

News for Schools from the Smithsonian Institution, Office of Elementary and Secondary Education, Washington, D.C. 20560

**MARCH 1984** 

# **Ethnic Folklore in Your Classroom:** Traditions, Tales, and Treasures from Tijuana to Timbuktu

A festival! Just the word conjures up bright lights and movement, warmth and celebration. A *folklife* festival embodies all these certainly. But it provides something more besides: it enables us to celebrate the diversity of our cultural heritage while forging a link that binds us together. It's the American tradition to enjoy the vast panoply of cultural traditions that we possess, *especially* American to share these traditions with others, as in a folklife festival.

The picture on this page is of a recent Festival of American Folklife, when hundreds of folksingers, dancers, craftspersons, and storytellers converged upon the National Mall in Washington, D.C., to demonstrate the folklife customs of Americans from Southeast Asia. Each year the Smithsonian's American Folklife Festival focuses on a different culture or set of cultures, and each year thousands upon thousands of visitors listen, watch, study, join in, sing along, recount their own stories, and feel a stir of recognition or a sense of wonder and delight as they view or take part in the customs and traditions of other cultures.

You and your students can share some of this same exhilaration by putting on a folklife—or cultural heritage—festival of your own in your school classroom. This issue of ART TO ZOO tells you how to guide your students through the steps of doing fieldwork for the festival, organizing the material, and actually staging the event. In the process of such activity, your students will have the opportunity to practice gathering information through interviewing and other means, organizing data, and presenting the material both orally and in writing. And in enjoying and sharing the customs of others, the children will also gain insight into the whole idea of folklore—what folklore is and how it is shared by people every-

## Planning Your Festival: Where to Begin

The first step in planning is to discuss with your students just what an ethnic or cultural heritage folklife festival *is*. You might structure this discussion by first defining the term "folklife," then defining the term "ethnic," and finally by having the youngsters think about what the purpose of an ethnic folklife festival might be.

## What Is Folklife?

To arrive at a definition of folklife, ask the class to study *page* 3 of this issue of ART TO ZOO (which you have posted on the bulletin board) and make a list of all the things happening in the photographs. This list should include handcrafting . . . cooking . . . storytelling . . . celebrating the New Year . . . and dancing.

Then explain to the class that the parents, grandparents, and great-grandparents of the people in these pictures practiced many of the same crafts, danced many of the same dances, told many of the same stories, cooked many of the same dishes, and celebrated the coming of the New Year in much the same way as their descendants are doing here. In other words, the people in these photographs are following certain *traditions* that have been handed down from one generation to the next.

Now ask the children to tell about the songs they themselves sing at holidays, the holiday breads their own families bake, the dances they dance, and the stories their families tell. Did the children's parents, grandparents, and greatgrandparents practice these activities in the same or in similar ways? If the children can look back into their families' pasts and see that such was true, they are beginning to discover an important part of what folklife is—the passing on of *traditions* from one generation to the next.

Next return to the bulletin board photographs and ask your students to study each picture again closely. Now they should see that in some of the pictures, participants look as if they are members of the same cultural group. This observation should lead the youngsters to another part of the definition of folklife: Folklife is always shared by a group with common ties, such as a family, a community, or a nation.

Now ask your students to list some of the customs practiced in their own homes to celebrate an event commemorated in many different cultures—the arrival of the New Year. For example, do they perform special dances, cook special dinners, or watch on television the annual celebration in New York's Times Square? How were some of these customs learned? Was it from a book . . . by copying, or imitation . . . or by lis tening to older family members?

If the students say they have learned a particular holiday tradition by imitating or listening to older family members, they have discovered another part of what folklife is: Folklife traditions are always passed from generation to generation by word of mouth, or imitation, rather than through books. (This is why one scholar, Dr. Louis C. Jones, Director Emeritus of the New York State Historical Association, has described folklife as the "most fragile kind of history there is . . . the part of history that is unwritten because it lives on in the people's tongues and in their everyday ways, until somebody takes the trouble to preserve it.") [From "Folklore in the Schools: A Student Guide to Collecting Folklore," Yorker Field Research and Writing Guide, an informal publication of the New York State Historical Association, 1976.]

