



# **In the Wake of the Hurricanes**

## **Helping Students Document Hurricanes: Interviewing and Fieldwork In the Classroom**

**A Classroom Resource for Teachers**

Created by

Louisiana Voices Folklife in Education Project  
Louisiana Division of the Arts Folklife Program

[www.louisianavoices.org](http://www.louisianavoices.org)

## Comments from Teachers about Louisiana Voices activities:

"The materials allowed students to open a dialog with parents, caregivers, or others they chose to observe and interview. An added value of doing this project is that it allowed students to see the family cooperation and values reinforced. It also opened a dialog with older relatives."

"What a wonderful unit! It was so enjoyable for my students & their families, as well as academically rewarding, that we plan to do it again next year."

"Great material! We enjoyed it."

Please let us know your thoughts!

**Louisiana Voices** is an ongoing project. Our materials are revised periodically and we value all input. Please let us know the strengths, weaknesses, obstacles to classroom use, ideas, and challenges you discovered when using the activities.

### **Credits**

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## Helping Students Document Hurricanes

Hurricanes affect every parish in Louisiana. Whether they are in the path of the storm or not, the lives of every person in the state, especially children, changes as a result of the experience. Louisiana Voices (LV) is uniquely suitable to help educators and students respond to the aftermath of a storm. LV-trained teachers reside throughout the state and LV activities are easily accessible on our website; [www.louisianavoices.org](http://www.louisianavoices.org) <http://www.louisianavoices.org/> that contains the entire Louisiana Voices Educator's Guide.

The Guide contains 42 lessons in 9 units. These units are correlated to the Louisiana Content Standards particularly those in English Language Arts and Social Studies. This specific lesson was adapted from *Unit II Classroom Applications of Fieldwork Basics*. The Background information is online as *Fieldwork Basics*. Many more resources are available online to help you and your students document your traditional culture. For example, you will find suggested questions to ask musicians, craftspeople, cooks, and more.

The unit can be used in its entirety or in segments that suit the needs of the teacher.

The goal of this unit is to help teacher

- Involve parents and the community members as resources,
- Engage multiple intelligences and foster critical thinking,
- Authentically address cultural diversity and tolerance for others.
- Motivate students through familiar and interesting content, and
- Help students meet the Louisiana Education Standards in innovative ways.

Recovering from the devastation of a hurricane is not just a matter of cleaning up the debris and rebuilding the homes and buildings, though that is certainly a formidable task. Helping Louisiana's students and their teachers recover and learn are crucial to the renewal of our state. We hope this unit will help you and your students make some steps toward recovery.

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# Background

## Fieldwork Basics

A folklorist at the American Folklife Center at the Library of Congress tells a story that describes the nature of ethnographic inquiry. During graduate school he opened a gift from his mother and found expensive binoculars. "Gee, these are great, but why did you give them to me?" he asked. "You said you'd be starting fieldwork next semester," she said. Actually, the kind of fieldwork that folklorists and other social scientists use as the basis of their disciplines requires looking at the details of the landscape and everyday life up close rather than surveying vast vistas.

Folklorists intently observe people, events, and processes; identify types or genres of traditional culture that are being expressed; document these expressions; find appropriate ways of displaying the documentation; and preserve and catalog the documentation. These methodologies furnish educators rich opportunities to engage students in invaluable skill-building pedagogy that fits any curriculum and fills many requirements. Because students are directly involved in designing and conducting primary source research, they often embrace fieldwork and hence master skills that come with it: observing, questioning, listening, sequencing, analyzing, communicating, reporting, summarizing, recording, creating, assessing, revising, editing.

By observing and documenting cultural expressions, from family stories to community events, students step outside their own worldviews to study how other people conduct their lives. By becoming "outsiders" looking inside their own and others' cultures, students often make fewer assumptions about other folk groups. Being able to step back and look at cultural expressions as an outsider would enhances tolerance as well as observation skills. In fact, the discipline of folklore promotes tolerance perhaps more than any other subject.

This unit on fieldwork provides many valuable suggestions for teaching students not only skills but concepts and ethics. Through their interaction with and observation of others, students navigate personal, technical, and conceptual complexities. Studying this chapter and then carefully modeling and practicing fieldwork techniques with students will pay off far better than merely assigning students an interview. From the script on how *not* to conduct an interview to ideas for student products, the information in this unit gives educators the equivalent of a mini-institute on folklife and the essentials to make a study of Louisiana folklife successful. This unit provides specific lessons to teach people fieldwork basics.

### **Cultural Sensitivity**

Folklife is inherently complex and touches on people's beliefs and way of life. Students should honor interviewees' beliefs, values, and privacy, and they will learn that trust creates better results. For example, the line between sacred and secular traditions differs among folk groups. Mardi Gras may be a completely secular celebration for some and closely linked with a sacred calendar for others. Some people may deeply believe that a local legend is true, while others may dismiss it. Family stories often express family values. Respecting interviewees' beliefs about their traditions is important. Insiders' views of folklife differ from outsiders' views. Not everyone in a folk group will agree about a tradition; not everyone will practice it identically. There is great diversity even within folk groups.

Folklife is not only a vehicle for positive and celebratory cultural expressions but also for more troublesome beliefs such as stereotyping and prejudice. Be aware that complex issues underlie folklife, but, as stated earlier, studying folklife can help increase tolerance and cultural understanding.

Showcasing traditions raises other ethical issues. Asking students or other representatives of a particular folk group to "display" traditions is not always appropriate. Students of various ethnic, religious, or other folk groups may not know much about the folklife of the group. Make sure you are not assuming a student is an expert in "all things Vietnamese," or marking a student as "different." Highlighting Jewish traditions in a predominantly Christian classroom, for example, requires consideration and planning.

Having raised the specter of possible problems so that teachers will not be unprepared, it is important to repeat that studying one's own and others' folklife is richly rewarding academically and personally. Just as they learn effortlessly in traditional activities outside the classroom, students learn important skills and viewpoints through studying folklife and conducting fieldwork.

### **Ethics**

Conducting fieldwork furnishes important lessons in ethics. Students must learn to ask permission to interview, photograph, and record people; behave respectfully; conduct themselves politely; honor interviewees' privacy; make and keep appointments; thank people; and act honestly. In addition, interviewees' permission is needed to use fieldwork results in final products. At times, fieldwork might tread on family or community stories that people would like to be anonymous or perhaps not share publicly. Interviewers must respect these boundaries. If a public presentation is to be made, double check permission forms. Remind students that they cannot use their fieldwork for public presentations unless they have recorded or written permission and make this part of the assessment. When modeling and practicing with students, remember to include this step.

In addition to ensuring that students work ethically with interviewees, it is important to let students' families and caregivers know if your class is going to be interviewing people outside the classroom or conducting family folklore research. Briefly outline what you are undertaking, share some topics you'll be covering, and ask them to contact you with any questions (see Letter to Parents and Caregivers). Providing parents the context of the research, such as sharing an example of the kind of folklife you'll be studying, is helpful.

Building fieldwork into a folk artist residency is another way to develop inquiry skills, but compensating a folk artist or other tradition bearer is another part of the ethical matrix. Even if a person volunteers to work with your students, honor that person with recognition, tokens of thanks, and samples of students' work. Likewise, students should acknowledge interviewees' contributions when working outside the classroom by writing thank-you notes, sharing photos, or inviting them to a class presentation.

### **Steps and Tools**

Design fieldwork to match your students, curriculum, and community. Adapt the steps and tools that you think will work best for each project you undertake. At times you may want students to use a short, casual approach to gather games, stories, or songs from other students in the classroom or adults at home; at other times you can teach higher-level inquiry skills, audiovisual equipment use, or technology by embarking on more detailed fieldwork. For example, you may choose to hone students' listening and handwriting skills and use only a notepad and pencil for some initial fieldwork, or you may teach high-end

technology through videography, digital cameras, and the Internet. Each fieldwork tool has its strengths and weaknesses. You can layer a fieldwork project with only a few steps or with many. Consider your school's resources, your students' abilities, and your curriculum. Students can also help decide what tools they would like to use and how detailed they would like the process to be. The student products that result from fieldwork will both influence the steps and tools you choose and be influenced by them. If you and students decide to produce a video, for example, more complex fieldwork is called for. To share results informally in class, however, students may ask just a few questions and report findings casually.

The American Folklife Center publication *Folklife and Fieldwork*, available online or free from the Center, describes three major stages in conducting fieldwork: preparation, the fieldwork itself, and processing the materials. Yet each stage has many steps as well.

### **Preparing for Fieldwork**

Students learn to plan fieldwork research collaboratively and step by step to set goals, choose methodologies and technology, identify subjects, design research instruments, develop project schedules and checklists, and the importance of testing tools and equipment and practicing interviewing.

Work with students to identify what they will collect and study. As fieldwork proceeds, students often find areas of interest widen, so allowing a certain amount of flexibility and letting students follow their interests can create better research and products. In the guide to classroom video projects *Learning From Your Community*, folklorist Gail Matthews-DeNatale recommends letting students contribute significantly to fieldwork and product development. This student project was in response to Hurricane Hugo.

"Perhaps the most important feature of a project like this is that the students play an integral and active role in all phases of the documentary and decision-making process. . . . Instructors may be tempted to modify the script to accommodate their own 'teacher aesthetic.' There is also a danger that the video *product* will become more important to the instructor or school than the learning *process*. Our experience . . . suggests that it is better to conclude the project with a less-than-polished product that is entirely student-made than to create a 'perfect' video."

Determine how students will work, whether individually or in teams. Students of all learning abilities take to fieldwork enthusiastically. Working in non-conventional settings and methods benefits *all* students even those who do not excel in traditional classrooms, and allows students to use all their multiple intelligences.

Decide upon documentation methods: notetaking, tape recording, still photography, video recording, laptop computers, Palm Pilots. Consult your school librarian as well as students in considering methodology. No matter what methods you choose--and you may choose more than one--modeling and practicing are essential (see *Modeling and Practicing*, below). This choice will be important in developing a project budget, which could be a math component for students. If you will need money for a digital camera or a tape recorder, for example, think of local funding sources, starting with the PTA, businesses, local media outlets, arts councils, or historical societies. Remember that fieldwork does not always require spending money, however. Students can use just pencil and paper. See *Sample Fieldnotes: Teen Memories of Grade School Traditions* for one model.

Identify whom you want your students to interview. You may want to have a hurricane responder, fireman, policeman, or rescue worker as your classroom interview. Family, school,

or community members can be the 'In the Field' interview. Some social scientists are moving away from using the term informant to describe the interviewee--since contemporary folklorists often consider their fieldwork a collaboration with a community or an individual. This guide uses "interviewee." You and students may decide upon the term you want to use. As students begin their interviews, they may find that one interviewee leads to another. Decide upon a minimum number of interviews as part of the Fieldwork Rubric, which students should have a copy of. You may need to identify individuals for students to interview. If so, consider school personnel, contact senior centers and volunteer agencies, or ask students and parents for leads. Use the list of Suggestions for Folklife Fieldwork and Presentations: Folklife Genres. Remember that some students will need alternative adults to interview during family folklore projects.

Design a questionnaire to elicit the information students are seeking or use the questionnaires we have developed making sure students ask several questions of their own. With students, develop a project schedule and a checklist of things to do and remember during fieldwork (see Interview Checklist). This can be part of the Fieldwork Rubric. Obtain permission from school administrators to conduct interviews and, if applicable, to leave campus for interviews.

### **Modeling and Practicing**

Modeling and practicing interviewing and using equipment are crucial to successful fieldwork. Even experienced folklorists at times find their photos underexposed, tape recorder batteries dead, or videos dubbed over. Fieldwork is harder than it first appears! And interviewing is more unnerving than it might seem. Practicing reduces butterflies, improves diction and listening skills, and builds confidence. Try a couple of techniques, such as asking students to critique your model interview of a student or another teacher; pairing students off to take turns as interviewer and interviewee; using the scripts below as a low-risk exercise to prompt student critiques; or reporting on interviews conducted at home. Through practice, students learn to improve their questions, listen to responses, follow up interesting leads, and share stories of their own to give interviewees some examples and "prime the pump" to elicit answers.

