

Folklore Scavenger Hunt Activity

Overview:

Folklore takes several forms and has many definitions. The American Folklore Society provides a [list](#) of some of those definitions from several folklorists. For example, Dan Ben-Amos (1971) tells us “folklore is artistic communication in small groups,” and Dell Hymes (1974) describes folklore as “the study of communicative behavior with an esthetic, expressive, or stylistic dimension.” Some scholars see folklore as “the traditional, unofficial, non-institutional part of culture” (Brunvand 1978) or simply as a way of “discovering what it is to be human” (Wilson 1988). Mary Hufford notes, “Folklife is community life and values, artfully expressed in myriad forms and interactions” (1991), and every community, or every folk group, shares lore, which can be identified through recognizable categories: verbal, material, and customary belief and practice. The [lore](#) is what we folk say (like stories and jokes), make (like quilts and crafts), do (like rituals and dances), and believe (like legends and rumors). Folklore is all around us, and our goal today is to begin noticing it in action.

Directions:

Sims and Stephens (2005) tell us folklore “helps us learn who we are and how to make meaning in the world around us” (2). This activity is an exercise in paying attention to folklore, groups, and meaning-making. In your group, trek campus and notice folklore in action. How are people using folklore to make meaning on campus? Observe! Ask questions! Take notes! Find and document at least one example of the three general categories of folklore below. Have fun!

| | |
|---|--|
| Verbal (written and oral texts like songs, stories, jokes) | |
| Customary (beliefs and behaviors like legends, dances, rituals) | |
| Material (physical objects like food, quilts, and architecture) | |

Suggested readings for this activity:

- “How Do Folklorists Define Folklore?” *American Folklore Society*, Sept. 24, 2021. <https://whatisfolklore.org/how-folklorists-define-folklore/>.
- “What is Folklore?” *American Folklore Society*, Sept. 24, 2021. <https://whatisfolklore.org/>.

Suggested accessibility note:

Physically finding examples is not required. You may also choose to find examples digitally, or you can discuss with me examples you’ve thought of or noticed.

Folklore Advertisement Activity

Overview:

Today's reading from Ede's *The Academic Writer* explored the four elements of a rhetorical situation—"writer/designer, audience, text/project, and medium" (10)—and *kairos*, or "the ability to respond to a rhetorical situation in a timely or appropriate manner" (12). The reading also addressed the need to be rhetorically sensitive in designing, writing, or composing a piece, and Ede defines rhetorical sensitivity as "your ability to make effective choices about your writing based on your purpose, your audience, and the genre and medium in which you're composing and presenting" (3). Now that we have an understanding of rhetoric—the art of persuasion in composing—we're going to apply our knowledge in advertising our campus' unique verbal, material, or customary folklore to persuade other students to join our campus community.

Directions:

Using the examples of folklore you collected during the Folklore Scavenger Hunt, choose one of those examples for your group to build an advertisement around. Your advertisement will need to be rhetorically sensitive, incorporate strategic design characteristics, and consider the four elements of the rhetorical situation: audience, purpose, context, and medium. In designing your advertisement, ask these questions: Who is the intended audience? What is the purpose or intended outcome of your advertisement? What is the context of how the advertisement will be received and analyzed? What medium or form will you use to deliver your advertisement to the audience?

Be creative! Consider the role of social media like Snapchat, Twitter, Tiktok, Instagram, or others in the lives of potential students. Will they be more likely to respond to a social media campaign than a traditional flyer or commercial? How will you employ images and words to persuade new students? What is the role of *kairos*, or the timeliness of a persuasive argument, in your ad? How will your ad be accessible to potential students across a range of physical and emotional abilities and identities?

Ethnography and Fieldnotes Activity

Overview:

Elizabeth Campbell and Luke Eric Lassiter describe ethnography as “an artful, humanistic form [of inquiry] in search of meaning, connection, and, above all, change” (x). Ethnography is a method of fieldwork and a way to write about it through the ethnographer’s interpretation. Ethnography includes observation, documentation, and participation in events and with people while conducting interviews, writing up fieldnotes, and being engaged in place. Ethnographers form long-term, often collaborative, relationships while considering intersubjectivity and their own positionality through the reflection and interpretation of human culture and group life. For this activity, you will be asked to practice some of these ethnographic tools, specifically writing fieldnotes and observant participation.

