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Seasonal Rounds

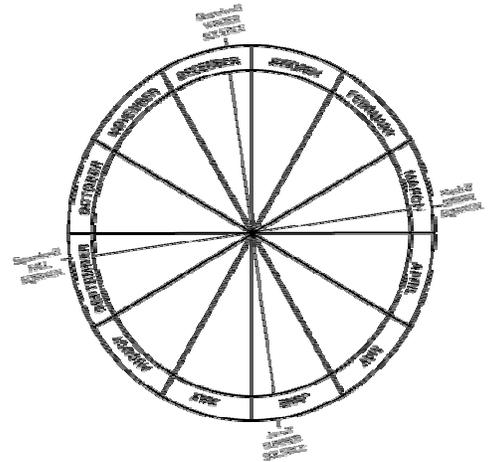
We all live seasonal lives. We mark the different parts of the year with changes in our activities and with celebrations. How persons punctuate their annual calendars depends on the folk groups of which they're members. For students, each school year is marked with successive seasons of different sports, different playground games, and school traditions like the annual musical or the school carnival. Communities have seasonal rounds of festivals and parades that mark the year. People who work with the earth seasonally adjust their daily tasks. Recreationalists move from boating in the summer to snowmobiling in the winter. Families have their own annual cycles marked by religious celebrations, personal birthdays, anniversaries and other special events.

Examining local and personal seasonal rounds can form a strong base from which students can then examine other communities' and cultures' lives. Doing so can keep cross-cultural studies from falling into exoticizing "the other." In a worst case scenario, the differences of the cultural group are so emphasized that students find them "weird" or "not-like-me." By first examining their own culture, students can see that they too have cultural practices that can be objectively examined, practices that members of another group might find different and interesting. They can see that while cultural specifics may vary to a great degree, there is still a commonality shared across cultures, the practice of structuring the year seasonally.



Photo by Ruth Olson
The "Let's Go Dutch" parade and festival is an annual summer event in Baldwin, St. Croix County.

The chart below is a way of depicting the year as a seasonal wheel divided into four seasons and twelve months. You can use it as a template for students to document their own yearly round. Find a printable version at <http://www.crt.state.la.us/folklife/edu_unit9w_seas_round_blan.html>, a page in the on-line curriculum, *Louisiana Voices: An Educator's Guide to Exploring Our Communities and Traditions*.



To use it, first have your students brainstorm the different types of groups, both formal and informal, of which they're members: family, city or town, school, scouts, 4-H, church, sports teams, neighborhoods, friends, etc. Then taking each membership separately, have them list the activities that each group does annually and seasonally.



Photo by Anne Pryor

Annual participation in a county fair is part of many Wisconsinites' seasonal round.

Some examples might be:

Family

- March 3 – Dad's bday
- August – week at the cabin
- Nov – Thanksgiving at Aunt Jo's

City/Town

- July- parade and fireworks
- October – Fall Fest

Church

- Nov – lutefisk dinner
- Dec – Christmas pagent
- Spring – egg hunt

The goal isn't to list as many items as possible, but to have students examine the different sectors of their lives and realize the many different facets of their identity. Once students have identified the activities and events that constitute their cultural year, they can choose one for a report topic, delving into it in more depth.

Along with turning to books and articles on the topic, there are primary resources that can be utilized as well. Very accessible are the students' own experiences. Writing personal experience essays on their chosen topic will honor the students as the experts that they are, for who knows better than they

do how their family celebrates birthdays or what traditions their Scout troop follows.

Also accessible are the experiences of family members and others in the local community. These can be accessed through interviews students conduct.

The *Louisiana Voices* curriculum at <http://www.crt.state.la.us/folklife/edu_unit9_p1.html> has a detailed unit on calendar customs and the yearly round. As explained there, by tallying significant dates and events, "students learn how calendar customs and cycles affect their own lives. They build context for developing an overall personal seasonal round calendar, eventually choosing the dates that are important to them to plot on their individual calendars. Students will see that the line between sacred religious holidays and secular celebrations is not always clear. They will recognize that holidays have different meanings to different folk groups and individuals, including themselves. And they will learn that holidays throughout history have been associated with seasonal changes."