We offer two scripts that students may act out in class to introduce the concept of modeling. See **How *Not* to Conduct an Interview** and **The Reluctant Guest**, as well as the INTECH Lesson on How to Conduct an Interview. For a more detailed discussion of modeling, refer to **Discovering Our Delta: A Learning Guide to Community Research** kit. The guide is online, but the kit includes a 26-minute video that follows five students from the Mississippi Delta as they conduct research on their communities.

Providing a fieldwork experience for your students connects them to their traditions and tradition bearers and provides an experience that they will not soon forget.



# Helping Students Document Hurricanes: Interviewing and Fieldwork In the Classroom

## Purpose of Lesson

Students are introduced to interviewing and fieldwork through activities that will help them understand the Interviewer's task of examining his or her position in fieldwork through observation and questioning. Students learn about themselves and cultural assumptions through observation and the interview process. The unit is designed to assist you and your students make some steps toward recovery from the hurricane(s) and open lines of communication within your class and the community at large.

## Time Required

Seven to twelve days depending on the handouts and products the teacher chooses.

## Louisiana Content Standards

ELA-1-E1, ELA-1-M3, ELA-1-M4, ELA-1-M5, ELA-2-M2, ELA-2-M5, ELA-2-M6, ELA-4-E6, ELA-5-E7, ELA-4-M4, ELA-4-M5, ELA-5-M2, ELA-5-M3, ELA-5-M4, ELA-5-M6, ELA-7-M2, ELA-7-M3, H-1A-M3, H-1A-M6, H-1C-E4, H-1D-M6.  
(Individual standards delineated in Appendix A.)

## Materials

1. Appropriate handouts.
2. Folders or large envelopes for each student or team.
3. Have samples of possible projects.
4. Optional equipment: Tape recorder(s), cameras, and/or videorecorders.

## List of Handouts

1. Project Management Overview
2. Letter to Parents and Caregivers
3. Listening Log
4. List of Contents
5. Sample Fieldnotes
6. Taking Notes
7. How NOT to Conduct an Interview
8. The Reluctant Guest
9. Notetaking Worksheets
10. Fact-Based, Open-Ended & Follow-up Questions Worksheet
11. Naming Traditions
12. Written Release Form
13. Interview Checklist
14. Tape and/or Photo Log
15. Conducting an Interview Evaluation

16. Fieldwork Rubric
17. Individual Roles in the Field (group projects only)
18. Oral Release Form
19. Folklife Interview Form
20. Hurricane Responder Form
21. Evacuees
22. Non-evacuees
23. Transcribing an Interview Worksheet (for use with taperecording)
24. Writing About the Interview
25. Preparing a Presentation Worksheet
26. Oral Presentation Rubric

### Preparation

1. Choose and run off appropriate handouts.
2. Make interview folders.
3. Develop schedule.
4. Get any necessary approvals.
5. Invite any guests you wish to interview.
6. Make sure any equipment you plan to use works.

## Activities

### Introduction to Fieldwork

1. Review Handout 1 - **Project Management Overview**.
2. Send out Handout 2 - **Letter to Parents and Caregivers**.

### Observation

1. The first principle of fieldwork to stress is looking and listening. Ask students to conduct a 10-minute observation at school. This can be done at school in the hallway, in the cafeteria —wherever. Tell students to take down simple notes on what they observe. They should concentrate on just observing, and not judging or forming an opinion. Encourage them to use all five senses in this observation. Then have students complete a Handout 3 **Listening Log - Community Soundscapes** about the place they observed.
2. After students complete their observations and Listening Logs, ask them to go over their notes and review what they observed and heard. Have them write three to five statements to summarize their findings. Then have them discover which actions helped them "look and listen" more carefully and accurately.
3. On the board have the students list what they think are the Keys to Successful Observations.

## Getting Ready for the Interview

1. Give students an Interview Folder. It can just be a large mailing envelope but it will help the students feel more professional and be more organized. Ask them to open it and look at Handout 4 - **List of Contents**. This should be a list of all the handouts you have chosen for their project. They are to check to make sure they have all the handouts listed.
2. Review with students the assessment criteria you plan to use. See Handouts 15, 16, and 26. Tell them that they will be assessed at the end of the unit on their ability to prepare carefully, practice needed skills, conduct fieldwork productively and accurately, process and archive materials properly, and present their findings. They can refer to the rubric as they work.
3. Ask students where they have heard interviews? Perhaps on TV? Why was it "good" or "not good"? What kinds of questions were asked? Ask them if they could interview any famous person in the world today, who would it be? What questions would they like to ask that person? Tell them that interviewing someone is a skillful and artful task that takes practice. This lesson will give them some necessary practice before they invite a guest to their classroom or go outside the classroom to interview someone.
4. Begin this lesson by reading and discussing Handout 5 **Sample - Fieldnotes: Teen Memories of Grade School Traditions**. Show it on a big screen or print it out for students. This sample provides an excellent model for the entire interview process, and especially for notetaking. Generate discussions about it, and make students aware of the key areas that will be covered in this, and other lessons.
5. Notetaking is a sophisticated, multi-task process that usually doesn't come naturally to everyone. Most students, especially young ones, need to be taught how to take good notes. Even if interviews will be recorded, students should also learn the "old-fashioned" way. Use Handout 6 - **Taking Notes** for strategies to use if your students need to learn this skill.
6. Tell students that before they conduct an interview with someone outside of the classroom, they will practice with each other. The purpose of this worksheet is for students to experience the value of listening, courtesy, and preparation in conducting an interview. Select two students to play the roles of "Reporter" and "Guest," on the worksheet Handout 7 - **How Not to Conduct an Interview**. Give each a copy of the script and ask them to read their assigned parts. Tell students that the reporter is interviewing a tourist. After the interview, ask the class to explain what was wrong with the reporter's approach. Write the responses on the board as students offer them.
7. Use Handout 8 - **The Reluctant Guest** to show students the value of asking the kinds of questions that get meaningful responses. In this activity, the teacher should play the part of the reluctant guest. A team of students should act as reporters at a press conference and ask the printed questions. Tell them that they may ask you follow-up questions based on your answers. You should answer the questions offering as little information as possible, using one-word answers, for example. The rest of the class should take notes on your answers, using journals or the Handout 9 - **Notetaking Worksheet**, and they should also critique the reporters' good points and mistakes. After the exercise, reflect with students on the Interviewer's task of drawing out information from the Interviewee. Have them

- write responses on the right-hand side of their journals or **Notetaking Worksheets**. Discuss what an interviewer has to do to ask good follow-up questions?
8. Before students actually interview each other, work with them on asking good questions. Use the Handout 10 - **Fact-based, Open-ended, and Follow-up Questions Worksheet** to explain and review the different kinds of questions. During the interview, they'll need to listen closely to be able to ask follow-up questions. Stress that the best interviews depend heavily on follow-up questions because they are drawing out what the Interviewee wants to say. In this activity, students will learn that certain questions bring out certain depths of knowledge.
  9. If your students are going to be using equipment please review the information in Appendix B. It will assist you in your goal of creating useful products.
  10. To have students practice interviewing with each other, play a "name game." First place students in pairs. Assign one student the role of Interviewer; the other, the role of Interviewee. Have each student playing the role of Interviewee make a name plate by folding a piece of construction paper in half, length-wise, so that it stands up. Have them write their name on one side then hand their name plates to their Interviewers. Tell the Interviewers that they will be interviewing their partners about their first and last names. Use the Handout 11 - **Naming Traditions Worksheet** to get ideas for questions.
  11. Brainstorm with the class about all the possible questions they can ask about a name. List the questions suggested by students on the board and tell the students to use these topics as a guide for formulating their interview questions. Encourage them to use phrases such as "tell me about..." to elicit rich responses. Tell them they are going for the STORIES that can be discovered by asking questions about someone's name.
  12. Review the list of questions that the class derived and put "FB" next to fact-based questions, and "OE" next to open-ended questions. Remind them that, they'll want to ask some "follow-up" questions based on what they hear, and these should be labeled "FQ" on the board.
  13. After the preliminary checks, allow students to start the interview, using questions generated on the board or on the worksheet. Allow 20-30 minutes for the interviews, 10-15 minutes each. Ask the Interviewer to jot down keywords, special language, terms, ideas, and questions that they find interesting, important, or those they need to explore more on the back of the Interviewee's name plate. Remind them to take pictures of the Interviewee, if possible, and have them sign the Handout 12 - **Written Release Form**.
  14. Have the partners work together to evaluate their interviews using the Handout 13 - **Interview Checklist**. If they use a recording device have them fill out the Handout 14 - **Tape Log** and **Photo Log**, and label the tape with the name of the Interviewer and Interviewee, the place, and the date. Have them store all these in their **Interview Folder -- For the Teacher** for now.
  15. Once the interview is complete, ask each Interviewer to introduce the Interviewee to the class and explain the "story" behind his/her name. Then ask the Interviewee to comment: Does he/she believe the Interviewer got it "right?" Is there any additional information to add?
  16. Reflect on this interview activity with your students. What did they find harder than they expected? What did they learn about their partner? What surprised you, intrigued you, stirred or disturbed you? Have students write follow-up notes in their

Journals.

17. Have students read over their Handout 15 - **Conducting an Interview Evaluation** and check off the steps they have learned in this lesson. If desired, check them yourself and administer grades.
18. If you are using the Handout 16 - **Fieldwork Rubric** to grade students at the end of the unit, review it with them now and ask them to self-evaluate their progress.

### **Interviewing**

1. Before an outside visitor comes to the class, you can serve as a model community guest. Students can interview you about your own profession: teaching. Brainstorm with students about the questions that they could ask you in addition to Handout 17 - **Teacher Interview**.
2. If you are using groups, assign each student a role, or ask them to volunteer, then review the roles on the Handout 18 - **Individual Roles in the Field Worksheets** with the students: 1) Lead Interviewer/Note Taker, 2) Tape Operator/Logger, 3) Photographer, 4) Illustrator, and 5) Videographer, if your lesson will include this role.
3. Follow these steps for the interview:
  - a. Students should brainstorm together about possible questions to ask you. These questions should be given to the team's Lead Interviewer.
  - b. Set up the front of the class for the interview by having the Lead Interviewers place their chairs around your desk. Have a table set up near you for the tape recorder. The Tape Operators should sit nearby so they can monitor the recorder. The Photographers can move around to get pictures. And the Illustrators can be at their desks, mapping the layout.
  - c. Pick one team to interview you. Have the Lead Interviewer read the Handout 19 - **Oral Release Form** into the tape recorder and begin the interview with the Handout 20 - **Folklife Interview Form**, or Handouts 21, 22 or 23 - **Hurricane Interview Worksheets** gathering biographical and contextual information. Have the rest of the team perform their roles: tape operating and logging, photographing, illustrating, and videotaping.
  - d. Have the Lead Interviewers from other teams take turns asking the questions generated in their brainstorming sessions. Or the students can use Handouts 11, 20, 21, 22 or 23. Then open the floor up to the whole class. At the end of the interview, make sure the Interviewer asks you to sign the Handout 12 - **Written Release Form**, and thank you's.
  - e. Have the Tape Operators/Loggers label the tapes, with the name, date, and location of the interview, and complete the Handout 14 - **Tape Log**. Here is an example label:

<p>Community Guest's Name. Nov. 23, 2007. Greenfields Middle School, Greenfields, Louisiana</p>
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- f. Have Photographers that take pictures complete Handout 14 - **Photo Logs** and/or contact sheets for digital photos. After the model interview with you, ask the students to return to their teams to complete the checklist for each individual role on the Handout 18 - **Individual Roles in the Field**

- Worksheet.** Encourage them to be honest about the successes of the interview, as well as the things that could have been done better
- g. If desired, award grades for completed **Individual Roles in the Field Worksheets** using the Grade box on the bottom right of the sheets.

