

# Teaching with Folk Sources, Unit 1

Use this Unit to:

- Explore the [Folksources.org](https://folksources.org) website as a teaching tool.
- Learn vocabulary for using primary sources found in archives and specialized language for primary sources that come from cultural inquiry and documentation.

## *Teaching with Folk Sources, Unit 1*

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## Centering Classroom Use for Ethnographic Sources with Folk Sources CMS

by Andy Kolovos, Vermont Folklife and Sarah Milligan, Oklahoma Oral History Research Project

### Introduction

The Folk Sources CMS (Content Management System), [Folksources.org](http://Folksources.org), is an online repository and database that collects the primary source sets selected for inclusion in the structured Curriculum Guides created through the Teaching with Folk Sources (TFS) project. This essay presents an overview of how the project framed the concept of “folk sources,” the nature of the primary source materials included, and the ideological and logistical framework behind the development of the Folk Sources CMS itself.

Follow Andy Kolovos through this series of orientation videos to FolkSources.org

Click to View “Introduction to TFS” Video

### What do we mean by “Folk Sources”?

TFS focuses on materials drawn from a particular variety of archives: those generated through the work of folklorists, oral historians, ethnomusicologists, and others conducting ethnographic research with communities across the United States. Following the convention established by the late Gerald Parsons, Head of Reference at the American Folklife Center of the Library of Congress, we refer to these materials as “ethnographic collections” or ethnographic archives (Parsons 1995, 7)<sup>1</sup>. In contemporary terms, ethnographic collections most often consist of *audiovisual documentation*—photographic images, video and sound recordings—and *text records*—transcripts, fieldnotes—that simultaneously serve as records of the activities of the fieldworker and as records of the cultural practices, memories, and experiences of the people with whom the fieldworker engaged. In the U.S., ethnographic collections are held by colleges and universities, state arts and humanities councils, state and local historical societies, nonprofit organizations, and federal agencies such as the Library of Congress and the Smithsonian Institution.

Historically the creation of the documentary materials that make up these collections has been informed by the interests and perspectives of the researchers—and/or by the priorities of those supporting it such as host institutions and funders—rather than by the priorities and interests of the individuals and groups with whom researchers work. In recent years, researchers have increasingly sought to partner with cultural communities, working with them to focus research on topics and perspectives important to the communities themselves. Additionally, documentary projects originating from within cultural and social communities are now common, sidestepping the outside researcher all together.

Regardless of the nature of the individuals conducting the work, the records generated through these research projects emerge from social interaction between the people behind the camera or microphone and the people they interview, record, and photograph. Ethnographic collections are, above all else, products of human communication—they are the sum of the actions, attitudes, perceptions, and values of all those involved in the process of creating them.

## Teaching with Folk Sources

The TFS project partners conceived this online platform as a way to draw ethnographic archives into a larger discussion of primary source materials in education, and to do so by grounding our efforts in the national-scale work of Local Learning: The National Network for Folk Arts in Education.

Folksources.org is an online repository that hosts the ethnographic primary source materials—oral history recordings, videos, and photographs—that we have integrated into our formal lesson plans and other structured project outputs. It establishes a centralized, stable home for these raw materials and provides a way for other educators and learners to access these items and incorporate them into their own work in ways that serve their needs.

[Click to view “How to Browse TFS”](#)

In regard to the primary source materials included in TFS, the partners seek to realize three priorities. First, to generate broader awareness of ethnographic collections and their contents. Second, to assert the value in treating these materials as primary sources themselves—as materials akin to (but also distinct from) historical documents, letters, diaries, and photographs. Third, to emphasize audiovisual records, in particular sound recordings, and the roles they can serve in teaching and learning. The Curriculum Guide serves as the main vehicle for presenting the primary source content in educational settings and addressing these broader goals. However, the partners also saw value in making the discrete primary source items directly accessible to educators and students—for them to explore and draw into teaching and learning in ways we did not consider. By seeing this curation process in action, the hope is also that educators can identify folk sources from their own communities to adapt and include in similar applications. The Folk Sources CMS, hosted at folksources.org, provides the platform for engaging with these resources.

[Click to view “TFS Search Options”](#)

[Click to view “Accessing TFS Item Info”](#)

Folksources.org also plays a crucial part in the project's goals by drawing together on a single platform the primary source materials from partner repositories, links to materials at the Library of Congress, and—when permissions allow—Library of Congress materials not currently available online. These items are formatted to correspond to "primary source sets," a term used by the Library of Congress [Teaching with Primary Sources Partner Program](#) to refer to a curated and themed collection or playlist of materials. These sets are developed to be classroom ready as a part of our bundled learning tools and encourage teachers to generate their own sets that align by topic, theme, and geography without the potential intimidation of sifting through thousands of sources from in a single database. It promotes literacy for online and archival discovery by adhering to standardized descriptive metadata and faceted browsing common to digital collections, but with terminology geared toward teaching standards and classroom use, thus simplifying the search process for adapting content to related lessons. Focusing these primary source sets on folk sources, which reflect the nuances of examining lived experiences, gets learners thinking about attribution of testimonies and other types of recorded narratives, which is important when processing information literacy on many levels. Perhaps most excitingly, it allows for the nimble repurposing of this content by others in new and inspiring ways that can lead to the discovery of new connections and the creation of new knowledge.