Directions:

To begin, choose a spot on campus and dedicate yourself to being fully present in that space. Although ethnographic practices are most successful when they’re long-term and include ongoing observant participation, our class is—unfortunately—quite short, so we will mainly practice observant participation and taking fieldnotes. You are encouraged to engage and participate in whatever you’re observing and documenting, and you may even find it difficult to write down everything in the moment! Fieldnotes are a documentation and record of our observations, thoughts, and understandings while in the field. Sometimes you have more time to write and reflect after the event itself has ended; other times, you can jot down quick or long notes in the moment. Either way, your fieldnotes are a way to help you understand and contextualize what you see, hear, notice, and experience. For this reason, you want to write and/or annotate your fieldnotes as soon as you can, so they can be as helpful as possible to you later on. Follow the instructions below to complete the activity.

(1) **Observe** the situation: what is the setting? How are people interacting with the space and with others? Who is there? What are they doing? What actions, behaviors, and conversations are occurring? How are you impacting the situation—has your presence changed anything? How are you participating?

(2) **Document** what you have noticed. You might choose to *freewrite* (write everything); use a column for observation to document what is going on and a column for interpretation to document what you think about what is going on (*double-entry notes*); write *continuous narratives or descriptions*; or use *scratch notes* of key words and phrases to jog your memory later. You might include drawings of the scene.

(3) **Reflect** on what you have observed and written through further writing or audio recordings. Consider your own thoughts, ideas, impressions, and insights on what you’ve observed. Do you have questions or concerns? What else do you need to know?

Suggested readings for this activity:

- Elizabeth Campbell and Luke Eric Lassiter. *Doing Ethnography Today: Theories, Methods, Exercises*. Wiley-Blackwell, 2015.

Suggested accessibility note:

Physically traveling outside the classroom is not required. You may also choose to conduct your ethnography around our classroom space or explore digital ethnography; please see me for further instructions.

They've Got Folklore assignment (archive notes/reflections and preliminary collection analysis)

We'll spend at least four class periods working in the OSU [Center for Folklore Studies \(CFS\) Archives](https://cfs.osu.edu/archives) (<https://cfs.osu.edu/archives>.) Check the course schedule for visit dates.

The Archives is located at 1961 Tuttle Park Place, suite 218 (this is on the second floor of Ohio Stadium; enter at the doors between gates 18-20).

If you wish, you may visit the archives outside our class time as well; email or call [the archivist, contact information] to set up an appointment.

Generally, the Archives is open 9-5, M-F, but sometimes is closed for special events or other engagements.

1. BEFORE: To prepare for each visit, search the online [FolkOhio database](http://folkohio.osu.edu/culture/collections/) of student projects (<http://folkohio.osu.edu/culture/collections/>). Focus on those collections that are specifically about the culture of children.

- change the “search in” field to “OSU Student Collections”
- “child” or “children” will bring up tons of results; instead, search by some of the genres that Tucker, Bronner, and others refer to in their articles:
 - e.g., hand-clap, handclap, handclapping, etc.
 - taunt, jeer, etc.
 - insult, retort, etc.
 - knock knock
 - prank (try “prank and child” to filter out the college pranks)
 - toy, paper folding, etc.
 - game, pastime
 - divination, fortune telling
 - speech play, riddles
 - doodles, visual puzzles
- start as specific as possible (“Gopher Guts”) and then try more general search terms
- reserve 3-4 collections that look interesting
 - Send in your requests at least 24 hours (working days) in advance
 - Don't necessarily reserve the first hits you get (you may be fighting other class members for them).
 - When you find an interesting search result, click on the collection number to the left of the collection title; this will link to you an individual record screen with a more specific description
 - Choose collections from a range of places and times
 - To reserve a collection:
 - From each individual record screen, click “add collection to cart”
 - When you've added your last collection, click on “reservation cart” and complete your contact information. Put “Christensen 2367.05 A14 [visit date], 9:35 am” in the “Note” field.