## Part 2: The Guest Interview

1. Once you've conducted the model interview and identified and scheduled the guest, talk to your students about their roles and behavior with the community guest. It is a good idea to have students assume the same roles as they did in the model interview with you. Follow the same procedure as above for the Teacher Interview.
2. Conduct the guest interview. It can be with someone who was a hurricane responder to the crisis; fireman, policeman, rescue worker, Red Cross, etc. or it could be someone from the community who was affected by the storm. Use the appropriate interview forms, Handouts 21, 22 or 23. **Caution:** It must be remembered that each student probably has their own memories of the event and some of them may be traumatic. Tens of thousands of students have lost their homes and some have relatives or friends that died or are missing. Consider prior to the interview what areas you as the teacher feel may be 'off base' under the situation. It is advisable to discuss this with the guest before the interview also.
3. Reflect on the interview with the class using the Handout 13 - **Interview Checklist** and discussing new information and skills the students gained.
4. If using a recording device, use Handout 24 - **Transcribing an Interview Worksheet** to introduce students to the transcription process. Give each student a copy of the worksheet. The aim of this exercise is to demonstrate to them the difficulty of recording faithfully a person's speech. They should follow the directions on the sheet.
5. After transcribing, logging, and further reflection, provide each student with a copy of the Handout 25 - **Writing About an Interview Worksheet**. After all students have written their thoughts, discuss the three questions: What surprised you? What intrigued you? What stirred or disturbed you?
6. Have students complete the Handout 15 - **Conducting an Interview Evaluation** to document what they have learned in this lesson. If desired, grade the students' work and record at bottom of the form.
7. After the practice interviews and the classroom visit with a community guest, students should be ready to proceed to the next lesson, which puts them in the field.
8. Assign students or teams a product that will summarize their field interview. Each may develop the same product, such as a poster or brochure, or each may choose how to display their findings. Here are some ideas.

Presentation of fieldwork to school or community	Drawings, paintings, collages	PowerPoint presentation
Photo Album	Graphs, charts, timelines	School or town story day or photo day
Brochure	Magazine or other publication	Panel discussion of results
Classroom or school exhibit	Multimedia presentations	Songs or poems written from fieldwork interviews
Bulletin Board	Mural	Story quilt or mural
Computer Quicktime video clips	Newscast	Taped collage of "community sounds"
Computer or conventional slide show	Oral and written reports	Town model (before and after)
Exhibit	Portfolios (of lessons, units, or a longer study)	Video
Classroom or school exhibit		Poem
Scrapbook Page		Webpage

### Part 3 In the Field

1. If a specific product will be created with the findings, consider whether this will affect the interview. Do certain things need to be asked? Are photos or other visuals needed for the exhibit or PowerPoint?
2. Students should proceed as in the interviews:
  - A. Set up for the interview by reviewing their questions and checking their equipment.
  - B. Read Handout 19 - **Oral Release Form**, then ask questions from the appropriate Interview Question sheet, Handout 22, 23 or 24 making sure they ask at least 2 or 3 questions of their own.
  - C. Take notes during the interview.
  - D. Have Interviewee sign the Handout 12 - **Written Release Form**.
  - E. Make sure all fieldwork forms are signed and completed.
  - F. File all forms in their folders.
  - G. Send a thank you note to the Interviewee.
  - H. Complete the Handout 13 - **Interview Checklist**.
  - I. Soon after the interview, have students write fieldnotes. A good place to start is with the three questions on the Handout 22 - **Writing About a Interview Worksheet**: 1) What surprised you? 2) What intrigued you? 3) What stirred or disturbed you? Encourage students to write in detail, recounting the words of the participants, describing the setting and the experience, and being as accurate as

possible. Have them file these fieldnotes in their **Interview Folder -- For the Teacher**.

### **After the Interview**

1. Determine the most important point in the interview. What do these stories tell us about the person, place, or event? What did you learn in the interview that you didn't learn from background research? Then, if the interviews were on related topics, as a class, the teams should compare their interviews and determine how they are related.
2. Write these points on the board and add any that the class feels are important, then ask each team to work together to come up with a list of important points that should be conveyed in a presentation.
3. Have each student or team work on the final project.
4. Using the Handout 26 - **Preparing a Presentation Worksheet** have students work to analyze and interpret the findings and materials they have gathered. Ask them to write Thesis Statements and three Main Points that support it, which will be shared in the presentation.

### **Preparing a Product**

1. Review the product that the students are to produce. Give very specific guidelines to ensure a consistency of product.
2. Sometimes fieldwork results give a clue how best to present findings. Obviously, student products will vary from project to project, community to community. If you've undertaken very simple fieldwork and asked students to interview one another, the product can also be simple: essays, drawings, timelines, graphs, oral presentations, multimedia presentations, team reports, radio programs.
3. More elaborate fieldwork can provide content for more complex products. Collaborations among classroom teachers, media specialists, and art and music teachers strengthen design and content of products. Here are products that students around the country have produced from their folklife and oral history research. Check out some truly exciting national projects online at Louisiana Voices, [www.louisianavoices.org](http://www.louisianavoices.org). Select Units and Lessons Outline, then Unit II. Then you'll find Thumbnail Sketches. The direct link is [http://www.louisianavoices.org/Unit2/edu\\_unit2\\_fieldworkbasics.html#thumbnail](http://www.louisianavoices.org/Unit2/edu_unit2_fieldworkbasics.html#thumbnail).
4. Have each student or team present their final product to the class. If possible, invite the Interviewees to the presentations
5. Use Handout 27 - **Oral Presentation Rubric** to evaluate the presentations.
6. Students should place any materials they collected or copies of those materials into their interview folder to be given to the teacher. The teacher with the class can decide on the distribution and/or archiving of the material. Often working with the school librarian is helpful with this issue.

### **Explorations and Enhancements**

1. Select two students to "model" the Name Game interview in front of the class. Have the rest of the class fill out the **Interview Checklist** as the two students model the



- interview. After the interview is finished, go over the list with the class to discuss what was done well and what could be improved.
2. Interview a family member about his or her name, using similar questions that were used in the classroom activity.
  3. Interview someone that was in a previous large hurricane using the same questions. Consider the differences.
  4. Have the Interviewer/Interviewee partners work together to produce a summary paragraph of the Interviewee's name. Also, have them take photographs of each other and submit the paragraph/photos as a partner project.
  5. It's your turn! On your own or as a team, identify an Interviewee and conduct a second interview on the topic.
  6. Brainstorm words or phrases that come to mind when you reflect on your fieldwork experience. Choose some to arrange as a poem. A diamante formula can be found at [http://www.louisianavoices.org/unit6/edu\\_unit6w\\_diamante.html](http://www.louisianavoices.org/unit6/edu_unit6w_diamante.html).
  7. Pretend you are a radio reporter and tape record a story about your fieldwork. Share it with classmates or the Interviewees.
  8. After the interview is finished, use the **Student Post-Interview Review Questions** at [http://www.louisianavoices.org/unit2/edu\\_unit2\\_stud\\_post\\_interview.html](http://www.louisianavoices.org/unit2/edu_unit2_stud_post_interview.html) to review the session, including the notes taken during the interview, to see if there are additional questions that need to be asked of the Interviewee, to discuss the mechanics and content of the interview, and to plan subsequent interviews. This is part of the ongoing self-evaluation process. Written answers can go into your portfolio.
  9. Write a paragraph or essay producing a biography of your Interviewee. Use the **Rubric For Firsthand Biography** at [http://www.louisianavoices.org/Unit3/edu\\_unit3\\_first\\_biog.html](http://www.louisianavoices.org/Unit3/edu_unit3_first_biog.html) to evaluate them.
  10. Use the teams' transcriptions to prepare a drama in which all the different Interviewees communicate with each other in their own words. Use the **Production Rubric** at [http://www.louisianavoices.org/Unit6/edu\\_unit6w\\_prod\\_rubric.html](http://www.louisianavoices.org/Unit6/edu_unit6w_prod_rubric.html) to evaluate the work.

## Internet Resources

### Louisiana Voices Unit II Classroom Applications of Fieldwork Basics

[http://www.louisianavoices.org/Unit2/edu\\_unit2\\_lesson2.html](http://www.louisianavoices.org/Unit2/edu_unit2_lesson2.html) This unit has many more resources for classroom fieldwork projects including question suggestions on many topics about traditional culture and communities.

### Conducting an Interview Essay

[http://www.louisianavoices.org/Unit2/conduct\\_interview.html](http://www.louisianavoices.org/Unit2/conduct_interview.html)

### INTECH Lesson on How to Conduct an Interview

<http://www.louisianaschools.net/lde/intech/k6/day3/interview.htm>

### Discovering Our Delta: A Learning Guide to Community Research

[http://www.folklife.si.edu/explore/Resources/Tools/tools\\_delta.html](http://www.folklife.si.edu/explore/Resources/Tools/tools_delta.html)

**Writing Interview Questions**, Nieman Enhanced Learning Center: Oral History Projects  
<http://connections.smsd.org/nieman/el/>

**Language Arts Lesson: Posing Good Interview Questions**  
<http://www2.edc.org/FSC/MIH/ph3-interview.html>

**Kodak, Guide to Better Pictures**  
[http://www.kodak.com/eknec/PageQuerier.jhtml?pq-path=38&pq-locale=en\\_US](http://www.kodak.com/eknec/PageQuerier.jhtml?pq-path=38&pq-locale=en_US)

**Learning From Your Community**  
[http://www.louisianafolklife.org/LT/Virtual\\_Books/Learning\\_From/Learning\\_From\\_Your\\_Community.pdf](http://www.louisianafolklife.org/LT/Virtual_Books/Learning_From/Learning_From_Your_Community.pdf) This project was in response to Hurricane Hugo in South Carolina.

**Sample Fieldnotes: Teen Memories of Grade School Traditions**  
[http://www.louisianafolklife.org/Resources/main\\_prog\\_models.html](http://www.louisianafolklife.org/Resources/main_prog_models.html)

**Adaptation Strategies**  
[http://www.louisianovoices.org/edu\\_adapt\\_strategies.html](http://www.louisianovoices.org/edu_adapt_strategies.html)

## **Additional Resources**

Cogan, Stanley et al. *The Community As Classroom: A Teacher's Manual*. A compendium of 16 K-12 lessons and projects compiled by New York City teachers who use the history of architecture and communities as teaching resources. Maps, landmarks, architectural styles, building materials and much more are tackled in these projects, which also are designed to strengthen students' skills and integrate into core curricula. Useful research and resource listings are NYC-focused, but may be used to guide other readers to similar listings in their own locales. \$10.\*

Howard, Diane W. and Laurie Sommers. **Folkwriting: Lessons about Place, Heritage, and Tradition**. Curriculum workbook is geared toward Georgia standards and its core curriculum for language arts and social studies. The workbook has lessons for all grade levels, each with an interview component. Softcover copy with three-hole punch and CD also available from Laurie Sommers, South Georgia Folklife Project, 1500 N. Patterson, Valdosta, GA 31698, 229-293-3610, or [lsommers@valdosta.edu](mailto:lsommers@valdosta.edu). Also available online.

Kirshenblatt-Gimblett, Barbara. *An Accessible Aesthetic*. The folk artist is very much like a curator and the community is a living museum. In unpacking this metaphor, Kirshenblatt-Gimblett explores how the folk artist learns various traditions and then teaches adults and children to develop strong ties to their communities and cultural history.\*

Library of Congress. **Folklife and Fieldwork: A Layman's Introduction to Field Techniques**. American Folklife Center, Library of Congress, 1990, 2002. A basic, accessible guide to developing collection projects with sample forms. Available in Spanish. Order from the Center, Library of Congress, Washington, DC 20540, 202/707-5510, [folklife@loc.gov](mailto:folklife@loc.gov), single copies free, postage on bulk orders, or free on the Internet.

Matthews-DeNatale, Gail and Don Patterson. **Learning from Your Community: Folklore and Video in the Schools.** South Carolina Arts Commission, Folk Arts Program, 1991. This guide for grades 4-8 provides a sequence of classroom lessons that help students make videos about local culture and connect their life experiences and "history." It is based upon a folklorist's and a videographer's work with South Carolina students on the effects of Hurricane Hugo. Offers good tips about student collection and video projects.

**Portraits of Oregon: Youth Exploring Culture and Community Kit.** An award-winning project of the Oregon State Extension Service 4-H Program and the Oregon Historical Society Folklife Program that involved 4-H youth and club leaders in community documentation and provided awareness and interaction with traditional cultures and those who carry traditions.