Click to View "Making Folk Sources Connections"

The design of folksources.org also introduces important concepts such as how to work with transcripts and build robust descriptors, such as keywords, natural language tags, and context description. Lastly, it establishes a unique space for students and educators to explore archival materials in ways that are curated for their specific use, such as a content scope that offers diverse perspectives and historical periods, presented through concise and engaging media clips. The folksources.org site is a starting point for developing content and easy adaptability for introducing ethnographic content into learning environments, with the hope of spurring future branches of creativity in education in the years to come.

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### Works Cited

- Parsons, Gerald E. 1995. Performers, Collectors, and the People of the United States. *Folklife Center News*. Winter 1995.
- Saylor, Nicole. 2017. The Archivesque: Reframing Folklore Collecting in a Popular Culture World. *Folklife Today*. November 25, <https://blogs.loc.gov/folklife/2017/11/the-archivesque-reframing-folklore-collecting-in-a-popular-culture-world>.

### Endnotes

1. See Saylor 2017 for a recent reconsideration of Parson's seminal 1995 essay.

### URLs

- <https://folksources.org/resources>  
<https://www.loc.gov/programs/teachers/about-this-program/teaching-with-primary-sources-partner-program>

## Lesson 1: Discover Folk Sources

by Lisa Rathje

**Teaching Statement:** While introducing vocabulary used to archive primary sources at the Library of Congress and elsewhere, in this lesson students will also connect contemporary topics and art to a deep occupational labor history of Chicago. The lesson establishes an important starting point to understanding why primary sources prove powerful in offering multiple perspectives and new voices for challenging history.



<b>Course:</b> High School Social Studies	<b>Lesson Title:</b> Discover Folk Sources
<b>Time Requirement:</b> 40 min.	<b>Unit of Study:</b> Teaching with Folk Sources
<b>Central Focus (Purpose):</b> This lesson introduces key terms for using primary sources in the classroom. Students will learn skills central to accessing primary sources that include audio and visual media. <i>Essential Question that can connect to any primary source oral history interview:</i> How can an oral history interview unlock new perspectives on history? <i>Essential Question specific to these items:</i> How might occupational knowledge documented through ethnography challenge history narratives?	
<b>Academic Standards:</b>	
<b>Common Core State Standards</b> Learn more: <a href="https://www.loc.gov/programs/teachers/getting-started-with-primary-sources/primary-sources-and-standards">https://www.loc.gov/programs/teachers/getting-started-with-primary-sources/primary-sources-and-standards</a>	
Primary sources from the Library’s collections offer myriad examples of complex informational text from diverse sources, including letters, diaries, newspapers, and America’s founding documents, as well as other formats such as maps, photographs, charts, and oral histories. Immersive explorations of these items support student learning and developing skills, including:	
<ul style="list-style-type: none"><li>• Evaluating varied points of view,</li><li>• Analyzing how specific word choices shape meaning,</li><li>• Assessing the credibility of sources,</li><li>• Conducting research projects based on focused questions, and</li></ul>	
Gathering evidence from literary and informational texts to support a claim.	

**Primary Sources in This Lesson:**

Rowe, Richard, Interviewee, Bucky Halker, Interviewer. "Richard Rowe interview conducted by Clark Douglas Halker," July 8, 2011, In *Occupational Folklife Project*,

<https://www.loc.gov/item/2017655522>.

View 11:30:00-13:30.00 (transcript starts on p. 5)

And image: [https://www.loc.gov/resource/afc2011062.afc2011062\\_00263\\_ph/?sp=24](https://www.loc.gov/resource/afc2011062.afc2011062_00263_ph/?sp=24)

Highsmith, Carol M., photographer. *Artist Anish Kapoor's 2004 "Cloud Gate" stainless steel sculpture at AT&T Plaza in Chicago, the largest city in Illinois and (as of 2020) third-largest in the United States*. July 30, 2017. Photograph. <https://www.loc.gov/item/2020721850>

**Common Misconceptions and How You Plan to Address Them:**

*Audio Interviews are too limited or difficult to use in classrooms.* This lesson supports learning from an audio interview and uses additional materials documented through the ethnographic process to establish a context that can motivate both learners' inquiry and curiosity.

**Learning Objective(s) Associated with Above Standards:**

After completing this lesson, students will be able to:

Cite specific evidence to support analysis of primary sources.

Identify aspects of a text (audio or written) that reveal an author's point of view or purpose (e.g., loaded language, inclusion or avoidance of particular facts).

**Academic Language/Terminology:**

Collection

Timecode

Transcript

Perspective

**Differentiation and Other Modifications:**

Use recorded materials that also include transcripts so students may also/instead read primary source materials.

Remove timed elements for students with time modifications on tests or assignments.

**Teacher Materials and Preparation:**

Test all links connected to classroom activities. Review and print needed worksheets.

**Tapping Students' Prior Knowledge:**

Ask students to share what they believe the terms "occupational folklore" or "labor history" mean. In what ways may students differentiate folklore and history?