2. DURING: Visit records (3 posts @ 20 points each). During each of the class visits to the archives, take notes on the collections you explore. For the first three visits, create a visit record and post it to the relevant “Archive Exploration” discussion board forum within 3 days of the visit. (Our fourth trip to the archives will allow you to follow up on ideas discovered while completing the “They’ve Got Folklore” assignment.) In each post:

- List the title, ID number, date, and place of the collections you reviewed during the visit.
- Summarize the content of each collection (a few sentences for each collection)
- Point out anything usual or intriguing that you discovered (a pattern you noticed, or perhaps a connection to course readings or your own experience), and
- Suggest something (topic, genre, group, etc.) you might want to follow up on, and why.
- These don’t have to be tightly constructed essays, but they should not be entirely stream-of-consciousness, either. Aim for about 400 words (or ¾ of a page, single-spaced).
- Give your post a title that suggests some of the genres and issues that you explored (this will help other students who are interested in similar materials)
- TO POST: Carmen=>Activities=>Discussion=>Archive Explorations forum. Click on the topic title (e.g., “Archive Visit #1 (day/month/year)”) and then click the “Start and New Thread” to begin your post. Click “Post” to upload your contribution.

VISIT #1: Wednesday, Sept. 10; post due by midnight on Sept. 13

VISIT #2: Friday, Sept. 19; post due before class on Sept. 22

VISIT #3: Friday, Sept. 26; post due before class on September 29

(VISIT #4: Friday, October 17: no post due)

3. AFTER: Preliminary collection analysis (60 points). Of the collections you explored, copy out two specific examples that you find interesting and, in a 3-page essay, analyze them in comparison to a related example from your own life (if you haven’t done so already, you’ll eventually need to create an “I’ve Got Folklore” documentation sheet for this example from your own life).

- Use the analytical tools we’ve discussed in class to identify specific features of these examples that you find interesting or puzzling. Your analysis should lead to and begin to answer a “So What” question, perhaps related to one of the issues raised in our assigned readings. Focus on puzzles/anomalies that grow out of your own research, not those identified by the authors of the collections you’ve read.
- Avoid overgeneralization by linking your observations to specific evidence and offering credible support for broader characterizations
- Be sure to contextualize your own example.
- A draft of this paper is due for peer review on X; a final draft to be graded should be uploaded before class on X.

Cite each collection from the archive like this:

[Collection name (use the one in the database record)]. [Date]. Collection [#]. Center for Folklore Studies Archives, The Ohio State University, Columbus.

Example for a collection about frat pranks: "Fraternity Pimping." 1977. Collection #6762, Center for Folklore Studies Archives, The Ohio State University, Columbus.

“I’ve Got Folklore” DOCUMENTATION SHEET [delete information in brackets]

Today’s date:

Collector: [Identify yourself by name (or pseudonym), year of birth, and city/state of residence]

Consultant: [Identify consultant by name (or pseudonym), year of birth, and residence; if you’re documenting your own personal knowledge, write “Same as above”]

Title: [Give a short title for the item]

Genre: [find and cite a definition using a scholarly source, including class materials; you might try [Folklore: An Encyclopedia](#); or (for verbal genres) [The Encyclopedia of Folklore & Literature](#). General works on children’s and college folklore include those by Knapp and Knapp, Opie and Opie, Bronner, and Tucker.]

Text (Transcription/Description): [if material culture or customary behavior, include information about how the item is usually made or performed, including materials used, construction techniques, performance rules, etc. Insert a diagram or photo]

Social base: [Suggest demographic, geographic, and/or or historical characteristics of groups that are associated with the item—your family, your region, your peer group, etc.]

Collection/Documentation Context: [Briefly state when and where you learned about the item, and relevant information about who was present, what was going on, etc.]

Typical Performance Context: [In a short paragraph, discuss the circumstances (when, where, etc.) in which this item is typically performed, used, or displayed.]

Related item: [include a similar example (variant) that has been recorded by someone else. Be sure to include information about when and where this related item was documented, and cite the source in which you found the example; real people, books, the internet, videos, etc. are all fair game.]