Rogovin, Paula. *Classroom Interviews: A World of Learning.* Heinemann Press, 1998. Expert help on finding people, inquiry-based curriculum, and making choices about how to use interviewing, \$20.\*

Simons, Elizabeth. *Student Worlds, Student Words: Teaching Writing Through Folklore.* Heinemann, 1990. A teacher and folklorist, Simons offers background and detailed lesson plans for writing and folklore studies, including games and play, family folklore. Invaluable resource for all disciplines and grade levels. **If you can afford only one book, this is it.\***

Smithsonian Center for Folklife and Cultural Heritage. 2000. **Discovering Our Delta: A Learning Guide to Community Research.** Washington, DC: Smithsonian Institution. An educational kit with a student guide, a teacher guide, and a 26-minute video that follows five students from the Mississippi Delta as they conduct research on their communities, \$30. Both guides are available free online.

Steinberg, Adria, and David Stephen. *City Works.* Award-winning curriculum focusing on understanding a community. Challenges young people to use their heads and hands to investigate the neighborhoods where they live. Through interviews, research in local archives, and the creation of "artifacts" — maps, photographs, audiotaped oral histories, and three-dimensional models — students document their cities as they find them, and develop new visions of what their cities could be. \$19.95.\*

Sunstein, Bonnie and Elizabeth Chiseri-Strater. *FieldWorking: Reading and Writing Research.* 2nd ed., Bedford/St. Martins, 2002. This teacher resource provides excellent exercises to aid students' fieldwork, observation, and writing skills. Good extension of Elizabeth Simons' *Student Worlds, Student Words*.\*

Taylor, David. **Documenting Maritime Folklife: An Introductory Guide.** American Folklife Center, Library of Congress, 1993. Detailed fieldwork guide for maritime regions available from the Center, Library of Congress, Washington, DC 20540, 202/707-5510 (email [folklife@loc.gov](mailto:folklife@loc.gov)), \$10, or **free online.**

For additional resources, check the **Louisiana Folklife Bibliography.** If you would like a list of resources that only relate to this unit, select "Public Folklore & Documentation Tools."

## Fieldwork Project Management Overview

### Hurricanes and Their Aftermath

At every stage of any project, work with students to determine their interests and involve them in the decision making process.

#### Stage 1

Determine topic. (In this case the topic is Hurricane \_\_\_\_\_ and Its Aftermath.)

Design logistics.

When will the project start and end?

What will the product be?

Will students work individually or in groups?

Who do you need to get permission from?

Who do you need to invite to class?

What handouts and resources do you need?

#### Stage 2

Begin fieldwork.

Begin writing activities.

Practice with as many classroom activities as possible. Have students interview each other and bring in others to assist the students in learning how to interview.

Be very specific about the product you expect from the students. Let them know ahead of time how they will be graded.

Develop products and presentations.

#### Stage 3

Evaluate the project.

What were the strengths of the project?

What were the weaknesses?

What worked?

What didn't work?

Would you do the project again? If so, what would you do differently?

## Letter to Parents and Caregivers

Date:

Dear Parents and Caregivers,

Our class will be studying the effects of this year's hurricanes during the next few weeks. Students will conduct primary source research by interviewing people at school, at home, and/or in the community. They will also be learning to ask good questions, listen well, take notes, follow-up on interesting points or missing information, follow directions and a sequence, and behave politely. Students may want to interview you, another family member, or a community member. They must get permission of those they interview to share the results. Finally, they will compile their research and develop a final product and be graded on both.

Students will be interviewing each other, then someone in your family or community about their experience with the hurricane. They are to ask questions, and record the answers. They will bring the info back to class. To prepare for this task, they will interview about a more familiar topic - their name. So, please tell your child the story of how they were given their name.

Please contact me with any questions you may have about this project.

Thank you,

(Teacher's name)

\_\_\_\_\_ (Student's name) has my permission to conduct fieldwork research, interview community members, take photographs, and/or make recordings.

\_\_\_\_\_  
Parent or Caregiver

\_\_\_\_\_  
Date

## Listening Log - Community Soundscapes

Length of Listening Session \_\_\_\_\_

Name \_\_\_\_\_ Date \_\_\_\_\_

<b>KIND OF SOUND HEARD</b>  What is the specific sound you are hearing?	<b>WHAT MADE THIS SOUND</b>  Does it come from nature, the radio, TV, students, friends, family members?	<b>DESCRIPTION OF SOUND</b>  What word(s) would you use to describe the sound?

# Interview Folder List of Contents

Name \_\_\_\_\_ Date \_\_\_\_\_

Listed below are all of the forms needed for conducting this project. Make sure you

- Write the date you use the form
- Place a checkmark to make sure it is there.
- Add any new forms your teacher gives you.

---

Date	Form in folder (Put checkmark if there)	No. and Name of Form
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
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## Sample Fieldnotes: Teen Memories of Grade School Traditions

By Maida Owens, Louisiana Folklife Program

*These fieldnotes and interview transcript are provided for teachers and students as an example of how one folklorist took a research idea and developed it. These notes show how serendipitous fieldwork can be. It is difficult to predict exactly how a field project will develop, where ideas will come from, who will cooperate, and who won't.*

*Teachers should note that fieldnotes are highly personal and vary among researchers. This format is similar to journaling and uses two-column, steno pad format*

FRIDAY, JULY 23, 1999

I asked 17-year-old Rachel about being interviewed about paper folding. She seemed a bit shy about it, but agreed to be interviewed. She immediately folded a fortuneteller, but I said that I didn't have the tape recorder at home to do the formal interview, so we couldn't do it right now. I told her the type of things that I would ask her.

At what age did she do this type of paperfolding?

Why did she do it? In what types of situations did she do it?

Why did she stop doing it?

Suddenly a paper airplane whizzed by. Rachel's 19-year-old brother had overheard our conversation, made a paper airplane, and shot it at me. I asked him if he would agree to be interviewed, and he said, "No way. Absolutely not." I asked why, and he said that he didn't want to be on the Internet. So I asked if I could include a photo of his airplane in the project, and he said that would not be a problem.

THURSDAY, AUGUST 26, 1999

Rachel and I decided to set up the interview for Saturday, September 4, since both of us were free in the afternoon. Also, the weather was expected to be good, so we could do the photographs outside. Rachel's grandmother overheard us and asked what we were doing. After we explained, she said that when she was little, she always made a paper hat. She asked for a piece of newspaper - it had to be made out of newspaper, not any other type of paper - and quickly folded a hat. I asked if we could photograph her making a hat, and she said, "Certainly," but she would not be in town on the 4th. She said that it looks a lot like a boat also. They called it both.

NOTES

*Remember to discuss with her the next time she is in town. I wonder if she would be willing to be interviewed or have photographs put on the Internet. I wonder if she used the funny papers to give it color.*

SATURDAY, SEPTEMBER 4, 1999

This would be a good day for doing the interview, but not the photographs because it was



raining. So we decided to go ahead with the interview and wait on the photographs. We were alone in the house, and we didn't expect anyone.

I set up the tape recorder and tested the sound level. I listened for any sounds. No appliances were running (except the refrigerator, which was quiet). The TV and radio were off. No fans were running. The air conditioner didn't seem to be a problem.

I told Rachel that I was ready. So we sat down, but as we did I realized that our kitchen chairs squeaked loudly, so we switched chairs. I wanted the clearest recording possible even if it wouldn't be used online. Transcribing over background noises is very annoying. I knew that it was worth the extra effort just to make transcribing easier.

## NOTES

*Even though we have a special transcribing machine at work, I will use the recorder and do it at home. This is a short interview and not worth the effort needed to set up the special equipment.*

### **Transcript of Interview**

*Louisiana folklorist Maida Owens interviewed her daughter, Rachel Bergeron, on Saturday, September 4, 1999, at their home in Baton Rouge about making paper objects.*

Maida: I remember you making items out of paper, one in particular where you would tell a fortune. Do you remember doing that?

Rachel: It was in grade school that I would do that. It was a pretty popular thing to do. You would fold the paper to where you would move it with your fingers. . . . It was made so that you would have four parts to it on the top that would have different colors. And you would ask someone to pick a color. And then you would spell out the color and move back and forth the little piece of paper and whatever. . . . Inside would be numbers, and whichever ones you would land on, you would then ask the person to pick a number. Then you would fold up the paper and underneath that would be the fortune. And then you would tell them the fortune. [The fortune] would be something that we [had made] up.

*Notes: It would be good to have a photo of Rachel holding the paper item showing names of colors on the outside.*

Maida: What kind of fortunes would be there?

Rachel: Things about your future or your personality. One might be "You will be very rich," or "You are nice." Many different things would be written on them.

*Notes: Get a close-up photo of paper item showing numbers and one fortune.*

Maida: Kind of like Chinese fortune cookies?

Rachel: Yes, a lot like that, but not so mysterious. A little more, child-like.

Maida: You said, "We would do this." Who is 'we'? What age were you?

Rachel: Mainly kindergarten through 4th-grade students would do that. And it was mainly

girls who would do that.

Maida: Would the boys have anything to do with it?

Rachel: Not usually. I think some boys did, but I don't remember many of them.

Maida: But it was mainly a girl-thing. What kind of paper would you use? Was it special?

Rachel: It was just regular writing paper that you would use, and you would have to cut it off to make it into a square, so that you could do it right.

*Note: Remember to get a photo of Rachel making first fold.*

Maida: How did you learn how to do it?

Rachel: From other kids my age.

Maida: Did you formally have to ask them? Or did you just watch them and figure it out? Was there a class?

Rachel: No, it was just something that I just picked up. From seeing other people, or someone might have shown me it. A lot of people did it all the time, so, you know, it wasn't that hard.

Maida: What do you mean by that, "Some people would do it all the time?"

Rachel: People would make lots of them.

Maida: They were really into the fortunetelling? Or making them?

Rachel: It was fun to make, and it was fun to play with during class.

Maida: During class?

Rachel: Uh-huh.

Maida: So it was something you weren't supposed to be doing?

Rachel: Probably not.

Maida: Which probably made it even more fun?

Rachel: Maybe.

Maida: Well, if it was so much fun, why did you stop doing it?

Rachel: It was just kind of one of those phases. I don't know why I stopped.

Maida: So you out grew it?

Rachel: Yes, I think it was just something that you out grow.

Maida: Girls folded this kind of paper. Were there other things that you remember? Or did boys fold other types of things?

Rachel: Yes, I remember people making paper airplanes and spit balls and stuff. Usually that was more of a boy-thing, but girls did do it, but not as much.

Maida: What were the airplanes like?

Rachel: There were lots of different types of airplanes. Some would be the ones you would typically see, long and coming to a point. And then others would be all sorts of crazy-looking things.

Maida: More elaborate?

Rachel: Yes.

Maida: The more elaborate ones, were they the sort of thing they would learn in classes or part of science class?

Rachel: No. No.

Maida: So they just taught each other?

Rachel: I think so, yeah.

Maida: And what about the spit balls? It seems like a spit ball is just a wad of paper.

Rachel: Yeah.

Maida: They aren't more elaborate than that?

Rachel: No

Maida: Did girls do the paper airplanes much?

Rachel: Yes, I'm sure. I don't really remember.

Maida: Right now you are 17, and you are thinking back to when you were?

Rachel: Ten.

Maida: Let's go through how you do the fortune telling. Pretend that I am another child. And how would you do this?

Rachel: Okay. Pick a color.

*Note: Get a close-up showing the names of colors on the outside.*

Maida: Red.

Rachel: [Moves the paper each time a letter is said.] R - E - D. Pick a number.

Maida: Six.

Rachel: [Moves the paper each time a number is said.] One, two, three, four, five, six. Pick another number.

Maida: Two.

Rachel: [Lifts up the paper flap to reveal a written fortune.] The fortune is that you will marry a frog.

*Note: Get a close-up showing numbers with one side raised to show the fortune.*

Maida: Thanks for sharing this with me today.

My fortune caught me off guard. Since we knew each other so well and we had kind of

rehearsed the interview, I thought I knew how it would go, but she surprised me. I wish I had kept the recorder going to capture our laughing and teasing after the interview.

Finally, I asked Rachel to sign a release form, which I also signed as her parent/guardian since she was under 18.

# Taking Notes / Making Conclusions Worksheet

Name \_\_\_\_\_ Date \_\_\_\_\_

Walk around a neighborhood and observe the outsides of homes and gardening styles. Write notes about your observations in the Taking Notes column. Later, think about your notes and write some conclusions you can make about what you saw in the Making Conclusions column. Explain them to the class.