<b>5E Instructional Model</b>
Using the <a href="#">Library of Congress Analysis Worksheet</a> , complete a study of the <a href="#">Union pin photo</a> .
<p><b>Explore:</b>  Listen to the <a href="#">Richard Rowe interview excerpt</a>. View 11:30:00-13:30.00  (Transcript starts on p. 5 if used)</p> <ol style="list-style-type: none"> <li>1) Identify what timecode means and locate the excerpt.</li> <li>2) Compare and contrast using the audio and the transcript. How are they similar and different?</li> <li>3) How does this excerpt provide additional information about the analysis you may have completed of the pin?</li> </ol>
<p><b>Explain:</b>  Share your worksheets with another student. Compare what you heard that was similar and what was different.</p>
<p><b>Extension/Elaboration:</b>  Craft a history timeline according to this personal narrative story. Identify what other sources should be accessed to add to this timeline. Use the <a href="#">History Timeline Worksheet</a> for notetaking.</p> <p>Use the <a href="#">Comparison Worksheet</a> to identify common narratives from multiple primary sources.</p>
<p><b>Evaluate:</b>  <b>Formative Assessment(s):</b> Worksheets completed.  <b>Summative Assessment(s):</b> Timeline completed.</p>
<p><b>Lesson Closure:</b>  Include face-to-face or individual digital <b>reflection</b> to guide students along their learning progression and set new goals (emojis, pair/share, Google Form, exit ticket, etc.).</p>
<p><b>Archival Connections:</b>  The Archie Green Fellowship of the Library of Congress has led to the creation of multiple collections focused on occupational folklore,  <a href="https://www.loc.gov/collections/occupational-folklife-project/about-this-collection">https://www.loc.gov/collections/occupational-folklife-project/about-this-collection</a></p>

## Comparison Worksheet

Adapt this worksheet and add additional pages to compare multiple primary sources.

Primary Source 1 \_\_\_\_\_ Primary Source 2 \_\_\_\_\_

List similarities between these two sources <b>Similarities</b>	List differences between these two sources <b>Differences</b>
1.	1.
2.	2.
3.	3.
4.	4.
5.	5.
<b>Comparison</b> As you review these similarities and differences, what are the common narratives?  What do these multiple perspectives potentially tell a listener or observer?	



# Primary Source Analysis Tool

[https://www.loc.gov/static/programs/teachers/getting-started-with-primary-sources/documents/Primary\\_Source\\_Analysis\\_Tool\\_LOC.pdf](https://www.loc.gov/static/programs/teachers/getting-started-with-primary-sources/documents/Primary_Source_Analysis_Tool_LOC.pdf)



NAME:

## PRIMARY SOURCE ANALYSIS TOOL

**OBSERVE**

Dotted lines for writing observations.

**REFLECT**

Dotted lines for writing reflections.

**QUESTION**

Dotted lines for writing questions.

**FURTHER INVESTIGATION:**

**ADDITIONAL NOTES:**

## History Timeline Comparison Worksheet

Identify up to three primary sources that provide narratives about a historical time period, event, or community. Use this worksheet to track how the different sources provide similar and different information regarding the event, date, or context.

Primary Source One \_\_\_\_\_

Primary Source Two \_\_\_\_\_

Primary Source Three \_\_\_\_\_

TIMELINE DATE + EVENT	SOURCE (USE DROPDOWN MENU)	NOTES
	PRIMARY SOURCE 1	
	PRIMARY SOURCE 2	
	PRIMARY SOURCE 3	
	PRIMARY SOURCE 1	
	Primary Source 1	
	Primary Source 1	
	Primary Source 1	
	Primary Source 1	
	Primary Source 1	
	Primary Source 1	
	Primary Source 1	

## Lesson 2: Written and Spoken Words

by Andy Kolovos and Alexandra S. Antohin

Transcripts are limited—they can convey some of the content of an interview, but not all of it. Transcripts are also subjective—they are different based on the person who creates them. Are they still useful? Absolutely.

Transcripts are valuable for many reasons (a way to preserve content if a recording is lost, access for the hearing impaired, useful for writing, etc.). Transcripts are also helpful if you are looking for particular content in an interview.

Audio recordings are “time based”—to move from start to finish you have to go through everything in between. Although transcripts also have a beginning and end, unlike a sound recording you can scan them by jumping through the text and easily read bits in any order you like.

**Teaching Statement:** This lesson explores how spoken language and written language have different sets of expectations. Something that sounds normal when speaking might not look right when written down. Something that looks good on paper or a screen might sound unnatural when spoken aloud. These differences can affect how we communicate. These differences also can affect the ways we interpret communications, including oral narratives, recorded documentation, and written texts. Students use this lesson to analyze the differences between a sound recording and transcript, while also exploring their own methods of communication.

<b>Course:</b> Middle/High School Social Studies or ELA	<b>Lesson Title:</b> Written and Spoken Words
<b>Time Requirement:</b> Up to five 45 min. sessions	
<b>Central Focus:</b> This lesson introduces the concept of a transcript. Students will compare interview audio recordings to transcripts and explore their differences and value for understanding the content of an interview.	
<b>Essential Questions:</b> What are the differences between a sound recording of an interview and a written transcript of that recording?  A transcript is created from an audio or video recording of an interview—can it be a primary source?	

How might the way people talk effect how we think about what they're saying? Do we have assumptions about a people or community based upon linguistic qualities, like accents, pitch, timbre, intensity/dynamics, and pacing?

**Academic Standards:**

**Social Studies Proficiencies:**

*From the NCSS C3 Standards*

- D1.5.6-8. Determine the kinds of sources that will be helpful in answering compelling and supporting questions, taking into consideration multiple points of views represented in the sources.
- D3.1.6-8. Gather relevant information from multiple sources while using the origin, authority, structure, context, and corroborative value of the sources to guide the selection.