Use the lessons detailed in *Louisiana Voices* to explore your class' seasonal round. While some examples and resources in that unit are specific to Louisiana, others are applicable to any location. If you would like suggestions on Wisconsin resources that you can substitute for the Louisiana ones, you can contact Anne Pryor at the Wisconsin Arts Board with that request. If you do use the seasonal round approach with your class, let us know how it goes. We're interested in your methods and outcomes!

Hunting Poetry

It's very likely that hunting will show up as a spring or fall activity on your students' yearly round calendars. Whether you love it or hate it, hunting is an important part of

Wisconsin's cultural life. Last year, Wisconsin Department of Natural Resources issued 690,000 licenses for the deer gun season. That's 8% of the state's population participating in just one of the many hunting seasons. It's not accidental that twenty-three school districts in Wisconsin have fall vacations that match the deer gun season.

Hunting is a recreational tradition that's part of the yearly round, with hunting seasons running through the fall, winter and spring. It's a family tradition, with adults passing on to children not only methods of hunting but also the ethics of the sport. Hunters claim that their pastime generates love of nature; for families that have a generations-long connection to a particular hunting shack and grounds, it certainly generates love of that land. Food traditions are intimately linked with hunting, and so are narrative traditions that share favorite moments of the past in story or poem.

Cultural Poetry

Hunting poems are part of a long tradition of poetry about specific occupational or recreational activities. Cowboy poetry has gained national popularity and many western states host cowboy poetry gatherings. The Western Folklife Center in Elko, Nevada cybercasts its annual event on their website, <http://www.westernfolklife.org/>, with the next one set for January 27-February 3, 2001. Poems from the 2000 gathering are still available at that site.

Another great website on cultural poetry is <http://www.peoplespoetry.org/curriculum.html>. This is a curriculum that CityLore in New York developed as part of their People's Poetry Gathering in 1999. The poetry covered in the curriculum includes Brazilian *literatura de cordel*, jali praise poems from Sierra Leone, American blues stanzas and cowboy poetry, and Puerto Rican *décimas*.

Mert Cowley, Hunter Poet



Photo by Bob Rashid
Mert Cowley talking to a future hunter during the 1998 Wisconsin Folklife Festival.

Mert Cowley taught at Chetek Middle School from 1965-99. He's been hunting since 1955, and now hunts the deer rifle season in Burnett County and the bow season in Barron County.

Mert began writing poetry about his hunting experiences in 1975, producing one each fall for each new deer season. Popular with local Chetek hunters, Mert's poems gained wider appreciation when he read them on Rice Lake radio station WJMC. In response to requests, he compiled his poems into *The Ultimate Stand* (1990) and *In Camps of Orange* (1993). His third book, *A Hundred Hunts Ago* (1996), is a compilation of historic photos, poems and stories about hunting and trapping in Wisconsin. (You can order these books from Banksiana Publishing Company, 611 22-3/4 Street, P.O. Box 804, Chetek, WI 54728.)

Mert's poems can be used as a springboard for students to write their own personal experience poetry. As a class, read one of Mert's poems. Discuss the relationship between the poem and the event it describes. Mert explains in *In Camps of Orange* that the poem reprinted here, "The One Shot Gang," is based on a true event that happened to friends of his. They told Mert about it and he converted that story into a poem. Discuss with your class the process one would use to make a poem from the story. What are the vivid images that remain from the story to the poem?

We can learn about hunting from reading the poem: that hunting close to a cabin is unusual, that it's easy to get lost in the woods, that hunters use stands (what are stands?), that hunters begin their day pre-dawn, that some hunters are "woodwise" (what's "woodwise"?), that they use equipment like telescopic sights and crosshairs (what are they?), that campmates have a certain comraderie unique to each camp.

Are there stories about hunting adventures, pranks, mishaps, or traditions that stick out in students' memories? Reading a hunting poem and discussing students' hunting stories can be a prewriting exercise leading into their writing their own experiential story or poem.