## TAKING NOTES

## MAKING CONCLUSIONS

1. The front yard(s) have \_\_\_\_\_

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

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2. I saw these plants/trees in many yards \_\_\_\_

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

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---

3. I saw these colors in many yards \_\_\_\_\_

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

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---

4. I saw these decorations in some yards \_\_\_\_

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

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5. The prettiest yard had \_\_\_\_\_

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

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## How *Not* to Conduct an Interview

Reporter: Hey. Hey you....

Guest: Who, me?

Reporter: Yeah, you... come here. I have to ask you some questions. *Get over here.*

Guest: Yes, what would you like to know?

Reporter: What's your name?

Guest: Gary.

Reporter: What?

Guest: Gary.

Reporter: Really? Gary? I hate that name. Hey... where are you from?

Guest: Shreveport.

Reporter: Are you married?

Guest: No.

Reporter: What's your wife's name?

Guest: I said I'm NOT married.

Reporter: Oh. Are you here on vacation?

Guest: Yes.

Reporter: Where are you from?

Guest: As I said, I'm from Shreveport.

Reporter: Shreveport . . . that's where they have the Jazz Festival.

Guest: No, that's New Orleans. I'm from Shreveport.

Reporter: Is your wife from New Orleans?

Guest: Shreveport, ... and no, I'm not married.

Reporter: Don't blame me. So, what have you seen so far in Baton Rouge?

Guest: So far I've seen the State Capitol and the Governor's Mansion.

Reporter: I think the State Capitol is stupid. It's a big waste of money. It's just like this giant candy box, so it's supposed to be totally awesome or something. AS IF. You should see the Governor's Mansion instead.

Guest: Well, as I said, I HAVE seen the Governor's Mansion.

Reporter: Cool. Are you going to see Mount Rushmore?

Guest: Well, I might some day, but Mount Rushmore isn't in Louisiana.

Reporter: Whatever. Okay, I'm done, you can go.

## The Reluctant Guest

Reporter: Do you like teaching?

Guest: Yes.

Reporter: What do you like most about teaching?

Guest: Students.

Reporter: What was your worst experience as a teacher?

Guest: The fire.

Reporter: How long have you been teaching?

Guest: A long time.

Reporter: Do you keep in touch with any of your students?

Guest: The astronaut and the zydeco musician who won a Grammy Award.

Reporter: Well, thanks for your time.

Guest: Sure.



# Notetaking Worksheet

Name \_\_\_\_\_ Date \_\_\_\_\_

**TASK:** Listen carefully to the speaker, reader, or tape. Write down key words, important ideas, special language, terms, and questions.

Reflect on your notes and write about your notes on the right side.

Notes	Reflections and/or Critiques

## Fact-Based, Open-Ended, and Follow-Up Questions Worksheet

Name \_\_\_\_\_ Date \_\_\_\_\_

### PART 1: Classifying Questions

Label each question below in the blank provided. For Fact-Based questions, write "FB;" for Open-Ended questions, write "OE;" and for Follow-Up questions, write "FQ."

#### Definitions

**Fact-Based Question:** calls for single facts as responses

**Open-Ended Question:** asks the interviewees to explain details in their response

**Follow-up Question:** questions that arise during the interview

- \_\_\_\_\_ 1. What is a typical morning like for you?
- \_\_\_\_\_ 2. When were you born?
- \_\_\_\_\_ 3. You said earlier that you were named after your aunt and that you like her very much. Can you tell me more about why you like her so much?
- \_\_\_\_\_ 4. Would you tell me about your memories of sitting on a porch with your grandmother?
- \_\_\_\_\_ 5. What is your address and phone number?

### PART 2: Listening for Follow-Up Questions

For each statement below, write two Follow-up questions in the spaces provided. Write "FB" next to Fact-Based questions and "OE" next to Open-Ended questions.

1. I was named after my Uncle George.

FQ#1: \_\_\_\_\_

FQ#2: \_\_\_\_\_

2. My favorite food is gumbo.

FQ#1: \_\_\_\_\_

FQ#2: \_\_\_\_\_

3. My family drinks only Community Coffee.

FQ#1: \_\_\_\_\_

FQ#2: \_\_\_\_\_

4. One thing I'll always want to keep is the baby bracelet I got when I was born.

FQ#1: \_\_\_\_\_

FQ#2: \_\_\_\_\_

5. My uncle is teaching me how to carve ducks out of wood.

FQ#1: \_\_\_\_\_

FQ#2: \_\_\_\_\_

## Naming Traditions

Start your interviewing by sharing something you know about your own name as you introduce yourself. Then ask for your interviewee's full name and correct spelling. The questions below will help you get started as you research your interviewee's naming traditions.

Name of Interviewer \_\_\_\_\_ Date \_\_\_\_\_

Full Name of Interviewee \_\_\_\_\_

Female or Male (circle)

**Who named you?**

**What do you know about your name?**

**Were you named for anyone?**

**Has your name ever changed?**

**What do you like about your name?**

**Have you ever had a nickname?**

**Tell a story about your name.**

**What would you name a child? A pet?**

## Written Release Form

Full Name of Person Interviewed

(print): \_\_\_\_\_

Address: \_\_\_\_\_

City/State/Zip: \_\_\_\_\_

Phone: (    ) \_\_\_\_\_

Place of Interview: (include Parish): \_\_\_\_\_

Name of Interviewer: (print): \_\_\_\_\_

Interviewer's School: \_\_\_\_\_

Date of Interview: \_\_\_\_\_

I understand that this interview and any photographs, tape recording, or video recording are part of scholarly research by students at the school named above. I give permission for the following (check all that apply):

\_\_\_\_\_ May be used for educational purposes and research at the above school.

\_\_\_\_\_ May include my name.

\_\_\_\_\_ May be included in a school publication or exhibit.

\_\_\_\_\_ May be included in another educational publication or exhibit.

\_\_\_\_\_ May be used but DO NOT include my name.

\_\_\_\_\_ May be deposited in a school, parish, or state archive.

\_\_\_\_\_ Other (explain) \_\_\_\_\_

\_\_\_\_\_  
Signature of Interviewee

\_\_\_\_\_  
Date

\_\_\_\_\_  
Signature of Parent or Guardian if  
Interviewee is a Minor

\_\_\_\_\_  
Date

# INTERVIEW CHECKLIST

Name \_\_\_\_\_ Date \_\_\_\_\_

## BEFORE YOU LEAVE

- \_\_\_\_\_ Choose a person to interview and make an appointment with him or her at a quiet place.
- \_\_\_\_\_ Make sure all supplies and forms are in your **Interview Folder** and you have the equipment you need.
- \_\_\_\_\_ Practice using the tape recorder, camera, or other equipment.
- \_\_\_\_\_ Prepare a list of questions to guide the interview. If you use the prepared question bank, make sure you ask two or three questions of your own.
- \_\_\_\_\_ Beforehand, write in your journal about things that may affect the interview.

## DURING THE INTERVIEW

- \_\_\_\_\_ Locate a quiet place to setup, and if you are using a recorder test it out.
- \_\_\_\_\_ Begin by recording the biographical data. Explain to your Interviewee exactly what will be taking place and have him or her read the **Oral Permission Form** into the recorder.
- \_\_\_\_\_ Start with general, biographical information and narrow to specific questions.
- \_\_\_\_\_ Pause early in the interview to check your tape recorder.
- \_\_\_\_\_ Do more listening than talking
- \_\_\_\_\_ Take necessary notes in your Journal. Ask for clarification of special language and terms.
- \_\_\_\_\_ Take pictures of the Interviewee.
- \_\_\_\_\_ Have Interviewee sign a **Written Permission Form**.

## AFTER INTERVIEW

- \_\_\_\_\_ Write follow-up field notes about your impressions, ideas, and questions you still need to ask.
- \_\_\_\_\_ Label your tapes. Complete your **Tape Log** and/or **Photo/Slide Log**.
- \_\_\_\_\_ Start transcribing as soon as possible.
- \_\_\_\_\_ Analyze your findings to identify the important points. Decide if any follow-up is needed.
- \_\_\_\_\_ Send your Interviewee a thank-you note

# Tape Log

Be sure to store the log with the tape.

Tape # \_\_\_\_\_ Type (circle one) Audio (length) \_\_\_\_\_ Video (length) \_\_\_\_\_

Date(s) \_\_\_\_\_ Time(s) \_\_\_\_\_

Date(s) \_\_\_\_\_ Time(s) \_\_\_\_\_

Interviewer \_\_\_\_\_

of \_\_\_\_\_ (Name of School)

in \_\_\_\_\_ (Town and Parish)

Interviewee \_\_\_\_\_

Place of Interview \_\_\_\_\_

Subjects (briefly summarize in order)

\_\_\_\_\_  
\_\_\_\_\_

Comments and Questions

Word List

\_\_\_\_\_  
\_\_\_\_\_

# Photo Log

Photographer(s) \_\_\_\_\_

Date(s) \_\_\_\_\_ Time \_\_\_\_\_

Location(s): A. \_\_\_\_\_

B. \_\_\_\_\_

C. \_\_\_\_\_

Subject(s):

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

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

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

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

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

For print photos be sure to label each photo by writing lightly on the back or on the frame of the slide with a #2 pencil. Put both the location letter and the subject number.

For digital photos, be sure to include in each file name enough information to identify the photo and refer to this log.

## Conducting an Interview Evaluation Checklist

Name \_\_\_\_\_ Date \_\_\_\_\_

**Task:** Hurricane Interview

**Directions:** Listed below are some quality features that will assure that your research will be accurate and complete. Make an **X** to show that a task was accomplished. First, use this checklist to assess your own performance. At the end of the lesson, your teacher will assess your performance and give you a grade.

Quality Features	Self	Teacher
1. I brought the signed letter back to school. (Handout 2)	_____	_____
2. I interviewed someone. (Handout 12)	_____	_____
3. I filled out the interview sheet. (Handout 20, 21 or 22)	_____	_____
4. I asked two or three questions of my own.	_____	_____
5. I completed the response journal sheet. (Handout 24)		
5. I brought all the sheets back to school and turned them in to the teacher.	_____	_____
6. I made a presentation of my work.	_____	_____
7. All of the work I handed in was neatly written and complete.	_____	_____

## Fieldwork Rubric

Name \_\_\_\_\_ Date \_\_\_\_\_

Task: You will be assessed on your ability to prepare carefully, practice needed skills, conduct fieldwork productively and accurately, process and archive materials properly, and present your findings.

Performance Element	Accomplished ___ Points	Developing ___ Points	Beginning ___ Points	Total Points
Preparing	<ul style="list-style-type: none"> <li>* Identifies appropriate interviewee.</li> <li>* Prepares needed materials and tools.</li> </ul>	<ul style="list-style-type: none"> <li>* Identifies interviewee.</li> <li>* Prepares some of materials and tools.</li> </ul>	<ul style="list-style-type: none"> <li>* Interviews inappropriate person.</li> <li>* Inappropriate use of materials and tools.</li> </ul>	
Practicing	<ul style="list-style-type: none"> <li>* Uses equipment properly</li> <li>* Practices interviewing</li> <li>* Completes relevant items in the <i>Before</i> section of the Interview Checklist.</li> </ul>	<ul style="list-style-type: none"> <li>* Uses equipment a little</li> <li>* Practices interviewing a little</li> <li>* Omits some items in the <i>Before</i> section of the Interview Checklist.</li> </ul>	<ul style="list-style-type: none"> <li>* Fails to use equipment properly.</li> <li>* Fails to practice interviewing.</li> <li>* Omits most items in the <i>Before</i> section of the Interview Checklist.</li> </ul>	
Conducting Fieldwork	<ul style="list-style-type: none"> <li>* Collects appropriate notebooks, forms, surveys and checklists.</li> <li>* Asks meaningful questions, records accurately.</li> <li>* Takes high-quality photos; labels prints, etc.</li> <li>* Completes items in the <i>During</i> section of the Interview Checklist.</li> </ul>	<ul style="list-style-type: none"> <li>* Collects most of forms, etc.</li> <li>* Asks mostly meaningful questions, records mostly accurate.</li> <li>* Takes a large amount of high-quality photos, labels them adequately.</li> <li>* Omits some items in the <i>During</i> section of the Interview Checklist.</li> </ul>	<ul style="list-style-type: none"> <li>* Collects inadequate forms, etc.</li> <li>* Takes insufficient photos, labels them inadequately.</li> <li>* Omits most items in the <i>During</i> section of the Interview Checklist.</li> </ul>	
Processing Fieldwork Materials	<ul style="list-style-type: none"> <li>* Materials labeled and ready for archiving.</li> <li>* Transcribes tapes accurately; proofs and edits transcriptions.</li> <li>* Archives recorded materials where they will be protected.</li> <li>* Completes Tape Log and Photo Log.</li> </ul>	<ul style="list-style-type: none"> <li>* Most materials ready for archiving.</li> <li>* Transcribes some tapes inaccurately; proofs and edits most transcriptions.</li> <li>* Archives most recorded materials where they will be protected.</li> <li>* Tape Log and/or Photo Log incomplete.</li> </ul>	<ul style="list-style-type: none"> <li>* Few or no materials ready for archiving.</li> <li>* Transcribes most tapes inaccurately; proofs and edits few transcriptions.</li> <li>* Archives few recorded materials where they will be protected.</li> <li>* Tape Log and/or Photo Log incomplete.</li> </ul>	



Presenting Findings	<ul style="list-style-type: none"> <li>* Chooses appropriate medium for presenting findings.</li> <li>* Followed directions for product</li> <li>* Conveys a message through product.</li> </ul>	<ul style="list-style-type: none"> <li>* Chooses less appropriate medium for presenting findings.</li> <li>* Followed some directions for product.</li> <li>* Conveys message through ordinary presentation.</li> </ul>	<ul style="list-style-type: none"> <li>* Chooses inappropriate medium for presenting findings.</li> <li>* Followed less of the directions for product.</li> <li>* Fails to convey a message through presentation.</li> </ul>	
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**Audience Feedback**

The audience evaluates the student's fieldwork according to how carefully and accurately the student can prepare carefully, practice needed skills, conduct fieldwork, process and archive materials properly, and present the findings.

