tape and teacher's guide available. Guide also available online: <http://www.ket.org/Programs/KET/MB/>

*Mountain Media*. 5/30 min. (4-12). Videos created by Eastern Kentucky high school students that draw from the Appalachian storytelling tradition. Tapes available.

*Old Music for New Ears*. 22/15 min. (P-8). Performances of traditional American music, including blues, folk, Cajun, and string band. Tapes and teacher's guide available.

*Telling Tales*. 16/15 min. (K-8). Master storytellers share traditional Appalachian, African-

American, and Native American stories. Tapes and teacher's guide available.

*Tour of Kentucky Folk Music.* 4/60 min. (6–12). Performances of traditional music from across Kentucky. Tapes and teacher's guide available.

*Using Folklife Resources in the Classroom.* 2/90 min. Professional development seminars for teachers providing strategies and guidelines for integrating folklife into the curriculum. Tapes and print materials available. For additional information about KET professional development opportunities, contact KET's professional development staff at (800) 432-0951 (in Kentucky) or (606) 258-7271.

## Other Kentucky Resources

### Kentucky Folklife Program

(grants/funding, Kentucky Folklife Festival, teachers' packets, teachers' listserv)  
Kentucky Historical Society  
P.O. Box 1792  
Frankfort, KY 40602-1792  
(502) 564-0472  
Fax: (502) 564-0475  
E-Mail:  
bob.gates@mail.state.ky.us  
E-Mail:  
loisjoy.ward@mail.state.ky.us  
Teachers' Folklife Listserv:  
requests@henry.ket.org (Type **subscribe kyfolklife** in the subject line of your message.)

### Kentucky Arts Council

(grants/funding, folk artists, residencies)  
John Benjamin  
31 Fountain Place  
Frankfort, KY 40601-1942

1-888-833-ARTS (2787)  
(502) 564-3757 (V/TDD)  
Fax: (502) 564-2839  
E-Mail:  
kyarts@arts.smag.state.ky.us

### Kentucky Historical Society

(teacher training funding, teachers' packets)  
Betty Fugate  
Vicky Middleswarth  
Kentucky Historical Society  
P.O. Box 1792  
Frankfort, KY 40602-2108  
(502) 564-3016  
Fax: (502) 564-4701  
Web site: [www.state.ky.us/agencies/khs/](http://www.state.ky.us/agencies/khs/)

### Kentucky Heritage Resource Center

(grants/funding, teachers' packets, resources)  
Betty Fugate  
Kentucky Historical Society  
P.O. Box 1792  
Frankfort, KY 40602-2108  
(502) 564-3016  
Fax: (502) 564-4701  
Web site: [www.state.ky.us/agencies/khs/](http://www.state.ky.us/agencies/khs/)

### Kentucky Heritage Council

(grants/funding, heritage education)  
Becky Shipp  
300 Washington Street  
Frankfort, KY 40601  
(502) 564-7005  
Fax: (502) 564-5820

In school libraries:  
Elementary schools—*Native Peoples, Continuing Lifeways: The Native American Cultural Project Teacher Resource Packet*  
All schools—*The Common Ground: Teaching Units on Kentucky's Cultural Heritage*

In public libraries:  
*Native Peoples, Continuing Lifeways: The Native American Cultural Project Teacher Resource Packet*

Additional resources can be found in university and college libraries.

Programs in Folk Studies  
(faculty, library, archives, museum)

### Western Kentucky University

1 Big Red Way  
Bowling Green, KY 42101-3576

### Kentucky State Fair

(teacher resource manuals)  
Stephanie Darst  
Kentucky Fair & Exposition Center  
P.O. Box 37130  
Louisville, KY 40233-7130  
Web site: [www.kyfairexpo.org/student.html](http://www.kyfairexpo.org/student.html) (for curriculum tables of contents)

### Appalshop Film & Video/June Appal Recordings

(records, tapes, films, CDs, videos)  
306 Madison Street  
Whitesburg, KY 41858  
(800) 545-7467  
(606) 633-0108  
Fax: (606) 633-1009  
E-Mail: [appalshop@aol.com](mailto:appalshop@aol.com)  
Film and Video Catalog Web site:  
<http://www.uky.edu/Projects/Appal/films>  
June Appal Recordings: <http://www.uky.edu/Projects/Appal/>

### The University Press of Kentucky

(books on traditional culture)  
663 South Limestone Street  
Lexington, KY 40508-4008  
(606) 257-2951  
(800) 839-6855

