



Voices of Louisiana Worksheet - Part 1

Name _____

Date _____

The **Voices of Louisiana** webpage contains many interesting quotations from people around Louisiana. Several of these are on **Voices Of Louisiana Worksheet - Part 2**.

- Choose at least three of these quotations.
- As you read the quotations, look for clues about each person's **folk groups** and what **folk genres** they mention.
- Use the chart underneath each quotation to list **folk groups** and **folk genres** that you discover within the quotation.
- List words or phrases that prove the **folk group** or **folk genre** is represented. Remember, one example can fall into more than one **folk genre**.
- Use the **folk genre** definitions below to help in your search.

FOLK GENRES

Oral Tradition: spoken words, sayings, jokes, legends, riddles, stories, poems, etc. that are passed along by people within a folk group.

Folk Music: traditional songs and styles of music shared in folk groups. Some examples are lullabies, ballads, Cajun music, zydeco, blues, and jazz.

Folk Dance: rhythmic movement, learned within folk groups and passed on in a traditional manner. The "Cajun Two-Step" is an example of folk dance. Some movements may not be considered "dance" by group insiders.

Material Culture: the "stuff"—artifacts and food—that people make in a traditional manner. Examples include quilts, Mardi Gras Indian costumes, carved duck decoys, crawfish traps, handmade baskets, homemade Halloween costumes, folded paper airplanes, and family recipes.

Belief: an acceptance that something is true. This category is very tricky because some outsiders will call someone's "belief" a "false superstition."

Custom: a common practice or habit of a folk group. The custom is very important to the group and is often expected or even required.

Body Communication: certain gestures, facial expressions, or whole body movements that are learned in a traditional manner. Many gestures are "culture specific." In other words, you must know what culture the person is from to understand what the movement means.



Voices of Louisiana Worksheet - Part 2

Name _____ Date _____

1. Turlie Richardson, West Feliciana Parish

We'd have quiltings then, you know . . . we'd sit there and quilt out sometimes two or three quilts a day. You see, two people would cook, and the rest of 'em would quilt. They be there singing and having fun quilting. Well, it'd be in the first of the fall, at that time, 'cause we would have a fire in the hearth, and peanuts and potatoes, you know, and my uncle would go and kill squirrels and coons and stuff like that, rabbits, and we'd be just cooking molasses and bread and maybe peanut candy, and stuff. Oh, we'd have a good time. You'd have five or six ladies who'd stay till first night, then their husbands would come get them.

Example:

Folk Group(s) / Proof	Folk Genre(s) / Proof
Neighbors/Friends/Family Proof: five or six ladies, uncle, husbands	Music Tradition Proof: singing while quilting and cooking
Most likely African American or Anglo American, but not enough evidence to say which.	Foodways Proof: making molasses, bread, peanut candy
Louisiana Resident Proof: Lives in West Feliciana Parish	Material Culture Proof: quilting bee with family, friends
	Customs Proof: family member hunted and provided squirrels and coons and rabbits.

2. Captain Clarke "Doc" Hawley, Orleans Parish

Tramp boats served the great purpose of entertaining people. We'd pull into little towns that didn't even have a newspaper, let alone a television station, and when we'd start playing the calliope, people would come from miles around. In those days, middle America didn't have much entertainment at home, and the only way of cooling off was to sit out on the front porch swing. We provided entertainment and a nice breeze off the river. Once people could sit in air-conditioned comfort and watch Milton Berle on the tube, our purpose was replaced, and the business started dying.

Folk Group(s) / Proof	Folk Genre(s) / Proof
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Proof:	Proof:
Proof:	Proof:



3. Fereshdeh Rasti, East Baton Rouge Parish

One of the most important things to do [for an Iranian Jashneh-Aide-a-Norus or Celebration of the Holiday of the New Day] is to prepare a Haft Sin, which consists of seven items needed for daily life and whose names all begin with the "s" sound in the Farsi language. Some traditional items for the Haft Sin are: Sabzeh, the first growth of green shoots of barley, wheat, or lentil; Samanou, a sweet. . .; Sib, apples; Sekeh, coins (gold or silver--that you may be prosperous in the new year), these are often placed on the Koran; Sepan, burned in daily life as an incense to prevent disease, illness, and bad luck; Sombol, hyacinths, the first spring flowers; and Saw'at, a clock.