Southeast Asian women dancing at the Festival of American Folklife, Washington, D.C. Photo credit: Chip Clark

where, including oneself and one's own classmates.

The most readily observed and colorful examples of folklore are ethnic—that is, those customs and practices followed by a group with common heredity and cultural traditions as for example Polish-, Mexican-, Italian-, or West Indian-Americans. The costumed dances a group performs at a wedding, foods prepared at holidays such as Passover or Easter, as well as certain games children play or toys children make, all exemplify ethnic folklife . . . as do certain songs, myths, and stories handed down from one generation to the next. The brightly colored threads of America's own ethnic folklores immeasurably strengthen the fabric of our everyday life.

Because of the rich texture of this ethnic folk tapestry, and because all children, whether they're aware of it or not, have personal ties to specific ethnic traditions, we have in this issue of ART TO ZOO focused specifically on *ethnic* folklore, as opposed to other kinds of lore that scholars collect and study, such as "children's," "family," or "occupational."



continued on page 2

#### continued from page 1

Now have the children recount what they have learned so far about folklife: Their answers should include the following:

folklife is concerned with traditions,

• folklife traditions are practiced by people from the same background, and

• folklife traditions are handed down in either of two ways—by word of mouth or by imitation. Folklore, then, is this: traditional material handed down by a group, community, family, or nation, by word of mouth, or by custom or practice.

Besides this standard definition, a special vocabulary has grown up around the relatively new academic discipline of collecting and studying folklore. Here are some of the terms frequently used by folklorists which you might want to share with your students.

FOLKLORIST. A person who studies folklore.

TRADITION BEARER. A person who participates in the folklife that is his or her heritage.

REPERTOIRE. The folklore that tradition bearers know.

ACTIVE REPERTOIRE. A way of life where people still tell the traditional folk stories, practice the customs, or sing the songs.

PASSIVE REPERTOIRE. A way of folklife once—but no longer—practiced by a specific group.

ORAL TRADITION. Traditions passed down by word of mouth (folklore).

DOCUMENTATION. The recording of the customs and traditions of ethnic groups.

DOCUMENTOR OR FIELDWORKER. A person who records (through tapes, notes, or photographs) a particular tradition in order to preserve it for the future.

INFORMANT. A person who has knowledge of a folklife subject (folkway) and is interviewed by a documentor or fieldworker.

# What Does Ethnic Mean?

With the exception of Native Americans, all families in the United States have emigrated to America since the 1600s. The Puritans who set sail from England on the *Mayflower* and landed at Plymouth Rock way back in 1620, as well as our country's most recent arrivals, from, say, Mexico or Cambodia, share this factor in common. For various reasons they all have *emigrated* from their own countries of origin to the haven of the New World.

Now ask for some of your students to volunteer to tell about the countries their families came from originally. Then ask if these students' families still practice the customs of their countries of origin. What are some of the ways they celebrate Easter, or New Year's Eve, Christmas, or Hanukkah, for instance?

Explain that people who carry on the traditions of the country from which they emigrated are said to be continuing their *ethnic* culture (from *ethnos*: the Greek word for nation).

As a writing assignment have the children describe a celebration or other ethnic tradition they practice at home and the feelings they themselves associate with that tradition. Read some of these essays aloud in class and ask the students' opinions on why people continue their ethnic traditions after they come to the United States.

Next discuss with the class which of the customs or traditions just described the students

Following this discussion, the children will be ready to begin the first step of creating their own cultural heritage festival. This step will involve going out into the community—and searching out the people and traditions to be represented at the event—through a process called "fieldwork."

### **Folklife Fieldwork**

The most important part of your students' fieldwork will be done close to home, centering around interviews with parents and grandparents. The children may record the information gathered in these interviews either by taking notes or by using a tape recorder. The questionnaire that follows should help the children structure their interviews so as to obtain the most useful kinds of information.

What country or countries did our family originally come from?