Commentary: [Why is this item meaningful or revealing? What are its functions (both obvious and subtle); that is, what does it help accomplish in social life? Other information you’d like to add?]

I've Got Folklore! (3 documentation sheets @ 20 points each)

YOUR TASK: Document three examples of children's folklore **from your own repertoire; something you learned before you were 15.**

1. Brainstorm about the kinds of children's folklore you know. You should choose one example from each major category of folklore:

| | | |
|---|---|---|
| verbal lore (made with words) <i>examples of verbal genres:</i> jokes parodies local legends rhymes riddles songs oaths jeers/insults/taunts retorts/comebacks tongue-twisters greetings/leave-takings latrinalia | (made by hand) <i>examples of material genres:</i> toys folded paper objects picture puzzles/rebuses foods friendship tokens things— stitched woven quilted whittled braided sculpted | <i>examples of customary genres:</i> beliefs (superstitions)/ cures dances clapping games jump-rope games pregame rituals chasing/ hiding games fortune-telling games ambush games/ pranks marbles or jacks/ ball games gestures holiday/celebration traditions |
| material culture | customary behavior (made through actions) | |

2. Document each item by completing a typed "documentation sheet" for it (see blank template, as well as completed samples). If the item is a kind of story, you should tape record yourself telling it, then transcribe your oral performance word for word. When classifying your examples by genre, quote definitions from course readings or related scholarly sources (include a citation).

- You may create your own definition based on sources you've read, if necessary, but it should NOT simply be a statement about function (e.g., "Clapping game: Something that advertises friendship" or "Clappers demonstrate skill.") Avoid including the word(s) to be defined (e.g., "Oath: an oath used to mark a promise")
- Include images to help explain material culture (like toys) and customary behavior (like games). Diagrams are often easier than trying to explain these genres in words, though descriptions and pictures together are the most helpful.
- Do not insert chunks of material downloaded from the web (especially if you haven't cited it).

3. Give contextual information (tell where you learned the item, who usually played/told it, when, etc.; see sample sheets). Don't assume that your reader knows what you're talking about.

4. Find related items in *One Potato, Two Potato* (Knapp and Knapp) or other sources. Pick examples that are slightly different from your own (they can exhibit differences in wording, may be completely different examples of the same genre, or they may represent a different

genre with a similar function), and for which you can offer some context..

5. Comment briefly on the item’s possible social meanings and functions, and include any other information that would help a reader understand your item.

REMINDERS:

Successful children’s folklore documentation sheets:

1. Include a **definition** in the “genre” section:

- e.g., “Clapping game: a competitive activity in which individuals chant or sing a rhyme while slapping the palms of the hands together. Performers may clap their own hands or those of a partner in a repeated pattern. Often quite complicated, these routines demonstrate physical and mental agility and, in the U.S., are often performed by young girls.”
- NOT only a statement about function (e.g., “Clapping game: Something that advertises friendship” or “: Clappers demonstrate skill.”)
- Avoid including the word(s) to be defined (e.g., “Oath: an oath used to mark a promise”)

2. Avoid (inadvertent) **plagiarism**.

- Do not insert chunks of material downloaded from the web.
- Always mark direct quotes (**including phrases**) with quotation marks and include full bibliographic references; cite online material as well.
- Merely changing a few words here and there is not “paraphrasing.” See the WTS web site for help with this.

3. Demonstrate **how to make** material culture (include diagrams and pictures/samples of finished product) or **participate in customary behavior** (e.g., indicate how motions are performed; include diagrams if necessary). Descriptions and pictures together are the most helpful.