The One Shot Gang

by Mert Cowley

reprinted with author's permission from In Camps of Orange

Harvey'd got himself lost once
when he was just a kid
and few men ever had to spend
a night like Harvey did
Huddled near a pine stump with
his rifle 'crost his knees
The shadow of a timber wolf
among the jackpine trees.

That made such an impression
that it lasted through the years
He loved to hunt, but getting lost
was always Harvey's fear
A fear so strong within him
that even as a man
He'd only hunt old logging roads
and trails where they ran.

Such a trail did exist
behind the hunting shack
Harvey from his stand could see
the camp by glancing back
This stand was not a waste of time
as all his campmates knew
He'd sit all day, and bucks he dropped
were more than just a few.

Whose brainstorm conjured up the prank
no name was ever told
But it centered 'round a head mount
that was several decades old
An auction had produced the head
two dollars paid in all
It started wheels turning

how they'd use it in the fall.

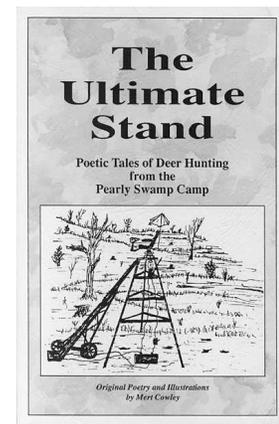
Fall arrived, tomorrow was
the opener no doubt
Unpacked, old Harvey walked right down
to check his deer stand out
"The sign is good" as he returned
"there's rubs and lots of tracks
With any luck, I'll drop my buck
right here, behind the shack."

Harvey stretched out on his bunk
some rest he hoped to get
This gave his campmates time enough
to get the prank all set
Silently from Roy's old truck
the headmount in their hand
They hiked down Harvey's trail
several yards beyond his stand.

Twas there among some buckbrush
that they hung the full head mount
Wired to a popple tree
its nose and horns peered out
It looked just like a real buck
staring up the trail
That in the light, of early morn
they knew it wouldn't fail.

Next morning bright and early
after all the men were fed
They sat and drank their coffee
then to their stands they'd head
Twas Roy who broke the silence with
this comment short and blunt
"You know this year, we all should add
excitement to our hunt."

"We all have gotten several bucks
there's none of us who've not
And shooting at the rifle range
we know we're all crack shots



The Ultimate Stand is the first of Mert Cowley's three books of hunting poetry, photos, drawings, & excerpts from hunting shack logs.

Right here and now, I do suggest
 our hunting thrills renew
 Let's call ourselves "The One-Shot Gang"
 may all our shots be true."

All but Harvey knew that this
 was just apart of a plan
 So Roy called for a vote right then,
 and each man raised his hand
 At first he was reluctant
 but then he joined the rest
 He'd see quite soon, if with one shell
 he too could pass the test.

His campmates stood, they emptied out
 their pockets and their clips
 On the table laying shells
 with lead and copper tips
 Harvey, he was last in line
 but finally he agreed
 "Who needs a pocket full of shells?
 One bullet's all I need."

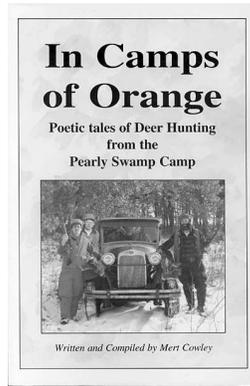
From each pile, Roy then took
 a bullet for each man
 Then one by one they'd file by
 he'd place it in their hand
 It was a ceremony
 and when over Roy did tell
 "Members of 'The One-Shot Gang'
 Go forth, and use it well."

Harvey said "I'm gonna leave
 and head down to my stand
 I like to watch as daybreak comes
 and lights the forest land"
 Outside he loaded up his gun
 and eased the hammer down
 Then took the trail towards his stand
 and walked without a sound.

It was that time of morning
 neither dark nor really light
 Harvey'd walked up on a doe
 and startled it to flight
 Quietly he reached his stand
 his stump that seldom failed
 Twas then he saw the object,
 standing there beside the trail.