Do we mark holidays and other special events (such as births, weddings, and funerals) in the same way these occasions were marked in the country, region, or culture we originally came from?

How did we learn such customs?

When you were young did you have additional ways of marking holidays—playing games, making special foods—that stemmed from the country (continent, culture, or region) we originally came from? If so, what were some of these traditions?

Do you know any dances from our place of origin that you could teach at the folklife festival?

Do you have folk costumes for dances or celebrations that we could borrow for our festival?

Do you have old photographs of family folk practices?

What other things do you have relating to our country of origin?

Toys?

Ways to play games?

Crafts you could demonstrate or teach (decorating Easter eggs, for example)?

Are some of the foods we prepare and eat adapted from recipes used in the country or region our family came from?

If so, are there any recipes we might prepare at the folklife festival?

Once the children have interviewed their parents, suggest that they interview other family members (such as great-grandparents, great-uncles, aunts) using the same questionnaire.

Allow the children three weeks to a month to gather material on their own ethnic folklore. Throughout that time, encourage discussion during one class period each week about the differences and similarities among the class's various ethnic customs, emphasizing that there is strength in cultural diversity.

Be especially watchful of students who prefer not to take part in class discussions or do the athome interviewing, for whatever reason. They should be given the option of gathering material from books and other outside sources.

#### **Consulting Outside Sources**

Besides books, sources other than your students' own families that can provide information about the ethnic lore of your community include churches and synagogues, as well as organizations like Italian-American or Polish-American societies, and restaurants. For example, a small group of children, accompanied by you, might interview a member of the clergy in a particular ethnic neighborhood or a representative of a cultural organization—and such individuals might be asked to contribute to the festival by coming in to demonstrate songs, dances, crafts, games, or food traditions of their particular group.

Ethnic restaurants should be visited when they are closed to the public, preferably in the morning. Besides recipes, these establishments can provide other useful information: for example, the owner or chef of a Greek restaurant may know of Greek-American dance groups or craftspersons.

### **Organizing the Material**

As the period for the fieldwork draws to a close, your students will have gathered enough material so that you and they together will be able to establish *categories of traditions* to be represented at your festival. A chart such as the one shown here will help you accomplish this task.

Once material from every ethnic group represented in your classroom has been organized in this way, your next step will be to divide the folklore material into "active" and "passive" categories. Passive objects include costumes, handcrafts, ritual objects, and photographs, all of which can be used to decorate the festival area. The active, dynamic materials—dances, songs, food, stories—will be used in workshops and demonstrations.

#### Workshops and Demonstrations\*

In the workshops and demonstrations, it is important to remember that the *significance* of each presentation should be discussed, so as to place the activity in cultural context. Besides the activities suggested below, other possibilities to consider include a game or a storytelling workshop and a craft demonstration.

continued on page 4

find especially appealing. After several children have named such favorite practices, ask if some of these customs remind them of their own customs. What are the *similarities*? Then discuss also the *differences* between these practices and the children's own customs and ask the students if they sometimes feel timid about things that are outside their own experience.

What's the Purpose of an Ethnic Folklife Festival?

As you become more familiar with customs that are different from your own, do you find that you like them better?

What, then, do you think would be the purpose of an ethnic folklife festival? Is it just for fun, or does it have a more serious purpose?

Now your students may conclude that by presenting vividly, at first hand, some of the elements of any given culture, an ethnic folklife festival can help us to understand that culture better. In addition, such a festival serves to honor the tradition bearers who are keeping that culture alive.

Name of Ethnic Group	Wedding Customs	New Year's Celebrations	Religious Holidays	Songs	Dances	Ancedotes, Stories	Food	Handcrafts
,						•		

<sup>\*</sup>In a WORKSHOP, the audience joins in. This is not true in a DEMONSTRATION.