4. Make a **meaningful connection** to course readings.

“I’ve Got Folklore” Documentation rubric

Name _____

TOTAL ___/60

Example #1: Material culture

| | |
|---|--------|
| Documentation: item classified correctly, useful description of relevant contexts, thorough instructions/diagram/image | ___/12 |
| Commentary: comparative example (cited), thoughtful commentary about function(s) | ___/6 |
| Presentation: (grammar, spelling, overall clarity and ease of reading) | ___/2 |
| TOTAL | ___/20 |

Example #2: Verbal art

Documentation: item classified correctly, useful description of relevant contexts, thorough instructions/transcription

___/12

Commentary: comparative example (cited), thoughtful commentary about function(s)

___/6

Presentation: (grammar, spelling, overall clarity and ease of reading)

___/2

TOTAL

___/20

Example #3: Customary behavior

Documentation: item classified correctly, useful description of relevant contexts, thorough instructions/diagram

___/12

Commentary: comparative example (cited), thoughtful commentary about function(s)

___/6

Presentation: (grammar, spelling, overall clarity and ease of reading)

___/2

TOTAL

___/20

Documentation Sheet
Sample Item: Riddle Joke

Today's date: December 15, 2002
Informant: Mrs. X, age 62 (b. 1941), of Jasper, Indiana
Collector: JD, age 18 (b. 1985), of Bedford, Indiana

Title: Funny Nuns

Genre: Riddle-joke. "The true riddle is essentially a comparison between the unstated answer and something else that is described in the question. . . . A prolific modern form of riddle, usually just termed 'joke' in folk tradition, is the riddle-joke." From Jan Harold Brunvand's *The Study of American Folklore: An Introduction*. 4th ed. New York: Norton, 1998. Pp. 114-123.

Text: "What goes black, white, black, white? A nun falling down stairs."

Social base: Mrs. X is a German-American of the Roman Catholic faith, a descendant of the German immigrants who settled Jasper. Children in parochial school often tell these kinds of jokes.

Collection/Documentation Context: I recorded this joke on November 3, 2002, in the living room of Mrs. X's home in Jasper. It was mid-afternoon, and others present included her husband, Mr. X, and her daughter (my aunt), Z. Mrs. X is my grandmother.

Typical Performance Context: Mrs. X says that she would not typically relate this item anymore but remembers hearing it from her own children when they were younger. She said she has always remembered the time Y (her son and my uncle) came home from St. Mary's parochial school in Jasper and told the riddle-joke to one of his friends while making a sandwich in the kitchen. He was in the fourth grade. The friend responded with a joke of his own, but Mrs. X cannot remember it.

Related item:

- "What's black and white and red all over? A bleeding nun." See Mary Knapp and Herbert Knapp, *One Potato, Two Potato . . . : The Secret Education of American Children* (New York: Norton, 1976), 108. The Knapps include other riddle jokes told by children, including different versions of the black-white-red joke and other "sick" jokes (pp. 105-111).
- At a school near Doncaster, England (1950s?), "children prick a drawing of an unpopular teacher with pins, threatening, 'Teacher, teacher, I don't like you/If you don't mark my sums right/--I shall spike you.'" See Iona Archibald Opie and Peter Opie, *The Lore and Language of Schoolchildren* (New York: New York

Review Books, 1959] 2001), 365.

- Collected in March 1969 from a 22-year-old female student from Richmond, Indiana: “Mother Superior’s Guidance”: “There was this Catholic mother superior at a Catholic girls’ school. And one day she called three of her little pupils together to ask them about their future careers. The first little girl said, ‘Oh, Mother Superior, I want to be a nurse so I can help mankind.’ The mother superior was very pleased at this answer. The second little girl replied that she wanted to be a teacher, so she could educate the people of the world. This answer also pleased the mother superior. ‘Oh, I’m so proud of you girls.’ Then she turned to the third student. ‘And what do you want to be, dear?’ The little girl answered, ‘Oh, Mother, I want to be a prostitute, because then I’ll be able to help mankind, too.’ The mother superior was so horrified that she fainted. After she was revived, she again asked the little girl, to make sure she had heard her right. And the little girl again said she wanted to be a prostitute. ‘Oh, thank God,’ the mother superior sighed. ‘I thought you said you wanted to be a Protestant!’” see Ronald L. Baker, *Jokelore: Humorous Folktales from Indiana*. (Bloomington: Indiana University Press., 1986), 163. A variant of this narrative joke appears in Phyllis Potter, “St. Peter Jokes,” *Southwest Folklore* 3 (Spring 1979): 47-48.