Harvey strained his eyes until
 they both began to tear
 No matter how he tried he couldn't
 make it out too clear
 Woodwise as old Harvey was
 he didn't dare to move
 For if that was, a buck up there
 this chance he'd surely lose.

It felt like time was frozen
 till it'd finally gotten light
 Enough so Harvey dared to use
 his telescopic sight
 His scope picked up what light there was
 enough so he could see
 He then made out, a trophy buck
 big as big could be.



Mert says that his poems are popular with many kids who typically don't like to read, and his books are checked out frequently from school libraries.

The outside spread on that old buck
 was twenty-three or four
 It's neck so swollen that in rut
 it'd been a month or more
 Harvey started shaking
 and his forehead bead with sweat
 A nicer shot at such a buck
 he knew he'd never get.

With his thumb he slowly moved
 the hammer back to cock
 He took a breath, and eased it out
 his cheek against the stock
 He slowly moved the crosshairs
 as he rested 'gainst a tree
 Then slowly squeezed the trigger
 aiming where the chest should be.

The rifle cracked, from what he saw
 that old buck never flinched
 He knew his gun was zeroed in
 to shoot within an inch
 He quickly levered in a round, then aimed
 the gun went "click."
 It dawned on him, "I've shot my shell"
 the thought just made him sick.

Some say that was the only chance
 that Harvey ever had
 To bag a trophy whitetail buck
 he wanted real bad
 His shot had been, a total miss
 no time to wonder why
 That big old buck still stood there,
 they were staring eye to eye.

Afraid that he might scare the buck
 and make it run away
 Slowly he backed up the trail
 nearly all the way
 Sensing he was near the shack
 he spun and made a dash
 Leaping several feet and steps
 and through the door he crashed.

"We heard you shoot" his campmates said
 "Tell us, what'd you get?"
 "No time to talk! I need some shells!"

I haven't got him yet!
 Just hand me some, I need them bad
 another four or five
 I know I had to hit that buck
 but the darned thing's still alive!"

Solemn faced, twas Roy who spoke
 "You want more shells right now?
 It hasn't been ten minutes
 since you stood and took a vow.
 Harvey, you should know by now
 to stand and say an oath
 You don't just choose the parts you like
 and take the best of both."

At first he was demanding, Harvey said
 "No chance is greater!
 I want a handfull right away
 we'll talk about it later!"
 Roy, just stood and held his ground
 when he saw this didn't work.
 Old Harvey said, "I mean Right NOW
 or someone will get hurt!"

He turned then to his campmates
 as he searched for some support
 When no one offered any help
 he had one last resort
 Harvey dropped down on his knees
 and started then to beg
 Tears were welling in his eyes
 as he clung to Roy's left leg.

"Please, oh Please, I beg of you
 I only need one shell
 That buck's so big, it has to be
 a fugitive from Hell!
 I know it's wrong to ask you"
 as he tugged on Roy's wool pants
 "I know this is, 'The One-Shot Gang,'
 but I need another chance."

Harvey'd been so busy
 while he'd begged for three or four
 He never saw two campmates sneak
 behind him out the door
 Then scamper down the trail
 just as quickly as could be
 They then removed that mounted head
 from off the popple tree.

Roy appeared to weaken
 Like he'd finally given in
 "Harvey, here's another shell
 go after him again."
 "Thank you Roy, I owe you"
 as he took off on the run.
 Harvey racing to his stand
 as he loaded up his gun.

Sprinting down the trail
 so it didn't take too long
 Ready to take careful aim
 but the monster buck was gone
 They swear that Harvey's voice was heard
 for miles, these words rang
 "I wish to Hell, I'd never joined
 'The Jackpine One-Shot Gang.'"



Photo by Smithsonian Institution
 Bird hunter Harold Hettrick (l) and deer hunter Tim Smits (c) relating stories from their hunting experiences during the Smithsonian Folklife Festival in Washington D.C., 1998. Folklorist Mike Chirrapa (r) moderated.