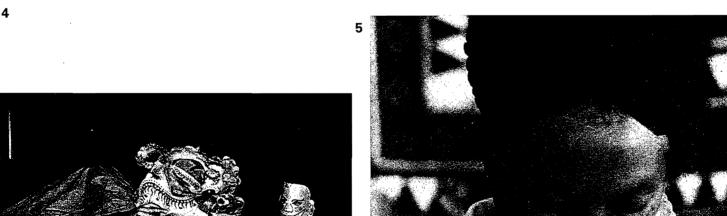
Scenes from the Festival of American Folklife, Washington, D.C.











6



The Festival of American Folklife is sponsored by the Smithsonian Institution and the National Park Service.



Puerto Rican women dancing. Photo credit: Barbara Hadley

# 2

Barbeque, North Carolina style. Photo credit: Barbara Hadley

### 3

Riding the *vipukelkka,* a Finnish whip sled. Photo credit: Chip Clark

# 4

Vietnamese New Year's game. Photo credit: Dane Penland

# 5

Hmong embroiderer from Southeast Asia. Photo credit: Barbara Hadley

### 6

Costumed dancers from Vietnam. Photo credit: Dane Penland



Master singer Adam Popovich sings and plays a traditional Serbian-and-Croatian-American form of music called tamburitza. Festival of American Folklife, Washington, D.C. Courtesy of Ethnic Folk Arts Center

area.

Food

A Guidebook for Teachers

How do children learn in museums? What kinds of educational programs are available at the Smithsonian museums? A new booklet Through Looking to Learning: The Museum Adventure, answers these questions for teachers.

Schools outside the Washington area may request a copy of this booklet—if they are planning a class trip to the Smithsonian. To request this free copy, your school's principal should write to: Through Looking to Learning OESE, A&I 1163, Smithsonian Institution Washington, D.C. 20560

#### continued from page 2

#### Song Workshop

For each workshop, choose a group of songs-a lullaby, a folksong, and a holiday song, for instance-representative of a specific cultural heritage. With the help of a knowledgeable parent or other adult (who should also be present at the performance), teach the songs in advance to four or five students. Then at the festival performance, pass out words and song sheets to each class member. Have one of the students who already knows the words and music introduce each song and explain its background. After the song has been performed, other students should be taught the song and encouraged to join in. A parent, student, or music teacher might accompany the group on harmonica, guitar, or piano.

#### **Dance Workshop**

In format, this is similar to the song workshop. Four or five children who have already been taught the dance steps demonstrate them and then help the rest of the class join in.

#### **Discussion Workshop**

A discussion workshop might be built around the theme of New Year's celebrations. Assign one child to be a TRADITION BEARER for each cultural group represented at the festival, to tell how his or her culture celebrates the arrival of the New Year. Then the similarities and differences between methods of celebrating can be discussed.

Another good topic for a discussion workshop is "immigration," in which parents or grandparents tell stories of how they or their ancestors came to the United States.

# **Family Folklore Exhibition**

A new Smithsonian Institution Traveling Exhibition Service show on the subject of Family Folklore has begun a nationwide tour. Watch for it near your city or town. Here are the dates in 1984: Feb. 11-March 11, Ohio Historical Society, Columbus; May 19-June 17, McMillan Memorial Library, Wisconsin Rapids; July 7-Aug. 5, State Historical Museum, Jackson, Miss.; Aug. 25-Sept. 23, Columbus, Ga., Museum of Arts and Sci-

The course is accredited by the University of

"Using Museums to Teach Writing" will survey

Virginia. Tuition and materials fees will total ap-

proximately \$200. No scholarships are available.

ways in which teachers can use local museum

exhibitions and community resources as tools for

teaching writing. In addition to working on formal

and informal exercises, participants will interview

several Smithsonian Institution staff writers to

open to full-time classroom teachers of grades 5

Food is an important part of any folklife festival,

and your festival is no exception! A parent or

other good cook can demonstrate step-by-step the

making of each kind of ethnic food. If no stove is

available, the actual cooking phase of the prepara-

tion will, of course, have to be left out, but you can

still bring in enough of each finished product so

that everyone can have a small taste at the end of

the demonstration. Also be sure to provide copies

A sampling of foods or a meal consisting of

foods from the various cultures represented might

conclude your folklife festival, with parents and children bringing in their specialties. Do, how-