**Audience Comments**

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**Louisiana Content Standards**

- ELA-1-M4** Interpreting texts with supportive explanations to generate connections to real-life situations and other texts (e.g., business, technical, scientific). (1, 2, 4, 5)
- ELA-2-M2** Using language, concepts, and ideas that show an awareness of the intended audience and/or purpose (e.g., classroom, real-life, workplace) in developing complex compositions. (1, 2, 4,)
- ELA-2-M5** Recognizing and applying literary devices (e.g., figurative language, symbolism, dialogue). (1, 4)
- ELA-7-M2** Problem solving by using reasoning skills, life experiences, accumulated knowledge, and relevant available information. (1, 2, 4)
- ELA-3-M3** Demonstrating standard English structure and usage. (1, 4)
- ELA-4-M2** Giving and following directions/procedures. (1, 4)
- ELA-4-M4** Speaking and listening for a variety of audiences (e.g., classroom, real-life, workplace) and purposes (e.g., awareness, concentration, enjoyment, information, problem solving). (1, 2, 4, 5)
- ELA-5-M4** Using available technology to produce, revise, and publish a variety of works. (1, 3, 4)
- H-1A-E2** Recognizing that people in different times and places view the world differently. (1, 3, 4)
- H-1A-M6** Conducting research in efforts to answer historical questions. (1, 2, 3, 4)
- CL-1-D4** Identifying and describing social, geographic, and historical factors that impact cultural practices. (3, 4)

## Teacher Interview

Name of teacher \_\_\_\_\_ Date \_\_\_\_\_  
School \_\_\_\_\_ Class \_\_\_\_\_

When did you decide you wanted to become a teacher?

Why?

How long have you taught?

What subjects do you teach?

What do you like about teaching?

What do you dislike about teaching?

Have you taught in any other schools?

Tell a story about teaching.

**Be sure to ask two or three questions of your own.**

## Individual Roles in the Field

### LEAD INTERVIEWER and NOTE TAKER

Interviewer \_\_\_\_\_ Date \_\_\_\_\_  
 Interviewee \_\_\_\_\_

#### TASKS

- At the interview, introduce yourself and the group.
- Before you begin the interview, read the **Oral Release Form** into the tape recorder.
- Coordinate with the tape operator to perform a "sound test."
- You will ask most of the questions, but be courteous and allow others to ask questions also.
- At the end of the interview, ask Interviewee to sign the **Written Release Form**.
- During the interview, take notes on key words and ideas.
- After the interview, thank the interviewee.

#### CHECKLIST: Did you:

- \_\_\_ Organize your materials in advance?
- \_\_\_ Introduce yourself and all the members of the group to the Interviewee?
- \_\_\_ Begin the interview by reading the **Oral Release Form** into the tape recorder?
- \_\_\_ Stop the interview so that the tape operator could test the tape recorder, making sure that the Interviewee could be heard and that the equipment is working properly?
- \_\_\_ Lead the interview by asking most of the questions, but allowing all group members to participate?
- \_\_\_ Take notes by writing down key words and phrases, making sure that you spelled special terms and names correctly?
- \_\_\_ Have the Interviewee sign the **Written Release Form** at the end of the interview?
- \_\_\_ Thank the Interviewee for his/her time?
- \_\_\_ Conduct the interview in an ethical, courteous, and respectful manner?
- \_\_\_ File **every** piece of paper from this Interview in the **Archive Folder**?
- \_\_\_ Write and send the Interviewee a thank-you note?

#### MATERIALS AND EQUIPMENT

- \_\_\_ Journal paper and clipboard, **Notetaking Forms**, or laptop computer
- \_\_\_ Pens and pencils
- \_\_\_ The list of questions generated by your group
- \_\_\_ **Folklife Interview Form, Written Release Form, Oral Release Form**
- \_\_\_ Stationery for thank-you note.

# Individual Roles in the Field

## TAPE OPERATOR and LOGGER

Interviewer \_\_\_\_\_ Date \_\_\_\_\_

Interviewee \_\_\_\_\_

### TASKS

- Set the index marker to ZERO.
- Check the tape recorder. If possible, use an external microphone and headphones.
- Position the microphone near the Interviewee for the best sound.
- Pause to check the sound level and the equipment at least once.
- Change the tape when it is finished.
- Label the tapes with names, date, and setting.
- Observe the battery power.
- During the interview and while the tape is running, fill out a **Tape Log**.

### CHECKLIST: Did you:

- \_\_\_\_ Bring extra batteries and tapes?
- \_\_\_\_ Place FRESH batteries in the tape recorder?
- \_\_\_\_ Test the machine in advance to ensure that it is working properly?
- \_\_\_\_ Place the microphone close to the Interviewee? (If possible, use a microphone that plugs into the machine, rather than a built-in one.)
- \_\_\_\_ Set the counter to ZERO?
- \_\_\_\_ Pause the tape to test the recorder after the **Oral Release Form** was read, ensuring that you can hear the Interviewee and that the equipment is working properly?
- \_\_\_\_ If headphones are available, did you listen to the entire interview through headphones so that you could continually check the sound?
- \_\_\_\_ Fill out a **Tape Log**, listing key subjects, and match the subjects with the tape counter?
- \_\_\_\_ Monitor the tape so that you can change it when it is finished?
- \_\_\_\_ Monitor the battery power?
- \_\_\_\_ Label the tape with names, date, and setting of the interview? See the sample below?

Community Guest's Name. Nov. 23, 2007. Greenfields Middle School, Greenfields, Louisiana
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### MATERIALS AND EQUIPMENT

- \_\_\_\_ Tape recorder(s) or video camera(s)
- \_\_\_\_ Microphones
- \_\_\_\_ Headphones
- \_\_\_\_ Extra batteries
- \_\_\_\_ Extra film

# Individual Roles in the Field

## PHOTOGRAPHER

Interviewer \_\_\_\_\_ Date \_\_\_\_\_  
Interviewee \_\_\_\_\_

### TASKS

- Your purpose is to document information, not necessarily to express your artistic sensibilities.
- Take a variety of shots. Begin with "wide-angle" shots that document as much of the setting as possible.
- Take a series of close-ups of people, if appropriate.
- Take extreme close-ups of objects.
- When shooting outdoors, remember to have the sun at your back.

### CHECKLIST: Did you:

- \_\_\_ Bring along extra batteries and film?
- \_\_\_ Test the camera in advance to ensure that it is working properly?
- \_\_\_ Thoroughly look at the environment to evaluate what should be photographed?
- \_\_\_ Photograph the setting of the interview?
- \_\_\_ Ask people for permission to take their photograph?
- \_\_\_ Make sure that anyone being photographed has signed a **Written Release Form**?
- \_\_\_ Take close-up photographs of the people, if you have permission to do so?
- \_\_\_ Take close-up photographs of relevant objects and/or documents?
- \_\_\_ Shoot from a variety of angles?
- \_\_\_ Keep the sun to your back when outdoors?
- \_\_\_ Take many photographs, knowing that some will not turn out well?
- \_\_\_ Label slides, prints, diskettes, and memory cards; and identify which log sheets they correspond to?
- \_\_\_ Log your photos by number on a **Photo or Slide Log** if using film?
- \_\_\_ Print the photos, number them, and record them on a **Contact Sheet** if using a digital camera?
- \_\_\_ Print extra copies of photos to give to the Interviewee as a way of saying thanks?

### MATERIALS AND EQUIPMENT

- \_\_\_ Digital or 35mm camera
- \_\_\_ **Photo or Slide Logs** and/or **Contact Sheets** for digital photos
- \_\_\_ Extra batteries
- \_\_\_ Extra film
- \_\_\_ **Written Release Form**

# Individual Roles in the Field

## ILLUSTRATOR

Interviewer \_\_\_\_\_ Date \_\_\_\_\_  
Interviewee \_\_\_\_\_

### TASKS

- Your task is to "map the space." Answer these questions to help you visualize:
- What and where is this place?
- What is it used for?
- How big is it?
- What grabs your attention?
- How are the streets laid out? What do the houses look like?
- What kinds of things do you see?
- Are there a lot of trees and flowers?
- How do people use the space?
- What does their appearance indicate about the space?
- What activities do you see?
- Do any overall themes emerge?
- Draw a diagram of the space being observed. Sketch rooms, objects, streets, houses, plants and flowers, material culture, people, cars—anything that provides a sense of place.

### CHECKLIST: Did you:

- \_\_\_\_\_ Gather paper, pencils, and pens in advance?
- \_\_\_\_\_ Thoroughly observe the setting to decide what should be drawn?
- \_\_\_\_\_ Draw an overall sketch of the space where the interview has taken place: the rooms, objects, streets, houses, foliage, objects, people, cars, bikes, animals, etc.?
- \_\_\_\_\_ Do drawings that provide an overall "feel" for the place?
- \_\_\_\_\_ Include the people and their appearance in your drawings?

### MATERIALS AND EQUIPMENT

- \_\_\_\_\_ Sketchpad
- \_\_\_\_\_ Pencils, color pencils, or charcoals
- \_\_\_\_\_ Tape measure

# Individual Roles in the Field

## VIDEOGRAPHER

Interviewer \_\_\_\_\_ Date \_\_\_\_\_

Interviewee \_\_\_\_\_

### TASKS

- Your purpose is to document information, not necessarily to express your artistic sensibilities.
- Decide whether you will video alone or with a team.
- Calculate how many tapes you will require. Make sure you have enough.
- Hold the camera steady. If this is not possible, use a tripod.
- Check the sound for background noise or wind.
- Check for backlighting.
- Take a variety of shots. Begin with "wide-angle" shots that document as much of the setting as possible.
- Take a series of close-ups of people, if appropriate.
- Take extreme close-ups of objects.
- When shooting outdoors, remember to have the sun at your back.

### CHECKLIST: Did you:

- \_\_\_\_\_ Bring along extra batteries and tapes?
- \_\_\_\_\_ Test the camera in advance to ensure that it is working properly?
- \_\_\_\_\_ Thoroughly look at the environment to evaluate what should be videotaped?
- \_\_\_\_\_ Videotape the setting of the interview?
- \_\_\_\_\_ Ask people for permission to videotape them?
- \_\_\_\_\_ Take close-ups of the people, if you have permission to do so?
- \_\_\_\_\_ Make sure that anyone being videoed has signed a **Written Release Form**?
- \_\_\_\_\_ Take close-ups of relevant objects and/or documents?
- \_\_\_\_\_ Shoot from a variety of angles?
- \_\_\_\_\_ Keep the sun to your back when outdoors?
- \_\_\_\_\_ Label tapes, diskettes, and memory cards; and identify which log sheets they correspond to.
- \_\_\_\_\_ Complete **Tape Log(s)** and store them with the tapes?
- \_\_\_\_\_ Ask a media specialist or other expert for help if needed?