**Transferable Skills:**

Vermont Transferable Skills-Clear and Effective Communication

Vermont Transferable Skills-Informed and Integrative Thinking

**Primary Sources in This Lesson:**

Christine “Gussie” Levarn on Rural Electrification:

<https://folksources.org/resources/items/show/15>

Other Resources:

Four Ways Audio Recording Can Boost Classroom Learning

<https://www.edutopia.org/discussion/4-ways-audio-recording-can-boost-classroom-learning>

American Accent Quiz <https://www.babbel.com/en/magazine/american-accent-quiz>

**Learning Objective(s) Associated with Above Standards:**

After completing this lesson, students will be able to:

- Examine the differences between listening to vs. reading a primary source interview.
- Learn the limitations and value of both sound recordings and transcripts.
- Promote audio recordings as a tool of accessibility for learners (see [Four Ways Audio Recording Can Boost Classroom Learning](#)).

**Academic Language/Terminology:**

Transcript: A text created from an audio or video recording of an interview using timecode to mark relationship between the two mediums.

Verbatim: To represent using the exact same words as the original.

Accent: A distinctive mode of language pronunciation. This word may have a negative connotation.

**Differentiation and Other Modifications:** (Teacher adds as needed)

**Teacher Materials and Preparation:**

Test all links connected to classroom activities and that your classroom technology can play audio recording (e.g., speakers, headphones).

Print out transcripts of [Christine “Gussie” Levarn on Rural Electrification](#).

**5E Instructional Model****Engage: Talking and Writing**

**Activity 1:** Ask students to share their favorite text abbreviations and emojis. Now ask how they would say this aloud. Have you ever said “LOL” or “OMG”? When does texting become part of speech?

*Discussion*

Spoken language and written language have different sets of expectations. Something that sounds normal when speaking might not look right when written down. Something that looks good on paper or a screen might sound unnatural when spoken aloud. These differences can affect the way we communicate.

**Activity 2:**

Step one: Working with a partner, have each person think of a process that requires a few steps. Then explain to each other how you would do this as a set of instructions (examples: how to brush your teeth, how to make a phone call, how to eat cereal).

*Option:* Have students record their process instructions to further demonstrate the difference between verbal vs written communication. It also promotes oral recording as a type of notetaking and learning modality/option.

Step two: Write down this same process, but imagine the teacher (or other person) as the audience for these written instructions. The worksheet following this lesson may help organize their thoughts.

*Discussion*

What are the differences between oral, recorded, and written communications? What is similar?

**Explore: How People Say Things**

How people say things can tell us a lot about what they mean and how they feel. For example, we might start talking louder and faster when we’re excited about something. We might change the tone of our voice if we’re angry or sad. If someone says something we find funny, we laugh. Sometimes we pause to think about what we’re saying and are quiet before we begin to speak again.

1. Have students silently read the transcript of [Christine “Gussie” Levarn on Rural Electrification](#).
2. Gather responses.
3. Play clip: [Christine “Gussie” Levarn on Rural Electrification](#).
4. Discuss differences.

**Explain: From Speech to Text - Transcription**

When we talk, we don’t really think about the rules of punctuation at all—or even written grammar in general—we just talk *in the way people around us talk* and *in ways that feel appropriate to the situation*. However, when we write we do need to use punctuation or our meaning can be totally misunderstood.

Compare these two sentences: I like cooking my children and my pets. I like cooking, my children, and my pets.

Then:

1. Have everyone listen to a 5-10 second section of [Christine “Gussie” Levarn on Rural Electrification](#).
2. Before playing the clip again, prepare students to write down what they hear verbatim. This will be their practice transcript.
3. Have students share their transcripts with each other. What are the differences between your transcript and your partner’s?

**Elaborate: What’s Missing in a Transcript?**

When we talk, we communicate using more than just words. The way we say something can be as important to our meaning as what we are saying.

1. Return to your practice transcripts of Gussie Levarn. How does the text compare with the recording?
2. Create a list of all the nonverbal elements of communication, such as tone of voice, volume, crying, laughter. Do those things matter or not?

**Evaluate: Is a Transcript a Primary Source?**

If a transcript is created from an audio recording, can it be a primary source? Why or why not? Does it contain “primary source information,” even if it is not itself a “primary source”?

**Ethnography:**

1. Take the [American Accent Quiz](#) to explore regional speech and slang.
2. To learn more about the connection between how we speak and where we live or grew up, do a short interview with a person in your life with the following questions:  
What language or languages do you speak?

What is your native language?

What times or places do you feel like you have **no accent**—where most people around you speak the same way you do?

Where have you noticed that you pronounce words differently than others, or even use an entirely different word for the same thing—like "pop" rather than "soda" or (if you're from Vermont), "creemee" rather than "soft serve"?