Hunting Narratives

Another approach to the study of hunting is to document community hunting traditions. To do so, have students interview people that they know about the hunting that they do. Advice on how to conduct interviewing projects with students is available from a number of sites: *Preserving Community/Cuentos del Varrio: An Oral History Instruction Manual*, <<http://web.nmsu.edu/~publhist/ohindex.html>> created by staff and students in New Mexico, and *Louisiana Voices'* unit "Fieldwork Basics," <http://www.crt.state.la.us/folklife/edu_unit2.html>.

During the Wisconsin and Smithsonian Folklife Festivals in 1998, we featured two types of hunting as recreational traditions: deer hunting and waterfowling. Three hunters took part in the festivals, displaying techniques and tools, and telling narratives about their experiences: deer hunters Tim Smits of Green Bay and Mert Cowley of Chetek, and bird hunter Harold Hettrick who hunts waterfowl on the Mississippi Flyway near Ferryville.

The narratives presented by these men ranged from funny to sad, but were always instructive. The examples presented here illustrate the rich content that your students could gather through interviews.

Jargon

One interesting aspect of the narratives was the jargon used. Hunting is a specialized activity and, as is true with anything specialized, has its own unique associated vocabulary. Take this example from Tim Smits' explanation of how preparation for a deer hunting season takes place all year long...

Our next year's hunt usually starts the Monday after opening season when we start walking around in the woods to see where other hunters haven't been and see what kind of sign the deer are leaving....I do black powder so I'm out there in December. And I do archery so I'm out there through the end of December. And we start going back up to the cabin in January to watch the patterns of the deer, maybe pick up some sheds and see where they're yarding up. And then we do a lot throughout the course of the summer, watching them, watching when they start dropping their velvet in the fall and watch where the rubs are gonna be and knowing what kind of sign it is, knowing what other kinds of animals are in that area.

In order to fully understand this narrative, the reader/listener needs to know:

- that "I do black powder" and "I do archery" refer to different hunting seasons and equipment,
- what "sheds" are,
- what "yarding up" means,
- what "dropping their velvet" means, and
- what "rubs" are.

Working with your students with such specialized jargon, found in both collected narratives and hunter poetry, addresses one of the English Language Arts Model Academic Standards: D.2 *Recognize and interpret various uses and adaptations of language in social, cultural, regional, and professional situations.*



Photo by Bob Rashid
 Tim Smits in a reconstructed hunting shack.

History

Hunting stories may tie in with historic events. This was dramatically demonstrated by Harold Hettrick when he told about the famous Armistice Day storm of 1940...

When I was a young lad in high school, Nov 11, 1940, Armistice Day, the weather started out very beautiful. Got up to 72 degrees along the Mississippi River and other waterfowl places in the state of Wisconsin. The weather at noon was still warm and quiet. Hunters had gone out with broadcloth or canvas shirts and canvas jackets.

The weather started to deteriorate. The wind came up first. And the shooting got good. Hunters were going for their limits, which were big limits in those days. They didn't pay that much attention to the ferocity of the wind until all of a sudden it was 4 o'clock. Then it was too rough to go back. That was when the hunting season closed everyday at that time, 4 o'clock. So they were stranded out there, many of them in hip boots and waders and small skiffs, small boats, in marshes or on shallow islands above the water line. The wind was bringing the waves over these islands and these marshes, and as 6 o'clock came it was sub-zero. They were freezing. There were sheets of ice.

Those who were a little better prepared mentally tried to get to higher ground, an island with a tree on it or something, and gather marsh grass and stick it down their hip boots, their waders, in the sleeves of their jackets, and build a

nest of their boats by tipping their boats on the side and huddling in and trying to maintain their warmth. Those who were less fortunate that didn't get in, they just froze.

I was a kid, I was still in high school. We got home from school at 4 o'clock and the storm was really kicking up and everybody said, "Well, we got hunters out." And we had a lot of duck hunters in those days. So everybody responded to the riverbank, seeing if they could help hunters get in. Or seeing if they could get a larger boat out to go rescue them. The only ones who had big boats were the commercial fishermen and they couldn't even get off from shore. They couldn't get enough momentum to head into the waves.