### MATERIALS AND EQUIPMENT

- \_\_\_\_\_ Video camera
- \_\_\_\_\_ Tripod
- \_\_\_\_\_ Extra batteries
- \_\_\_\_\_ Extra tapes
- \_\_\_\_\_ Tape Log(s)
- \_\_\_\_\_ **Written Release Form**

# Oral Release Form

Record this statement at the beginning of an audio or video recording of an interview in the presence of the interviewee. Circle the documentation method(s) used.

This is \_\_\_\_\_  
(Name of Interviewer)

of \_\_\_\_\_  
(Name of School)

in \_\_\_\_\_  
(Town and Parish)

on \_\_\_\_\_  
(Date)

I am interviewing, photographing, tape recording, or video recording

\_\_\_\_\_  
(Name of Interviewee).

Do you understand that portions of this interview may be quoted or used in a publication or exhibition for educational purposes? (Interviewee responds)



# Folklife Interview Form

Collector: \_\_\_\_\_ Date: \_\_\_\_\_

School: \_\_\_\_\_ Grade Level: \_\_\_\_\_

Interviewee (include maiden name): \_\_\_\_\_  
\_\_\_\_\_

Interviewee's Address: \_\_\_\_\_

Phone: (\_\_\_\_\_) \_\_\_\_\_ Parish: \_\_\_\_\_

Ethnic Heritage: \_\_\_\_\_

Circumstances of Interview: \_\_\_\_\_  
\_\_\_\_\_

Interviewee's Date and Place of Birth: \_\_\_\_\_

Occupational Experience: \_\_\_\_\_

Hobbies and Interests: \_\_\_\_\_

Folklore Collected: \_\_\_\_\_  
\_\_\_\_\_

Learned how, from whom, AND  
WHEN? \_\_\_\_\_  
\_\_\_\_\_

## Hurricane Responders Interview Sheet

Note: Many of the questions on this sheet were originally developed by the Hurricane Research Coalition. Some have been adapted for Louisiana Voices.

How and when did you hear about the hurricane?

What was your first reaction?

Tell me about your experience as the hurricane approached.

Where were you when the storm hit? What did you do during the hurricane?

What did you do in the first day after the storm hit?

When did you start helping others?

Why did you want to help?

Where (location) did you help?

How were you able to help others?

Were you trained to do this job before the hurricane?

Where you a volunteer? If so, why did you volunteer?

Does any special story about your work stand out in your mind?

How do you feel about the work you did? Would you do it again?

Don't forget to ask two or three questions of your own.

## Hurricane Research Question Bank

### People Who Evacuated

Note: Many of the questions on this sheet were originally developed by the Hurricane Research Coalition. Some have been adapted for Louisiana Voices.

#### **Background**

Where did you live before the hurricane?

How long have you lived there?

What did your neighborhood look like before the hurricane? What was your home like?

What kinds of traditions were in your neighborhood/city? (Mardi Gras, St. Patrick's Day, boatbuilding)

What happened to your home?

How has the storm changed the way you think about your community?

#### **Hurricane Info**

How and when did you hear about the hurricane?

Tell me about what happened as the hurricane approached.

#### **Evacuation**

When, how, and why did you evacuate?

Who was with you?

What did you take with you? Why?

How and why did you decide where to go?

Did you experience any effects from the hurricane there?

#### **Post-hurricane**

Where did you go right after the hurricane?

What was it like there?

What was different or strange to you?

What interesting, horrible, funny experiences have you had?

**Going Home**

Have you gone home? Why or why not?

If you went home, how long after the storm did you get to see your home?

What happened to your home? Your neighborhood?

**Work**

Tell me about your work before the hurricane.

Do you have the same job? If not, what happened to the job?

If you have a new job, what is it?

Do you like your new job?

**School and Children**

Do you have any children? If so, how many?

How have your children reacted to the hurricane?

Are your children going to their old school or a new school?

If they are going to a new school, do they like it?

**Rebuilding**

If your house or neighborhood needs to be rebuilt, how would you like to see it rebuilt?

What are your hopes and fears for the future of your community?

**Be sure you ask two or three questions of your own.**

## Hurricane Research Question Bank

### People Who Did Not Evacuate

Note: Many of the questions on this sheet were originally developed by the Hurricane Research Coalition. Some have been adapted for Louisiana Voices.

#### Background

Where did you live before the hurricane?

How long have you lived there?

Describe your neighborhood before the hurricane. What was your home like?

What kinds of traditions were in your neighborhood/city? (Mardi Gras, St. Patrick's Day, boatbuilding)

What happened to your home?

How has the storm changed the way you think about your community?

#### Hurricane Info

How and when did you hear about the hurricane?

Describe your experience as the hurricane approached.

#### Non-evacuation

Why did you stay?

Who was with you?

What happened during the hurricane?

#### Post-hurricane

What happened after the hurricane was over?

How did your home and neighborhood look?

What interesting, horrible, funny experiences have you had?

#### Work

Tell me about your work before the hurricane.

Do you have the same job? If not, what happened to the job?

If you have a new job, what is it?

Do you like your new job?

**School and Children**

Do you have any children? If so, how many?

How have your children reacted to the hurricane?

Are your children going to their old school or a new school?

If they are going to a new school, do they like it?

**Rebuilding**

If your house or neighborhood needs to be rebuilt, how would you like to see it rebuilt?

What are your hopes and fears for the future of your community?

**Be sure to ask two or three questions of your own.**

## Transcribing an Interview Worksheet

Name \_\_\_\_\_ Date \_\_\_\_\_

**Instructions:** Select a short portion of a tape to transcribe in the text box below, or on notebook paper. Before starting, write the number on the tape counter at the beginning point. Transcribe until you fill all the lines in the text box. When you have finished filling up the text box, write the ending number on the tape counter. Here are some points to remember:

1. Write down each word you hear. Stop the tape when needed, rewind occasionally and listen to the same section as you read along, making sure you wrote the words in the correct order. You may need to do this several times. If you can't understand the words, ask another person to listen or simply leave a blank space.
2. Each time a new speaker talks, use their full name and then initials so readers can follow along. Maria Hernandez would be MH, etc.
3. People talk much differently than they write. They begin new sentences without finishing the old one. They may add a lot of extra words (called "crutch words") such as "you know" and "yeah." If you think the words are crutch words and you want to leave these out of your transcript, say so at the beginning. "I removed crutch words and false starts from this transcript." Also say whether you are including all the "uhs" and "ums" and "ahs."

Some hints:

- Sometimes sentences aren't complete. That's okay. Just write what you hear. When a sentence is not complete, put a dash at the end (-).
- To add your own comment or explain something that the interviewee didn't fully say, put brackets [ ] around your words. For example, "I learned how to do it [to crochet] when I was nine years old."
- Don't try to make your transcript sound better by adding your own words or correcting grammar.
- Use standard spelling and don't try to write in dialect or "how it sounds." In other words, write "that" instead of "dat," even if "dat" is what you hear.
- Sometimes it's not easy to see where one sentence ends and another begins. Just write it the best way you can. The main idea is that the transcript is accurate and comes close to how the speaker really sounds.
- If you can't hear the words, leave a blank and come back to it later or have someone else listen to the tape. If you still can't figure it out, use ellipses . . . three spaced dots . . . to represent something left out.
- If you want to emphasize a word, use *italics*.

**Here's a sample transcript:**

Anna Hernandez: Aunt Maria, well, I was wondering what kinds of vegetables you use in your chicken soup?

Maria Hernandez: I like to use celery, parsnips and carrots mostly, but I always use, see, like these here. I always use carrots. If we have potatoes, of course I throw those in. [Tastes the soup].

AH: How do you cut up the vege—

MH: --Carrots—I always put carrots in, you know, in thick slices, but it doesn't much matter how I do the potatoes. No special way, really.

You'll find that transcribing a tape is an art in itself. No two people will transcribe the same tape the same way.

(Adapted with permission from *FOLK PATTERNS 4-H Leader's Guide*, Michigan 4-H Youth Programs, Cooperative Extension Service, and Michigan State University Museum, East Lansing, MI. Copyright 1991 Michigan State University Board of Trustees. These materials may be copied for non-profit educational purposes.)

Name \_\_\_\_\_ Date \_\_\_\_\_

Transcribe in this space: Tape Counter: \_\_\_\_\_

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Tape Counter \_\_\_\_\_



## Writing About an Interview Worksheet

Name \_\_\_\_\_ Date \_\_\_\_\_

**Instructions:** Answer these three questions about your interview to help you understand how the interview affected you.

What surprised you?

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What interested you most?

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What stirred or disturbed you?

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Adapted with permission from *Fieldworking: Reading and Writing Research* by Bonnie Sunstein and Elizabeth Chiseri-Strater. Bedford/St.Martin's, 2002 (2nd edition). [www.fieldworking.com](http://www.fieldworking.com)

# Preparing a Presentation Worksheet

Name \_\_\_\_\_ Date \_\_\_\_\_

## I: Preparation

1. Before you begin, review the materials you've gathered.
  - \_\_\_ Which photographs are most relevant?
  - \_\_\_ What words of the Interviewee are most important?
  - \_\_\_ What conclusions have you drawn?
  - \_\_\_ What has been revealed in the illustrations and mapping of the space?
2. Create a **Thesis Statement** to guide your presentation. What is the "heart of the story"? When you think about the interview, what seems to be most important? Here is an example:  
*The heart of our Interviewee's story was that she was helping to keep her family name alive by managing the family business.*

Write your **Thesis Statement**: What is "the heart" of your Interviewee's story?

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3. Write three **Main Points** that support your Thesis Statement.

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## II: Putting The Presentation Together

1. General Guidelines for Presentation
  - \_\_\_ Try to have at least one thing to hold up and pass around.
  - \_\_\_ If teams are presenting make sure all group member participate in the development of the presentation.
  - \_\_\_ Use as many materials as you can. (tapes/transcripts; photographs; illustrations and maps; fieldnotes).
  - \_\_\_ Make use of the Interviewee's direct words at least once.
2. Slides: Use large text and clear photographs. They should contain:
  - \_\_\_ Create a title for the presentation.
  - \_\_\_ Give the name of Interviewee (and position if appropriate, date and location of interview.)
  - \_\_\_ Make sure you present your Thesis Statement: The "heart of the story" plus background information about fieldwork that helps audience to understand it.
  - \_\_\_ State your three main points.
  - \_\_\_ Tell what you learned from this interview.
  - \_\_\_ Assert your conclusions: You and/or group members' reactions: What surprised you? What interested you? What stirred or disturbed you? (Handout 24)

## III: The Presentation

- \_\_\_ 1. One student should introduce the group members.
- \_\_\_ 2. Each student should speak during the presentation.
- \_\_\_ 3. Each student should speak clearly, and help the audience understand the value of the project.