ever, ask contributors to avoid foods that spoil

easily, as for instance dishes made with mayon-

If contained within your own school classroom,

your festival might be scheduled to last for an

afternoon or for an entire day, with the activities taking place in sequence. If, however, your class is

unusually rich in cultural traditions, you might

consider holding the event in a larger space-such

as the multipurpose room or gymnasium-and

inviting other classes to attend. In that case,

schedule the festival so that at any given time,

several activities will be occurring simultaneous-

ly. You might, for example, assign each ethnic

group represented at the festival to a different 45-

minute time slot. Then for each group, a number of

workshops and demonstrations (say, in dance,

crafts, storytelling, singing, and cooking) could

be happening all at one time in different parts of

of the recipes for each class member.

**Scheduling Considerations** 

naise or custard.

The course, worth three graduate credits, is

learn about various approaches to writing.

# Smithsonian Offers Summer Course for Teachers

You don't have to live in Washington to study at the Smithsonian!

through 12, school librarians (media specialists), "Using Museums to Teach Writing," a special one-week course, will be offered by the Smithsonand curriculum specialists. Interpreters for hearian Institution this summer for elementary and ing-impaired individuals can be provided for all secondary school teachers living more than 75 class work. miles outside the Washington, D.C., metropolitan

In 1985:

Classes will meet July 5-13, 1984, in Washington, D.C. Specially priced housing may be available in a conveniently located college dormitory. Participants will arrange for their own meals.

ences; Oct. 13-Nov. 11, Rennselaer County

Junior Museum, Troy, N.Y.; Dec. 1-Dec. 30,

April 27-May 26, Ft. Nashborough Museum,

Nashville, Tenn.; Sept. 21-Oct. 20, Midland,

Mich., County Historical Society; Nov. 9-Dec. 8,

Museum of Arts and Sciences, Macon, Ga.; Apr.

5-May 4, Public Library of Columbus and Frank-

Western Heritage Center, Billings, Mont.

lin County, Columbus, Ohio.

Enrollment is limited. Applications must be postmarked no later than April 6, 1984. Notices of acceptance will be mailed by April 30, 1984.

For an application form, including complete information, write:

National Seminars

OESE, A&I 1163, Smithsonian Institution Washington, D.C. 20560

Or, call (202)357-3049.

the festival an opportunity to experience several aspects of at least one of the cultures represented.

Whatever arrangements you make, your students' own ethnic folklife festival is bound to be a success if everyone is given an active role to play in which he or she feels comfortable. Then hours of research, planning, rehearsal, and interpretation will finally result in the long-awaited day. You'll find that sharing folklore in your classroom is fun-and it works!

#### **Bibliography**

- Brunvand, Jan Harold. Folklore: A Study and Research Guide. New York: St. Martin's, 1976.
- Brunvand, Jan Harold. The Study of American Folklore. New York: Norton, 1968.
- Cavanah, Frances, ed. We Came to America: Firsthand Accounts by Immigrants Who Came to This Country. Philadelphia: Macrae Smith, 1954.
- Cooper, Terry T., and Ratner, Marilyn. Many Hands Cooking, An International Cookbook for Girls and Boys. New York: Thomas Y. Crowell in cooperation with the U.S. Committee for UNICEF, 1974.
- Dorson, Richard. America in Legend: Folklore from the Colonial Period to the Present. New York: Pantheon, 1973.
- Dorson, Richard. Buying the Wind. Cambridge: Harvard University Press, 1952.
- Dundes, Alan, ed. The Study of Folklore. New York: Houghton Mifflin, 1979.
- Wiggenton, Eliot, ed. The Foxfire Books. Garden City: Doubleday/Anchor Press, 1975.
- Yoder, Don, ed. American Folklife. Austin: University of Texas Press, 1976.

the room. This would give everyone who comes to

## ART TO ZOO is a publication of the

Office of Elementary and Secondary Education Smithsoman Institution, Washington (D.C. 2056)