So those hunters were out there all night. They froze stiff in the ice, those that were in the water. And a pilot from Winona, a real famous pilot in his later years, he was called "The Flying Grandpa," Max Conrad, flew over the river at dawn the next morning and tried to locate hunters which had survived and also locate the hunters that looked like they were dead and direct the rescue parties at them.

That storm on the Mississippi River and in the Wisconsin, Minnesota and Iowa marshes and I believe there were some as far south as Savannah, Illinois, took 93 hunters. But there were hundreds that survived. I know some of the hunters that survived.

My grade school teacher's father, 76 years old, a gentleman named Kling from Augusta, he was out there hunting. He was a good woodsman so he protected himself by picking marsh grass and making a nest for himself.

There was a lawyer, a young lawyer right out of the university law school who married my neighbor's daughter the previous year. And she was expecting a baby. And Marv was a good river rat. Because it was a holiday, he didn't have to go to court and practice law so he went hunting. And he got stuck out there in a skiff, much like the one I have up by my hunting camp, except his was wood. He knew his wife's situation so he tied his gun, his decoys in his boat, the ducks he had killed, he tied those in. Then he rolled the skiff upside down and climbed in and held on underneath this air pocket and waded out to deeper water towards shore and the wind picked the boat up and him and moved him to shore. He'd have never made it right side up but he made it upside down hanging on in the water.

And there was an older lady named Cookwell who lived on the shore where he had started out from and she was worried about him. So she had a roaring fire going and she was walking the shore along with the rest of us waiting to help a hunter come in and when he came in, his boat came in and we didn't know there was body with it! So we went and pulled the boat up on shore and out of it climbs Marv Fugini. And he was literally a frozen ice stick. We couldn't bend him to walk because his clothes were stiff. So we drug him. And that older lady Mrs. Cookwell, she really drug. She did much of the pulling. We got him into the kitchen (with the) stove and he thawed out and he went on to the hospital that night and his wife delivered him a son. That's a true story. And those are people I know who survived it up there.

Also hunted for years with an FBI agent who is now dead, but he was

out on an island and he didn't get rescued until the next noon. He was down off of DeSoto and Ferryville and he was on a channel island close to Iowa. And the next morning, a commercial fisherman out to see who he could help found him and some other of his hunters and brought them in.

But that's one of the causes of concern with water and the cold time of the year when the weather is really building up a blow, which every duck hunter wants. He waits years to get the right blow so he can have good hunting. But there's the hazard factor.



Photo by Andy Kraushaar
Harold Hettrick constructing a demonstration duck blind.

Using first person narratives in connection with the study of history fits with Social Studies Model Academic Standard B.1, which calls for students' use of primary source materials such as eyewitness interviews.

Additional Curriculum Standards Addressed by Studying Hunting Traditions

English Language Arts

B.1 Write expressive pieces in response to reading, viewing, and life experiences.

Social Studies

A.4.4 Describe and give examples of ways in which people interact with the physical environment.

E.8.3 Describe the ways in which local, regional and ethnic cultures may influence the everyday lives of people.

Arts in Education Grants

Now's the time to begin planning an arts project for your school for next year. The Wisconsin Arts Board annually provides grants to schools and other organizations throughout the state as part of the Community Development Project (CDP) Grants program. A special emphasis within the CDP program is Arts in Education. The Arts in Education area of emphasis supports creating and providing opportunities for quality arts experiences for all Wisconsin K-12 students. Any public or private K-12 school or community group can apply.

The program's goals are to involve students and teachers in the exploration of the creative process of a selected art form, rather than to develop a final performance/product; and to provide broad cultural and geographic access to quality arts experiences. Grants are awarded for bringing a professional artist or a traditional community artist to the school to work with students in a residency format, or in short term artist visits, assembly programs, teacher workshops, after-school or summer school projects, etc.

Grants are also awarded to help arts organizations and schools work together to develop necessary and/or innovative programs that enhance established curricula for the benefit of the students. For example, a local symphony's members could teach string instrument lessons at a school that has no string program and no available resources to establish one.