# Oral Presentation Rubric

Name \_\_\_\_\_ Date \_\_\_\_\_

Title/Topic \_\_\_\_\_

Performance Element	Distinguished	Proficient	Apprentice	Novice	Possible	Actual
<b>Awareness of Audience</b>	<ul style="list-style-type: none"> <li>* Greatly increases audience understanding and knowledge of topic;</li> <li>* Effectively convinces an audience to recognize the validity of a point of view.</li> </ul>	<ul style="list-style-type: none"> <li>* Raises audience understanding and awareness of most points;</li> <li>* Clear point of view, but development or support is inconclusive and incomplete</li> </ul>	<ul style="list-style-type: none"> <li>* Raises audience understanding and knowledge of some points;</li> <li>* Point of view may be clear, but lacks development or support.</li> </ul>	<ul style="list-style-type: none"> <li>* Fails to increase audience understanding or knowledge of topic.</li> <li>* Fails to effectively convince the audience.</li> </ul>		
Strength of Material, Organization	<ul style="list-style-type: none"> <li>* Clear purpose and subject;</li> <li>* Pertinent examples, facts, and/or statistics;</li> <li>* Conclusions/ideas are supported by evidence;</li> <li>* Major ideas summarized and audience left with full understanding of presenter's position.</li> </ul>	<ul style="list-style-type: none"> <li>* Has some success defining purpose and subject;</li> <li>* Some examples, facts, and/or statistics support the subject;</li> <li>* Includes some data or evidence which supports conclusions or ideas;</li> <li>* May need to refine summary or final idea.</li> </ul>	<ul style="list-style-type: none"> <li>* Attempts to define purpose and subject;</li> <li>* Weak examples, facts, and/or statistics, which do not adequately support the subject;</li> <li>* Includes very thin data or evidence in support of ideas or conclusions;</li> <li>* Major ideas may need to be summarized or audience is left with vague idea to remember.</li> </ul>	<ul style="list-style-type: none"> <li>* Subject and purpose are not clearly defined;</li> <li>* Very weak or no support of subject through use of examples, facts, and/or statistics;</li> <li>* Totally insufficient support for ideas or conclusions. Major ideas left unclear, audience left with no new ideas.</li> </ul>		
<b>Delivery</b>	<ul style="list-style-type: none"> <li>* Relaxed, self-confident and appropriately dressed for purpose or audience;</li> <li>* Builds trust and holds attention by direct eye contact with all parts of audience;</li> <li>* Fluctuation in volume and inflection help to maintain audience interest and emphasize key points.</li> </ul>	<ul style="list-style-type: none"> <li>* Quick recovery from minor mistakes;</li> <li>* Appropriately dressed;</li> <li>* Fairly consistent use of direct eye contact with audience;</li> <li>* Satisfactory variation of volume and inflection.</li> </ul>	<ul style="list-style-type: none"> <li>* Some tension or indifference apparent and possible inappropriate dress for purpose or audience;</li> <li>* Occasional but unsustained eye contact with audience;</li> <li>* Uneven volume with little or no inflection.</li> </ul>	<ul style="list-style-type: none"> <li>* Nervous tension obvious and/or inappropriately dressed for purpose or audience;</li> <li>* No effort to make eye contact with audience;</li> <li>* Low volume and/or monotonous tone cause audience to disengage.</li> </ul>		

Rubric adapted from Rochester City School District Oral Presentation Rubric at <http://www.servtech/public/germaine/rubric.html>.

## Lesson Objectives/Louisiana Content Standards, Benchmarks, and Foundation Skills

Students learn how to formulate and ask effective interview questions.

**ELA-4-M4** Speaking and listening for a variety of audiences (e.g., classroom, real-life, workplace) and purposes (e.g., awareness, concentration, enjoyment, information, problem solving). (1, 2, 4, 5)

**ELA-7-M2** Problem solving by using reasoning skills, life experiences, accumulated knowledge, and relevant available information. (1, 2, 4)

Students identify, locate, select, and use resource tools to help in collecting, analyzing, and synthesizing information.

**ELA-5-M6** Locating, gathering, and selecting information using graphic organizers, outline, note taking, summarizing, interviewing, and surveying to produce documented texts and graphics. (1, 3, 4)

**ELA-4-M5** Listening and responding to a wide variety of media (e.g., music, TV, film, speech). (1, 3, 4, 5)

Students practice interviewing skills.

**H-1A-M6** Conducting research in efforts to answer historical questions. (1, 2, 3, 4)

**ELA-2-M5** Recognizing and applying literary devices (e.g., figurative language, symbolism, dialogue). (1, 4)

Students work in teams to gain practice in conducting interviews.

**H-1A-M6** Conducting research in efforts to answer historical questions. (1, 2, 3, 4)

**ELA-4-M5** Listening and responding to a wide variety of media (e.g., music, TV, film, speech). (1, 3, 4, 5)

**ELA-4-M4** Speaking and listening for a variety of audiences (e.g., classroom, real-life, workplace) and purposes (e.g., awareness, concentration, enjoyment, information, problem solving). (1, 2, 4, 5)

**ELA-2-M5** Recognizing and applying literary devices (e.g., figurative language, symbolism, dialogue). (1, 4)

**ELA-5-M6** Locating, gathering, and selecting information using graphic organizers, outline, note taking, summarizing, interviewing, and surveying to produce documented texts and graphics. (1, 3, 4)

Students self-evaluate their interviewing skills, using a checklist.

**ELA-5-M2** Locating and evaluating information sources e.g., print materials, databases, CD-ROM references, Internet information, electronic reference works,

community and government data, television and radio resources, audio and visual materials). (1, 3, 4, 5)

Students process fieldwork results by labeling, logging, and transcribing.

**ELA-5-M4** Using available technology to produce, revise, and publish a variety of works. (1, 3, 4)

Students respond to fieldwork experience by writing about it.

**ELA-1-M3** Reading, comprehending, and responding to written, spoken, and visual texts in extended passages. (1, 3, 4)

**ELA-2-M5** Recognizing and applying literary devices (e.g., figurative language, symbolism, dialogue). (1, 4)

**ELA-2-M6** Writing as a response to texts and life experiences (e.g., letters, journals, lists).(1, 2, 4)

**ELA-6-H4** Analyzing various genres as records of life experiences. (1, 2, 4, 5)

**H-1A-M3** Analyzing the impact that specific individuals, ideas, events, and decisions had on the course of history; (1, 2, 3, 4)

**H-1D-M6** Examining folklore and describing how cultural elements have shaped our state and local heritage. (1, 3, 4)

Students learn how to access information, solve problems, make decisions, and work as part of a team in preparation for fieldwork.

**ELA-2-M2** Using language, concepts, and ideas that show an awareness of the intended audience and/or purpose (e.g., classroom, real-life, workplace) in developing complex compositions. (1, 2, 4)

**ELA-4-M5** Listening and responding to a wide variety of media (e.g., music, TV, film, speech). (1, 3, 4, 5)

**ELA-4-M4** Speaking and listening for a variety of audiences (e.g., classroom, real-life, workplace) and purposes (e.g., awareness, concentration, enjoyment, information, problem solving). (1, 2, 4, 5)

**ELA-2-M5** Recognizing and applying literary devices (e.g., figurative language, symbolism, dialogue). (1, 4)

**ELA-5-M6** Locating, gathering, and selecting information using graphic organizers, outline, note taking, summarizing, interviewing, and surveying to produce documented texts and graphics. (1, 3, 4)

Students use reasoning skills as they formulate questions, plan, predict, hypothesize, and speculate about the interviews.

**ELA-7-M2** Problem solving by using reasoning skills, life experiences, accumulated

knowledge, and relevant available information. (1, 2, 4)

**ELA-7-M3** Analyzing the effects of an author's purpose and point of view. (1, 2, 4)

**ELA-1-M3** Reading, comprehending, and responding to written, spoken, and visual texts in extended passages. (1, 3, 4)

**ELA-1-M4** Interpreting texts with supportive explanations to generate connections to real-life situations and other texts (e.g., business, technical, scientific). (1, 2, 4, 5)

**H-1C-E4** Recognizing how folklore and other cultural elements have contributed to our local, state, and national heritage. (1, 3, 4)

Students conduct interviews as part of fieldwork.

**H-1A-M6** Conducting research in efforts to answer historical questions. (1, 2, 3, 4)

**ELA-4-E6** Listening and responding to a wide variety of media (e.g., music, TV, film, speech). (1, 3, 4, 5)

**ELA-4-E7** Participating in a variety of roles in group discussions (e.g., active listener, contributor, discussion leader). (1, 4, 5)

Students examine and reflect on the data they collected by categorizing, analyzing, evaluating, and comparing for bias, inadequacies, omissions, errors, and value judgments.

**H-1A-M3** Analyzing the impact that specific individuals, ideas, events, and decisions had on the course of history; (1, 2, 3, 4)

**H-1C-E4** Recognizing how folklore and other cultural elements have contributed to our local, state, and national heritage, (1, 3, 4)

**ELA-6-H4** Analyzing various genres as records of life experiences. (1, 2, 4, 5)

**ELA-2-M6** Writing as a response to texts and life experiences (e.g., letters, journals, lists).(1, 2, 4)

## Tips for Using Equipment

### Photography

Teachers find that disposable 35mm cameras work better than other inexpensive cameras and create better prints. Buy fast film or disposable cameras (400 ASA is ideal) and urge students to make sure they have as much light as possible before shooting. They should also avoid backlighting (shooting a subject in front of a window, for example). Build film processing into your budget and photography practice into your schedule. As digital equipment is more affordable, you can make use of prints, scanners, digital images, and photocopies to create PowerPoint presentations or simple printed presentations. See **Kodak, Guide to Better Pictures** for guidance on photography and **Indivisible, Educator's Guide** by the Duke Center for Documentary Studies for useful activities for working with photographs and taking documentary photos. The photos work well in publications, and if you still have slide projectors, slides are more affordable to process than prints and can be used easily in presentations. With computer scanners and color photocopiers more affordable, you will be able to make excellent use of color photos.

Digital cameras are good for studying technology, which can intersect with folklife. For example 5th-graders conducting fieldwork in a small Virginia town were surprised when they returned to school to plug a diskette from their digital camera into the classroom computer. A fuzzy white blob marred the photo of a local church. "That's the ghost!" the students shouted. The church is famous for its ghost, and parents were quick to marvel at the coincidence--high-tech and folklife intersecting.

Whatever camera you use, be sure to label prints, slides, diskettes, or memory cards with pertinent information: date, time, place, photographer, subject (see **Photo or Slide Log**). For digital pictures, students will need to develop a Contact Sheet, which is a printed page of thumbnail images with their numbers and names. Designing and keeping logs are important aspects of fieldwork. Label each slide or print to identify its corresponding log sheet. Write lightly in pencil on the back of prints or write on a label, then stick the label on the back of the photo. Make extra copies of good photos to give interviewees as a way of saying thank you. Make sure they have signed a permission form before being photographed (see **Written Permission Form**). Digital photographs can be used for a computer slide show or multimedia stack.

### Tape Recording

Various types of tape recorders abound, from boom boxes with built-in microphones to tiny hand-held digital recorders. Archivists still recommend analog cassette tapes since no one knows how stable all the different digital formats will be. A recorder that uses standard-sized cassettes is preferable since these cassettes are easier to edit, duplicate, and use for presentations. You can do a lot with an inexpensive cassette recorder if you also invest in an inexpensive hand-held microphone instead of relying on the built-in mike. The mikes

plug into the recorder and come with small stands, which should be hand held or placed on a non-vibrating surface when students are interviewing.

Buy the most expensive microphone you can afford. The microphone is the most important component in recording, and the price directly reflects quality. Working in teams is a good idea for beginning fieldwork practice and for building collaboration. If working in teams, students can divide tasks. A sound check is essential to set volume levels, ensure mike placement is correct, and identify potential problems such as wind and background noise. Place the microphone on a computer mousepad to help sound quality. If you don't have a microphone stand, prop the mic on an opened cassette case and use something handy to hold it in place. Make sure that the blank tape leader has been wound past and that the tape is properly inserted. Students should begin by stating their name, date, place, interviewee's name, and purpose of interview. Some permissions may also be given at this time, with the interviewee stating that he or she gives permission for the student to record and use the tape for educational purposes (see **Written Permission Form** or **Oral Release Form**). Again, giving interviewees a copy of fieldwork products is a nice idea, a way of saying thank you. Copy a final product as a gift, if your budget allows, or place tapes in a community archive. High-quality audio recordings can be used for websites, radio programs, and public presentations. Students should complete a **Tape Log** for each tape.

## Videography

Video cameras have become ever smaller and more available. Planning how to record an interview, a craftsman at work, or a traditional community event requires practice and forethought. In addition to mastering operations, students must calculate how many tapes or how much digital memory the project will require, decide whether a team or individuals should tackle the video shoot, choose a tripod or hold the camera steady, check the sound for background noise or wind, watch for backlighting and other problems. Students should complete a **Tape Log** soon after taping while memories are fresh. **Learning from Your Community** provides detailed instructions on assigning students roles to research and produce a video. Editing videotape can be tedious, so consider involving a media specialist or other expert if possible when developing a polished product. Perhaps local television stations or cable companies would donate engineers or time in their editing labs. Videotaping a slide show or PowerPoint with student scripts is another way to go. Some schools are equipped to use video clips on classroom computers. Again, sharing a copy of a product with interviewees or writing thank-you letters describing the project is polite.