Issue eduor: Joanne Dann

Regular Contributors

THE ANACOSTIA NEIGHBORHOOD MUSEUM. THE CHESAPEAKE BAY CENTER FOR ENVIRONMENTAL

STUDIES THE COOPER-HEWET MUSEUMOF DECORATIVE ARTS

AND DESIGN THE HIRSHHORN MUSEUM AND SCITLETURE GARDEN THE HIRSTHORN MUSEUM AND SCHEDUNG ENABLE THE MATION AL AIR AND SPACE MUSEUM THE NATION AL AIR AND SPACE MUSEUM THE NATION AL MUSEUM OF AMERICAN ART and the RENWICK GALLERS THE NATION AL MUSEUM OF AMERICAN EDSTORY THE NATIONAL MUSEUM OF NATURAL HISTORY

THE NATIONAL PORTRAIL GALLERY

THE NATIONAL ZOOLOGICAL PARKS

Smithsonian Institution Press Designer Lisa C. Buck

Associate Editor: Ruth W. Spiegek

Artto Zoo brings news from the Smithsonian Institution :: to teachers of grades three through eight. The purpose

is to help you use museums, parks, libraries, zoos, and many other resources within your community to open up learning opportunities for your students.

Our reason for producing a publication dedicated to promoting the use of community resources among stu-

dents and teachers nationally stems from a fundamentalbelief, shared by all of us here at the Smithsonian an the power of objects. Working as we do with a vast collection of national treasures that intraffy contains the spectrum from art. to zoo, we believe that objects (be they works of art, natural history specimens historical artifactis, of live animals) have a tremendous power to educate. We maintain that it is equally impor-tain forst identified learn to use objects as recearch loois assues for the muclear non-servoids and mumbers—and you can find objects close at hand, by drawing on the resources of your own community

Our idea, then, in producing Art of Zoo is to share

with you—and you with us—methods of working with students and objects that Smithsonian education staff. members have found successful.

For help with this issue of ART TO ZOO we are: especially grateful to:

Barbara Fertig of The George Washington Univer sity, Washington, D.C.

Kay Grove of Seattle, Washington:

Susan Kalcek of the Smithsonian Institution's Folklife Program:

Kate Rinzler of Deepbranch School, Robeson County North Carolina







# Beans, Beans, and More Beans . . . From All Over the World



# by Ann Bay

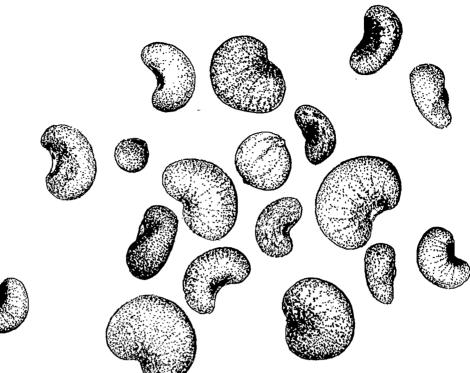
When you think about a food that practically everybody eats, dried beans come immediately to mind. All over the world—in Asia, Africa, Europe, and the Americas—beans are a staple of everyday life.

To make dried beans, the seeds from one or another kind of bean plant are harvested and then dried. Drying *preserves* the beans, which means they will keep on your kitchen shelf for a very long time, no matter what kind of climate you live in.

Dried beans are highly nutritious (with lots of protein, vitamins, and minerals), widely available, and inexpensive to buy. This, along with the fact that they keep well, helps to account for their worldwide popularity. There are many different *kinds* of dried beans: black beans, mung beans, kidney beans, garbanzos, black-eyed peas, and lentils, to name just a few. *Which* of these kinds of beans you usually eat depends largely on where you live. For example, lentils are popular throughout much of Africa; black beans are eaten in Latin America; and white beans of various types are widely enjoyed in Europe.