#### Archival Connections:

- [Vermont Folklife Farming and Foodways Primary Source Set](#)

- [American English Dialect Recordings](#) (American Folklife Center)

Students may particularly enjoy this map with dialect survey locations

<https://www.loc.gov/collections/american-english-dialect-recordings-from-the-center-for-applied-linguistics/articles-and-essays/survey-locations/>

Here are some specific items that could work well in a classroom to inspire additional discovery and inquiry around regional dialect:

**Jacobsen, Arnold, and Amelia Earhart.** *Speech by Amelia Earhart.* [Unknown] Audio.

<https://www.loc.gov/item/afccal000004/>. Transcript

<https://www.loc.gov/item/afccal000410/>

**Jacobsen, Arnold, and Fiorello H La Guardia.** *Speech by Fiorello H. La Guardia, New York.* [Unknown] Audio. <https://www.loc.gov/item/afccal000001/>. Transcript

<https://www.loc.gov/item/afccal000407/>

**Crane, Maurice A, and Alben Barkley.** *Speech by Alben Barkley, Kentucky.* [Unknown] Audio. <https://www.loc.gov/item/afccal000208/>.

[Special note on this last item that may be of interest: The recording opens with the question; how do you call a pig. Even the art of hog calling has regional dialects and variation. Can students find other examples of hog calling in your community? Around the nation?]

## Writing for Communication: Describe and Illustrate a Process

Imagine you need to communicate except writing or illustration a basic process (i.e. how to brush your teeth, how to make a phone call, how to eat cereal) that another person needs to learn.

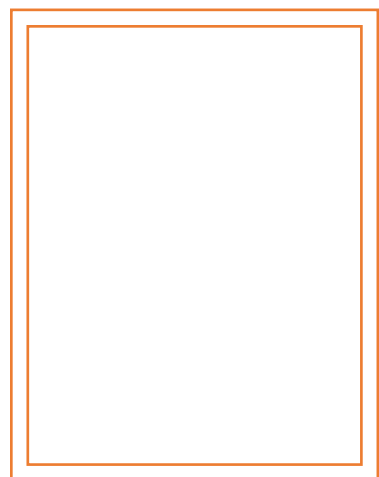
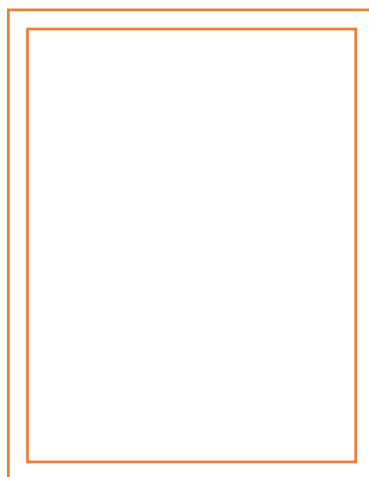
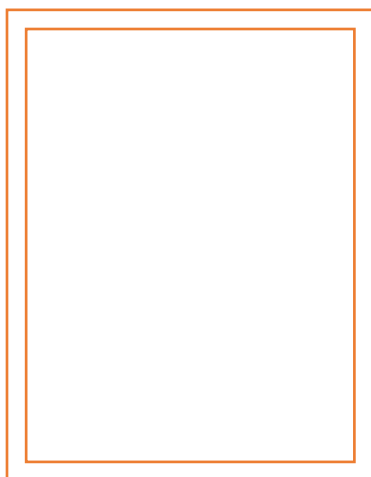
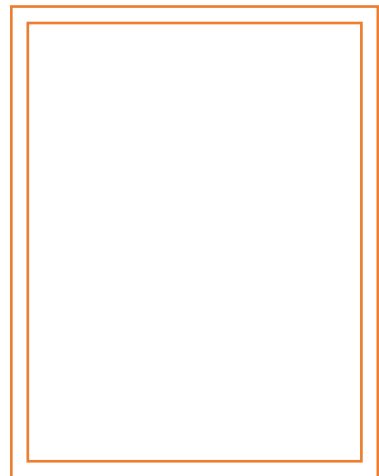
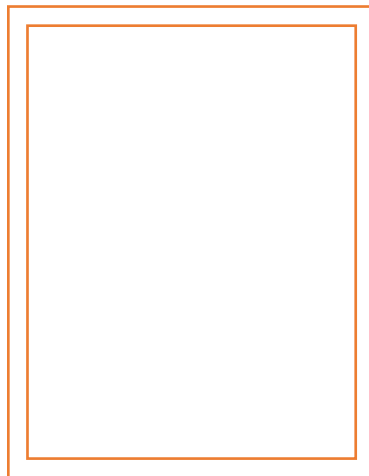
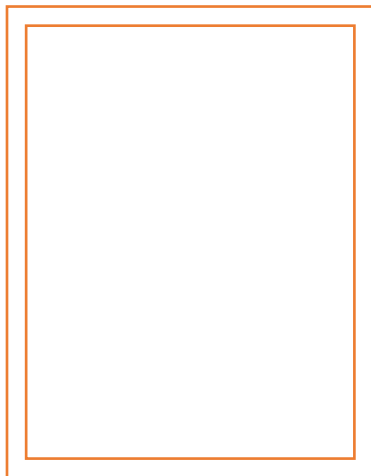
What are the key steps you need to outline? Try to describe each step in a few words. (You may need more or fewer steps than on this worksheet)

1. \_\_\_\_\_ 4. \_\_\_\_\_

2. \_\_\_\_\_ 5. \_\_\_\_\_

3. \_\_\_\_\_ 6. \_\_\_\_\_

**Visual Glossary:** Think about a photo you might take, or an image you might draw/find, that illustrates each step. Draw or describe the images below (add more on the back if needed):





## Lesson 3: Exploring Primary and Secondary Sources Through the Folklore of Food Systems

by Alexandra S. Antohin and Mary Wesley, with Teaching Tips by Joe Rivers, Brattleboro Area Middle School

**Teaching Statement:** This learning activity includes several resources that help define the difference between primary and secondary sources. We also encourage you to incorporate other materials you might already use. However, many of the available definitions privilege a historian’s take on sources that tend to emphasize physical documents and text. To learn more about the approach from folklife and ethnographic perspectives, read “**What does a primary source do for you?**,” a short essay from teachers and researchers with folklore, anthropology, and museum studies backgrounds.