Folk Group(s) / Proof	Folk Genre(s) / Proof
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4. Maude Ancelet, Lafayette Parish

To make a good roux, constant stirring is a must. Don't answer the door if there's a knock, and don't answer the phone if it rings -- a roux needs constant attention, so keep your eyes riveted to the inside of the pot the whole time. Start with slightly more flour than oil, making a cream-colored paste. About halfway through the process, the roux will become more liquid, but it will thicken to paste consistency again as it is near completion. Remember, stick with your stirring spoon.

Folk Group(s) / Proof	Folk Genre(s) / Proof
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5. Hattie Addison, Winnsboro Easter Rock Ensemble, Franklin Parish

Easter Rock] was real spiritual to me. . . . [Now] you got more younger people that's participating and before they Rock, . . . I let them know that it's nothing to play with. . . . You don't dance, you don't play. If you sincere about it then you Rock. . . [I teach the children] the same way that I saw how to do it, . . . And I let them know, you know, just like I said, that they don't play. If I think they dancing, or got a little dance in it, I stop [them]. . . . It is just a little hop from one side to the other. But you got to get the step, you know, you got to stay in the move with it, . . . They love to dance, and I just let them know that they aren't dancing, that they going to have to get it the way we was brought up to do it, or they don't Rock. . . . They can't add to it, if they just get down with it, I stop and let them know.

Folk Group(s) / Proof	Folk Genre(s) / Proof
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6. Eddie Raxdale, Fiddler, Alexandria, Rapides Parish

The fiddle was the first thing I picked up. I think I got my inspiration from my uncle. He was a real fine fiddle player; he had a fiddle; I guess he played it more than anything else he owned. He didn't want anyone to touch his fiddle, especially a kid, and I'd wait until he was gone-he didn't keep it in a case-he kept it on top of an old upright piano. I'd sneak it down while he was gone and try a little tune or two on it, and I'd put it back up when I thought he was coming back. He slipped in on me one day just as I learned to play. The first tune that I learned was "Jingle Bells," and I was playing it on one string with one finger, and I was sliding it up and down. It sounded horrible, but you could recognize the tune, and he was amazed at me. He said, "Are you interested in learning how to play a fiddle?" I said, "Yes, I am." He said, "You quit doing what you're doing right now. You'll never learn nothing like that." So he taught me how to run the scale on the fiddle and went and bought me one-a little three-quarter size.

Folk Group(s) / Proof	Folk Genre(s) / Proof
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7. Fochia Wilson, Tangipahoa Parish

All that spring, Mama was talking about Tuskegee, and I was talking about Tuskegee. And there was a period of time that they weren't talking about Tuskegee too much. But I never gave up. . . . My daddy said, "Well, I'm going to put in more cotton, and I'm going to plant an extra couple acres. Whatever that yield, we're going to use that money for going to school." One day my daddy came home with a trunk. And I knew then he had faith enough to know that I was going to be able to go to college. And then the university had sent an itemized list of things that you were to bring--galoshes, umbrellas--I never had seen galoshes before! My daddy had gone and bought galoshes for me and brought them back. I was the first one in my family to go to college. When he brought the galoshes, I don't think I slept the whole week. I was so proud of my galoshes. And I studied my list and my checkoff. Whatever he get, I put it in that trunk.

Folk Group(s) / Proof	Folk Genre(s) / Proof
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8. Grace Populas, St. John Parish

A certain place at Evergreen you would pass there and you would always hear somebody murmuring, and that's the place I used to be scared. When I'd get to the certain place, my hair look like it would stand up straight on my head. But I'm positive that a lot of people saw ghosts at Evergreen and at the "big garden" [La Petit Versailles].

Folk Group(s) / Proof	Folk Genre(s) / Proof
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