The way in which dried beans are cooked also varies from place to place. Two famous bean dishes from the United States are baked beans (New England) and red beans and rice (Louisiana). Here is a recipe for red beans and rice:







# **Red Beans and Rice**

# ingredients

1 lb red kidney beans (about 2 cups) 1/2 lb ham bone with meat 8-10 cups of water 1 onion, chopped 1 clove of garlic, chopped 2 Tbs celery, chopped 2 Tbs parsley, chopped 1 large bay leaf salt and pepper to taste

# preparing for cooking

As with all dried beans, you have to plan ahead because the beans must be prepared before cooking. First measure the beans, wash them under running water. and sort carefully through them, removing any stems, stones, or other inedible matter. Now soak the beans: Fither cover them with cold water and let them stand overnight . . . or drop them a few at a time into a big pot of boiling water, boil two minutes, and let stand covered for two hours.

# cooking

When the beans have finished soaking, drain them of their soaking water and cover them with 8 cups of fresh water. Bring this to a rapid boil; then lower the fire and let the beans simmer while you

prepare the other ingredients to add to the pot.

In a frying pan, brown the meat lightly. Then remove the meat from the pan, and add the onions, garlic, celery, and parsley in its place. Cook these vegetables slowly in the meat drippings until tender. Now add the meat and vegetables, along with the bay leaf, to the bean pot and continue to let all of this simmer very slowly for at least two hours, or until the beans are very tender but not mushy.

Next, correct the seasoning. Using a long-handled spoon, reach into the pot and scoop up a few of the beans. Let the beans cool on the spoon before you taste them. (You can tell that they're cool when they stop steaming.) Now decide: is salt or pepper needed? If so, season to taste.

# serving

Finally, cook 2 cups of rice according to package directions. When the rice is tender and fluffy, put it on plates and serve the beans over it. Makes eight generous servings.

NOTE: "Red Beans and Rice" is especially delicious when served with a tossed green salad and crisp French bread.







# Doing What Folklorists Do



When you ask your family about traditions and customs, you are doing what *folklorists* do. Folklorists find out about certain things people do Now that their mothers, fathers, grandmothers, and grandfathers did before *them*. Such things include making special foods on holidays and dancing special dances at weddings. Folklorists are interested also in the kinds of traditions people carry on at work. And they are interested in children's games—since games too have been passed down from one generation to the next.

Marjorie Hunt is a folklorist who works for the Smithsonian Institution's Folklife Program. She went to college to learn how to study the traditions of many different kinds of people from all over the world: storytellers, craftspersons, artists, dancers, singers, and workers in a variety of jobs.

Marjorie Hunt searches out such people to take part in the yearly Smithsonian festival. She says her job requires detective work. "I follow a thread," she says. "I'll ask at the church or stores or restaurants, or knock on people's doors, to find men and women who still practice folklife traditions and can teach others about them." Being a folklorist, she says, "requires a keen interest in the different ways people live."

Marjorie is especially interested right now in researching and telling the story of the Italian stone carvers who, for the past twenty years, have been making the statues and decorations on the National Cathedral in Washington, D.C. Vincent Palumbo and Roger Morigi come from five generations of stone carvers in Italy. The two men began to learn their craft by doing odd jobs around their fathers' studios when they were seven. After many years of training, they finally became master stone carvers. Now Marjorie Hunt is making a movie about the two of them.

In doing her job Marjorie Hunt has gotten to know interesting people all over the country, which is one good reason she loves her work. Being a folklorist certainly is for her a challenging and rewarding life.

# **Sticky Bean**

Sticky Bean is a game of tag played by people who come from Southeast Asia, from Hong Kong to be exact. For this kind of tag, you must start with an even number of people. Make one person *It*. In Sticky Bean, people are safe from the person who is *It* only when they are *in pairs touching each other*.

To make the game more fun, it is better to split up, and then to pair up only when the person who is *It* comes around!

This tag game is called Sticky Bean because the players are supposed to stick together like red beans cooked in hot soup.

To learn more about becoming a folklorist, write to the American Folklife Center, Library of Congress, Washington, D.C. 20540, or to the Office of Folklife Programs, Smithsonian Institution, 2600 L'Enfant Plaza, Washington, D.C. 20560. Photo credit: Richard Hofmeister