Commentary: Mrs. X commented, “I told him [Y] it was showing real disrespect for his teachers to tell such a joke and that he should never say it again. But actually I thought it was funny. Back then all the nuns who taught at the school had to wear black and white habits. They were pretty strict, and probably most of the kids wanted to see the nuns get theirs once in a while. But of course, it wasn’t good to think about them falling down stairs. It was just a joke.” She actually repeated the joke to a group of other mothers at the park one day, and they all had a good laugh.

This joke is an example of how children often attempt to respond to figures of authority. Physical harm is sometimes fantasized, as in many song parodies of “Battle Hymn of the Republic” in which teachers are hit, shot, and spit upon (See Knapp and Knapp 1976, 172-79), perhaps in response to old methods of corporal punishment. This example also involves the mocking of a religious authority, so maybe it was even more shocking.

Today's date: September 9, 2015

Informant: X, age 19 (b. XXX), of [City], [State]

Collector: same as above

Title: Flies

Genre: Material culture=>Fly-tying. "The art or hobby of making artificial lures for fly fishing" (dictionary.reference.com).

Text: Fly tying is done by using natural furs, feathers and other artificial materials to create lures for fly-fishing. The lures mimic various kinds of insect nymphs and larva that fish like to eat. The process begins with a bare hook. Thread is then wrapped around the shank of the hook and additional material is added to the hook until the desired fly is created. Flies can be made in a wide range of sizes and colors designed to mimic different types of bait that fish feed on. [see separately submitted time-lapse videos for specific details.]



Social Base: Most fly tiers tend to be fishermen who have the ambition to create their lures themselves to catch fish or to earn money by selling the lures to others. Fly tying can be found around the world, but most fly tiers tend to congregate around bodies of water where fly fishing is most common. Popular areas for fly fishing in the U.S. include the coastline of the southern states and the mountain ranges on both the East Coast and the Midwest.

Collection/Documentation Context: I learned the majority of my fly-tying skills from two men that I worked with at a fly shop in Richmond; they tied professionally for the store. The best way to learn how to tie flies is to watch someone else perform the art. Fly tying is very creative; there is no strict set of guidelines that one needs to follow. But there are also many online sources that give step by step instruction on how to create various types of established fly patterns.

Typical Performance Context: This art is typically performed in solitude at a desk;

however, famous tiers can often be seen creating their masterpieces at fly fishing shows and festivals around the country. The fly shops really serve as the showcase for many professional fly tiers, where their creations can be purchased for use. Amateur fly tiers' artwork often goes unseen and many fly tiers are protective of their "secret" patterns that they believe will catch more fish than other known designs.

Related Item: Bamboo fly rod making would be a good example of a similar art form. Bamboo fly rods are truly pieces of art and are extremely complicated; each one must be made completely by hand and only a select few companies in the U.S. attempt it. One example of this is R.L. Winston Fly Rods, based in Twin Bridges, Montana ("R.L. Winston Rod Co. | The Finest Fly Fishing Rods in the World." R.L. Winston Rod Co. Accessed September 3, 2015). In Korea, [a practice called gyeonji](#) uses a specially made and wrapped rod to catch fish in moving water.

Commentary: Fly tying is a tradition that dates back hundreds of years and has been important to many avid anglers, with the biggest impact in Western states such as Montana and Colorado, where trout fishing is most popular. Many anglers had made careers and risen to fly fishing fame because of their unique fly tying designs. Many traditional fly patterns remain popular, while at the same time many new and innovative types of flies are being tied and fished around the world. Although fly fishing has not always been a popular activity in the mountains, now it is a way to exhibit skill and also work to protect valuable environmental resources. Many famous flies such as the *Mr. Rapidan*, a brook trout fly tied for the Rapidan River, and flies like local tier Chuck Kraft's CK Baitfish, Clawdad, and Kreelex are designed specifically for catching trout and smallmouth bass in the region. Fly tying is also more than a hobby. It's a way for the angler to get more in touch with the fish they are targeting and adds an extra degree of satisfaction when a fish is caught.