An example of a successful folk arts in education project that was funded by the Wisconsin Arts Board involved bringing a folklorist

into an elementary school for a three week residency. The folklorist trained 5th grade students in how to document traditional art forms in their Door County community. The three 5th grade classes took on different topics: food traditions, holiday traditions, and folk art.

In the study of food, students interviewed community restaurant chefs and owners, as well as family members. Their topics included collecting food jokes and rhymes, learning how to carve apple head dolls, documenting seasonal foods like venison stew or family favorites like potato pancakes. In the study of festivities, students interviewed community leaders, family friends and nursing home residents. Their topics included winter solstice traditions, local wedding customs, comparison of Hanukkah and Christmas, and annual seasonal community festivals.

In the study of folk art, students interviewed local traditional artists on such topics as Irish dance, dyeing wool, decoy carving, and bird houses.

The project culminated with a festival at which the students displayed some type of record of their findings. Several were able to borrow artifacts for their displays from the people they'd interviewed. Food demonstrations and samples were also part of many student displays.

Applications for CDP Grants will be available from the Wisconsin Arts Board in December in print or electronic formats. The postmark deadline for applying is February 15, 2001. Contact WAB staff if you have questions or would like assistance in planning a project or completing the application. Staff folklorists Rick March and Anne Pryor are eager and available to offer our advice

and assistance, especially in projects that utilize traditional artists. We'll be able to suggest traditional artists throughout the state who are interested in working with school groups.

How to Contact WAB Folk Arts & AIE Staff

Anne Pryor
Folk Arts Education Specialist
608-266-8106
anne.pryor@arts.state.wi.us

Rick March
Folk & Community Arts Specialist
608-266-2513
rick.march@arts.state.wi.us

Jen Ciulla (for non-folk AIE projects)
Arts Administration Intern
608-261-0345
jennifer.ciulla@arts.state.wi.us

Examples of Traditional Artists for AIE Projects



Della Wells of Milwaukee creates paintings based on African American community traditions.



Skålmusik, a Scandinavian orchestra based in Brainerd, MN, leads music and dance activities. They'll come to WI!

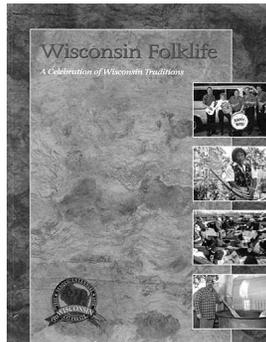


Did We Meet You at WEAC?

If you went to the 2000 WEAC convention in Madison this October, we hope you took advantage of two things specifically related to Wisconsin folklife studies.

❶ We gave away **FREE** copies of the magazine-style book *Wisconsin Folklife: A Celebration of Wisconsin Traditions*. Typically \$10 through UW Press, the Wisconsin Arts Board still is offering them **FREE** to teachers throughout the state. If you would like one or several cartons for use in your classroom or school, contact Anne Pryor. We can't pay for shipping, but you can pick them up at the WAB office in Madison or send money to cover the cost of mailing.

The writing in *Wisconsin Folklife* is appropriate for grades 4-12. Article topics include: making an Ojibwe birchbark canoe, dairy farming in Clark County, polka music, Lake Michigan commercial fishing, Hmong marriage traditions, Packers fans, a Mexican *tienda* in Whitewater, the Dickeyville Grotto, church suppers, Harley Davidson bikes, tavern traditions, and sturgeon ice fishing.



❷ Several teachers attended the session: "Integrating Wisconsin's Regional Cultures Across the Curriculum: Supporting Teacher-Developed Curriculum." It was led by Dr. Rick March, folklorist at the Wisconsin Arts Board and Dr. Margy McClain of the Educational Foundations Department, University of Wisconsin-Whitewater.

This workshop addressed how to support teachers in developing locally-based curriculum; how to develop high-interest, hands-on curriculum that can engage a wide range of learners; and how to involve schools more directly and deeply with their own communities. The workshop was geared for all grade levels.



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