For more orientation to “foodways” and how to incorporate this body of folklife knowledge in the classroom, see [Teaching with Foodways](#) (City Lore and Local Learning).

### URLs

Teaching with Foodways <https://locallearningnetwork.org/wp-content/uploads/2021/08/CARTS2010.pdf>

What does a primary source do for you? <https://JFEpublications.org>

<b>Course:</b> Middle/High School Economics, Social Studies, Geography, or History	<b>Lesson Title:</b> The Folklore of Food Systems
<b>Time Requirement:</b> Five 45-min. sessions	
<b>Central Focus:</b> This lesson introduces the interview as a type of source for learning how food shapes local culture and society. Students will learn about how information from interviews can be both primary and secondary sources.	
<b>Academic Standards:</b> Social Studies Proficiencies:  NCSS C3 Standards <ul style="list-style-type: none"><li>• Economics 1.6-8 Explain how economic decisions affect the well-being of individuals, businesses, and society</li><li>• Economics 6.6-8 Explain how changes in supply and demand cause changes in prices and quantities of goods and services, labor, credit, and foreign currency</li><li>• Geography 4.6-8 Explain how cultural patterns and economic decisions influence environments and the daily lives of people in both nearby and distant places</li><li>• History 10.6-8 Detect possible limitations in the historical record based on evidence collected from different kinds of historical sources</li></ul> Transferable Skills: Vermont Transferable Skills-Clear and Effective Communication Vermont Transferable Skills-Informed and Integrative Thinking	

**Primary Sources in This Lesson:**

Jonathan Corcoran on Food and Place <https://folksources.org/resources/items/show/14>

Bailey, Dave, and Mary Hufford. Gardens, Wildlife, and Fried Green Tomatoes  
<https://www.loc.gov/item/cmns001709>

Katharine Duclos on butter production in the early 20<sup>th</sup> century  
<https://folksources.org/resources/items/show/17>

Howard Wilcox on How His Family Began Producing Ice Cream  
<https://folksources.org/resources/items/show/19>

Euclid and Priscilla Farnham on changes to dairy farming practice  
<https://folksources.org/resources/items/show/18>

Photograph from interview with John E. Peck, Peck Farm, Great Bend, New York  
[https://www.loc.gov/resource/afc2012033.afc2012033\\_01824\\_ph/?sp=2](https://www.loc.gov/resource/afc2012033.afc2012033_01824_ph/?sp=2)

**Other Resources:**

American Folklife Center definition of Folklife, quoted by Crandall Library  
<https://www.crandalllibrary.org/folklife-center/about/what-is-folklife>

*Digest: A Journal of Foodways and Culture* <https://scholarworks.iu.edu/journals/index.php/digest>

**Learning Objective(s) Associated with Above Standards:**

After completing this lesson, students will be able to:

- Better understand and present the perspectives of individuals and communities
- Introduce personal testimonies and audio recordings as alternatives to historical, text-based research
- Present multiple formats to describe one story (e.g., comparing and contrasting different forms of evidence)
- Demonstrate the value of primary and secondary sources to support tasks such as conducting background research

**Academic Language/Terminology:**

**Ethnography:** A study of culture and cultural processes that uses multiple ways to research, observe, and document people, places, events, and artifacts.

**Folklife:** The many creative ways we express ourselves as members of our family, our community, our geographical region, our ethnic group, our religious congregation, or our occupational group (adapted from the [American Folklife Center definition](#)).

**Foodways:** The cultural and social dimensions of food production, preparation, consumption, and other aspects of food use, and often emphasizes food's role in individual and group expression (adapted from [Digest: A Journal of Foodways and Culture](#)).

Primary Source: Firsthand accounts or evidence of an event or time created by people who had direct experience of that time.

Secondary Source: Accounts that retell, analyze, or interpret events, usually at a distance of time or place.

**Differentiation and Other Modifications:**

Foodways topics can be adapted for themes that align with classroom interests. See Archival Connections for links to Library of Congress Occupational Folklife Project.

**Teacher Materials and Preparation:**

Review all academic language terms and identify content-specific words from the interview clips.

Prepare graphic organizers for teaching tips activities.

Test all links connected to classroom activities and that your classroom technology can play audio recording (e.g., speakers, headphones).

For the Ethnography activity, prepare food ingredients and recipe cards

**6E Instructional Model**

**Engage:**

Offer some definitions and demonstrations of ethnography and its key skill: interviewing.

See “[Gateways to Folklife and Oral History](#)” for starter definitions.

**Teaching Tips:**

Playing clips that show ethnography in action is a great way to illustrate this concept.

Student interview clips help students relate to this skill. As an example, listen to [Gilbert’s interview with Hunter about skiing](#).

For additional elaboration, integrate these videos: [What are Primary Sources? \(Video and Interactive Activity\)](#)

[Primary and Secondary Sources](#)

**Explore:**

Interviews are valuable because they provide direct evidence of how people understand and experience life, whether ordinary occurrences or big events. Are primary sources. Depending on how they are used, they can be primary or secondary sources.