Sample Folklore Documentation: Singing game

Today's date: December 1, 2005

Informant: Jessica Anderson, age 34 (b. April 15, 1974), Columbus, Ohio

Collector: same as above

Title: "Catalina Madelina"

Genre: Singing game. Games in which players take turns singing parts; some role-play marriage or courtship, often involve movement or dance, and allow "a certain amount of individual assertiveness or physical relief" and a chance for "self-assertion and self-expression" (see Mary and Herbert Knapp, *One Potato, Two Potato: The Folklore of American Children*, New York: W. W. Norton, 1976, pp. 146, 147).

Text: This song travels in a circle, with successive individuals or small groups responsible for creating new verses on the spot during the chorus (which everyone sings). If a group/individual fails to offer a new verse during its turn, that group is "out," although group members continue to sing the chorus. No group can repeat a verse already sung, so players must listen to the verses of others at the same time they are attempting to remember or create a verse of their own. This singing game ends when the second-to-last player/group can't think of a new couplet; the remaining player is then declared the winner. Singers I know usually bob their heads up and down for emphasis when singing "Hogan bogan logan." Some verses of the song are as follows:

Introductory "chorus":

Catalina, Madelina Hoopensteiner Wallenbeiner Hogan Bogan Logan was her name.

She had two eyes in the middle of her head;

One was green and the other was red.

Catalina, Madelina, [complete chorus]

She had two lips like big fat wieners,

They swept up the floor like vacuum cleaners!

Catalina, Madelina, . . .

She had two hairs on the center of her chin;

One stuck out and the other poked in!

Catalina, Madelina, . . .

She had a neck like a ten-foot pole;

Right in the middle was a big fat mole.

Catalina, Madelina, . . .

She had two hips like sailing ships,

They waved and they wobbled when she did dips!

Catalina, Madelina, . . .

Social base: I am a European-American of British and Scandinavian descent. I've only heard this song sung by and for children in a group setting.

Collection/Documentation Context: I learned this game in 1981 at Philmont Scout Ranch in Cimarron, New Mexico, when (as a seven-year-old) I attended a family camp week with my parents and siblings. During the day we separated into age groups (we were the Lobos), and in the evening the groups gathered around the campfire and sang. Teenage counselors were in charge of the groups and taught us many games and songs during the week, including this one.

Typical Performance Context: Later, my family performed this singing game on car trips and we sometimes sang verses at times that reminded us of the song's content (for instance, I remember singing the verses transcribed below while vacuuming the floor or cooking hotdogs).

Related item: Mary and Herbert Knapp include a song with similar (sometimes identical) rhythm, rhyme, and content in *One Potato, Two Potato*. It was collected in Minnesota in 1968:

Kathaleena, macaleena,

Uppa sala wala vala

Oca poca noca was her name.

She had two teeth in the front of her mouth,

One pointed east, the other pointed south.

Kathaleena, macaleena, . . .

She had a neck like a ten-foot pole;

Right in the middle was a big fat mole.

Kathaleena, macaleena, . . .

She had two eyes in the front of her head;

One was green and the other was dead,

Kathaleena, macaleena, . . . (1976:133).

Commentary: The Knapps characterize this as a “clapping rhyme,” while I learned mine as a song that tested how well members of the camp group could improvise. While “Catalina, Madelina” as I know it involves no clapping skills, like “Kathaleena, Macaleena” it allows clever members of a group to exhibit “prestige and power” (1976:58). The particular verses recounted here were especially easy to remember because they have such strong visual images, images we valued because they were somewhat “gross.” In addition, we enjoyed the challenge of singing the chorus, which is difficult to pronounce when singing quickly.

“They’ve Got Folklore” (Comparison of Exhibit Sources) Peer Review

(**) rows are weighted more heavily.

| Author: | Reviewer: | Yes | Somewhat | No |
|---|-----------|-----|----------|----|
| Is the response properly formatted ? E.g., Does it have a thoughtful title and meet the 3-page double-spaced length requirement? Are sources properly cited? | | | | |
| Does the paper include at least 3 primary (exhibit) sources? Do they fall within the scope of the course theme? | | | | |
| ** Is useful contextual information about the primary sources clearly and quickly identified? | | | | |
| ** Do the examples chosen seem well suited for an in-depth analysis? (number, type, relative similarity or difference, etc.) List each source and evaluate it on the back of the paper. | | | | |
| ** Does the paper clearly describe all aspects of the primary sources, offering concrete, specific observations presented with attention to detail ? | | | | |
| ** Does the paper avoid simply listing details, instead emphasizing the significance of patterns (exact repetitions, related ideas, striking contrasts, anomalies), that emerge from the texts themselves and with regard to performance contexts? | | | | |
| ** Does the response avoid personal reactions to the exhibit texts and/or judgments about the material being explored, instead basing assertions in relevant concrete visual and textual evidence from the primary sources? Is each assertion linked to evidence that supports it? | | | | |
| ** Does the analysis conclude with focused and specific research questions (“In what ways,” “To what extent,” “To what degree,” “In what situations,” “Given X, why Y?”) that begin to answer “So What?”, and that will direct future research in meaningful ways? | | | | |
| Is the response structured effectively? Are paragraphs, sentences, and words arranged in a logical order with clear transitions , demonstrating that the author composed (rather than dashed off) analysis? | | | | |
| Are words used precisely and accurately , rather than employed as a way to puff up the paper or “fill space”? | | | | |

1. List the patterns identified by the author.

Found in assignment:

- Punctuation Mistakes
- Subject/Verb Disagreement
- Passive Voice
- Sentence Fragments
- Run-on Sentences and Comma Splices
- Awkward Wording
- Informal/Colloquial Language
- Vague or Undefined Words
- Misspelled Words
- Wrong Words
- Accidental Repetition
- Wordiness
- Tense Changes

2. List a claim that needs more evidence.

3. Note any additional patterns or examples the author might want to consider.

4. List kudos, suggestions, or additional comments on the back of this sheet.



Portfolio: What to Submit to the Ohio State University Folklore Archives

In short: You'll submit a copy of your cleaned-up "I've Got Folklore" (IGF) sheets, your analytical research paper, and some brief contextualizing materials to the OSU Folklore Archives at the end of the semester. 50 points.

Project Portfolio Checklist

Save the following materials [according the guidelines here.](#)

_____ [Archival Database Cover Sheet & Collector Consent Form.](#)

- Complete all sections of the cover sheet, including the "keywords" section (Keywords should include but not be limited to the following categories: genre, location, group, unique identifiers. [The American Folklore Society Ethnographic Thesaurus](#) is an excellent resource for this purpose. Include names of genres included in IGF documentation sheets.)
- The Collector Consent Form gives your permission to have your project housed in the Center for Folklore Studies Archives. Scan the signed form as a pdf and save as: Last Name, First Name Collector_Collector Consent.pdf (e.g., Doe, Jane Collector_Collector Consent.pdf) [if you collected from someone not yourself, you must also include signed Informant Consent Forms]

_____ [Interview Release Form\(s\).](#)

_____ Title page: format according to example at right.

_____ Table of Contents: List in order the items to be found in your project [collector info, documentation sheets (list titles of items separately), analysis].

_____ Collector Information/Biography: A short (~250-word) biography about you will help researchers gain a clearer understanding of your own perspective regarding your collecting project. Include your background, your relationship to the interviewees, why you chose to involve them, your previous experience documenting culture, etc.

| |
|--|
| Descriptive (not artistic or creative) title of the collection [e.g., "Slenderman" and other legends told in Vienna, Ohio, 2014] |
| your name |
| instructor's name course number semester & year |

_____ ["I've Got Folklore Documentation Sheets"](#) (revised/cleaned-up, per earlier feedback)

_____ Analytical Research Paper (see separate assignment guidelines, graded separately).

Grading Rubric

_____/20 **Completed CFS** (Center for Folklore Studies archives) **cover sheet** and **Signed collector consent form**

_____/5 **Title page**

_____/5 **Table of contents**

_____/10 **short collector bio/background**

_____/10 **Revised IGF documentation sheets**