**Teaching Tips:**

Integrate these videos for additional elaboration:

[What are Primary Sources? \(Video and Interactive Activity\)](#)

[Primary and Secondary Sources](#)

<p>To help define the difference between primary and secondary sources, review these questions together:</p> <ul style="list-style-type: none"> <li>• Who made or wrote each item?</li> <li>• When was it made?</li> <li>• Why was it made?</li> <li>• Was it made at the same or nearly the same time it happened?</li> <li>• Is it somebody else’s idea of what happened?</li> <li>• Is it an eyewitness account?</li> <li>• Could the item belong to both primary and secondary source groups? Why or why not?</li> </ul> <p>These steps will assist students with evaluating different sources. To practice this skill, have students use these suggested sources that feature interviews about Vermont foods and farming:</p> <ul style="list-style-type: none"> <li>• <a href="#">Jonathan Corcoran on Food and Place</a>, Interview Excerpt (2013)</li> <li>• <a href="#">Vermont’s Weather Makes for Delicious Apples</a>, Vermont Tourism (2019)</li> <li>• <a href="#">Abenaki Land Link Project Plants Seeds of Food Sovereignty</a>, Seven Days article (2020)</li> <li>• <a href="#">Sweet Seasons Farm Profile</a> (2019)</li> </ul>	<p>Suggested notetaking activity based on the above videos:</p> <p><i>Use video to gather three bits of information:</i></p> <ul style="list-style-type: none"> <li>• definitions of Primary and Secondary</li> <li>• comparing differences and uses of each</li> <li>• examples of each</li> </ul> <p>Create and evaluate primary and secondary sources by using items in your classroom or from your students. Folklife inspired items can include: personal diaries, old photographs, local maps, collector’s cards, school memorabilia (like a ticket, program, or flyer), biographies, autobiographies, school textbooks, nonfiction books, recent newspaper articles, editorials.</p> <p>(Credit: <a href="#">Teaching with Primary Sources</a>)</p>
<p><b>Explain:</b> Foodways are an area of study that uses ethnography. Introduce the term foodways and connect it to students’ knowledge.</p> <p>One possible discussion prompt: <i>Have you ever eaten a meal with food from your garden or farmers market? What was that experience like?</i></p> <p>Suggestion: Introduce the concept of “foodways” through the following clip: <a href="#">Gardens, wildlife, and fried green tomatoes.</a></p>	<p><b>Teaching Tips:</b> Use Free to Use and Reuse sets to spark conversation about foodways, such as <a href="#">Gardens</a> and <a href="#">Advertising Food</a>.</p> <p>Consider “Recipes Are Cultural Knowledge” activity (see Ethnography section) to create personal context and practice interview skills.</p>

<p><b>Elaborate:</b> Students will conduct research on a topic related to their local foodways, using these guiding questions: <i>Where does food come from? Who eats produce?</i></p> <p>Start the research process with the following primary sources from interviews to learn more about local food practices, with a specific focus on dairy:</p> <ul style="list-style-type: none"> <li>• <a href="#">Katharine Duclos on butter production in the early 20th century</a></li> <li>• <a href="#">Howard Wilcox on how his family began producing ice cream</a></li> <li>• <a href="#">Euclid and Priscilla Farnham on changes to dairy farming practice</a></li> <li>• <a href="#">Photograph from interview with John E. Peck, Peck Farm, Great Bend, New York</a>, Library of Congress</li> </ul> <p>Have students do additional source finding to complete their research, using the internet and Library of Congress catalog.</p>	<p><b>Teaching Tips:</b> Use the <a href="#">Primary Source Comparison Organizer</a> to track the types of information and formats for background research.</p>
<p><b>Evaluate:</b> Have students create a piece of communication that includes the primary and secondary sources they reviewed. The final product can be a report, audio story, or photo essay with captions.</p>	<p><b>Teaching Tips:</b> The following primary and secondary sources set up this activity for success, exploring an occupational tradition: Fish Trawling.</p> <ol style="list-style-type: none"> <li>1. The first 12 minutes of this interview: Fortin, Sarah, Interviewee, Fred Calabretta, and Sponsor Occupational Folklife Project. Sarah Fortin interview conducted by Fred Calabretta, -02-03. -02-03, 2017. Pdf. <a href="https://www.loc.gov/item/2020655277/">https://www.loc.gov/item/2020655277/</a>.</li> <li>2. A 5 minute video titled "Life Onboard a Gloucester Dragger - Past the Breakwater pt. II". <a href="https://www.youtube.com/watch?v=BTswkyLn0yA">https://www.youtube.com/watch?v=BTswkyLn0yA</a></li> </ol> <p>The description: "A brief ethnography of a way of life that has existed in Gloucester for centuries. Six days spent at sea aboard the F.V. Midnight Sun."</p>

	<p>3. An online news story on the opening of a trawl shop. <a href="https://www.fishermensvoice.com/archives/201407ReidarsNewShopBuildingCustomTrawlAndScallopGear.html">https://www.fishermensvoice.com/archives/201407ReidarsNewShopBuildingCustomTrawlAndScallopGear.html</a></p> <p>4. Also, invite students to engage a google search with these keywords: "trawling for fishing video new England"</p> <p>Use the <a href="#">New England Fish Trawling Organizer</a> culminating activity, Five Paragraph Essay</p>
<p><b>Ethnography: Recipes Are Cultural Knowledge</b></p> <ul style="list-style-type: none"> <li>• Explain how to write a basic recipe. It typically includes the ingredients, the amounts, instructions, and number of servings.</li> <li>• Present the ingredients for making a peanut butter and jelly sandwich. Include a few ingredients outside the norm.</li> <li>• Have students create their own versions, either their classics or new inventions.</li> <li>• Have students write down their recipe, name it, and share with the class.</li> </ul>	
<p><b>Archival Connections:</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Vermont Folklife Farming and Foodways Primary Source Set</a></li> <li>• <a href="#">Tending the Commons: Folklife and Landscape in Southern West Virginia</a></li> <li>• <a href="#">Trash Talk: Workers in Vermont's Waste Management Industry: Archie Green Fellows Project, 2018 to 2019</a></li> <li>• <a href="#">Fresh Produce Workers in Arizona: Archie Green Fellows Project, 2015 to 2016</a></li> <li>• <a href="#">Kitchen Workers in Central Ohio : Archie Green Fellows Project, 2017-2018</a></li> </ul>	

## Primary Source Comparison Organizer

Student name \_\_\_\_\_

Date \_\_\_\_\_

### What do you learn from the various presentations?

- A. What are the main events, ideas and impressions from the story?
- B. What are the strengths and weaknesses of the various presentation formats?

Source 1 \_\_\_\_\_

Source 2 \_\_\_\_\_

Source 3 \_\_\_\_\_

Source 4 \_\_\_\_\_

Adapted from teacher Joe Rivers.



## New England Fishing Industry Note Organizer

Name \_\_\_\_\_

Describe a New England Fishing Trawler.

What are its components?  
How does it work?  
Examples of technology  
Include descriptions of the fishermen

Describe Reidar's Trawl Gear Business

How many years in business?  
Where is it located?  
What does it do?  
How does it support fishing industry?

Describe Sarah Fortin's involvement in the fishing industry?

Where does she work?  
How did she get involved?  
How did she start and...  
What can she do now?

How do these stories connect to the definition of Folklife?

Immigration?  
Generational?  
Traditions?

Adapted from teacher Joe Rivers.

## Note: Is Art a Primary Source?

by Paddy Bowman and Lisa Rathje, Local Learning

**La Teacher** 1 print; color ink jet; sheets 61 x 46 cm. (poster format) | Poster shows the smiling face of a teacher on a laptop computer screen. Behind her is a red globe of the world. Contributor: Ponce, Alfredo - Amplifier

<https://www.loc.gov/item/2020632240>

Date: 2020



Devastating events of the past few years, from the Covid-19 pandemic to racism, war, and environmental crises, have been universally shared by people around the world, yet individually experienced. Reflecting on responses to these challenges can include documentation of personal and local markers of remembrance. Paying attention to such responses through writing, photography, mapping, recording, and artmaking helps us to situate ourselves and our communities in a time of global and local challenges in ways that can be healing and leave a record for others to witness.

The Library of Congress is archiving how people are expressing remembrance of current events. [Posters produced through the Amplifier Art Project are one example](#). Based in Seattle, [Amplifier](#) is a nonprofit design studio that “builds art and media experiments to amplify the most important movements of our times.”

The Library of Congress archives many types of primary sources, including these posters. Archivists preserve materials for posterity and make them accessible by cataloging information such as the creator, date, location, size, materials, and keywords to make the archive searchable. They also digitize resources to make them widely available.

When is art a primary source? What characteristics inform your definition of a primary source?

## A Classroom Activity

Using the [Amplifier poster collection](#) as a model, invite students to identify art that might be appropriate for archiving and saving as a primary source for other researchers and students.

Show the example of “[La Teacher.](#)” The image is a commentary on ways teachers were forced into two-dimensional roles on screens during the pandemic. It also is a play on the vibrantly colored cards used to play Lotería, often called Mexican bingo. The text illustrates how the Library of Congress catalogued this poster, providing information about the maker, materials, dimensions, date, and so on.

Ask students to unpack what they observe about this poster:

- How did teachers’ roles change during the pandemic?
- What does this image communicate about "La Teacher"?
- What details in the image are clues to how events of the time affected the roles and identities of teachers?
- Why do you think the Library of Congress chose to archive this image?



Peyton Scott Russell’s Icon of a Revolution at George Floyd Square, documented by Rachel Weiher February 27, 2021

### Extension:

Consider the art documented in two projects described in the 2021 *Journal of Folklore and Education*:

- [The Urban Art Mapping Project: A Discussion of Street Art Preservation and Antiracism.](#)
- [Pieces of Now: Arts Born of Protest.](#)

Then, have students discover art in your own community that they believe should be documented and preserved. They can photograph examples and create metadata to support its inclusion in an archive.

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### URLs

Library of Congress Amplifier Posters

<https://www.loc.gov/photos/?fa=contributor:amplifier&q=amplifier>

Amplifier Studios <https://amplifier.org>

Pieces of Now: Arts Born of Protest.

<https://jfepublications.org/article/pieces-of-now>

The Urban Art Mapping Project: A Discussion of Street Art Preservation and Antiracism. <https://jfepublications.org/article/the-urban-art-mapping-project>