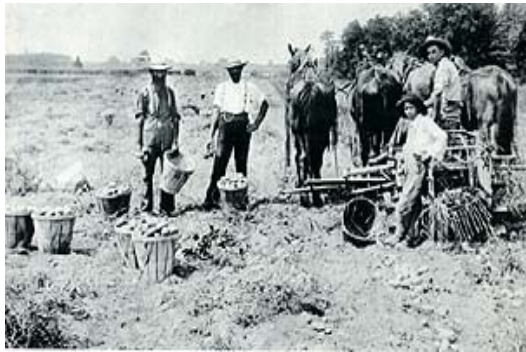


The Context—New Jersey, The Garden State

New Jersey's nickname "the Garden State" was coined in an era when much of the state functioned as a sort of backyard garden to nearby urban centers. In colonial times, New Jersey farms supplied markets in New York and Philadelphia with fresh produce. In the mid-nineteenth century, the opening of the railroad made more distant markets accessible, and for a century New Jersey farms provided the nation with eggs and poultry, dairy products, berries, orchard fruits, tomatoes, green vegetables, white and sweet potatoes, corn and other grains, as well as flowers, shrubs, and turf, making agriculture an important part of the state economy and farming a widespread lifestyle.



Sweet potato harvest, circa 1900, at the farm of Giuseppe Gerrari in Vineland, NJ. Photo courtesy of the Vineland Historical Society.

But after World War II, the picture began to change in much of the state. The automobile made rural areas accessible to city workers, and gradually farmlands sprouted suburban developments. Today, only a few farms remain in the western portions of northeastern counties such as Essex. With the expansion of the highway system, even rural Sussex and Warren counties in the western part of North Jersey are accessible from New York. Recently, counties in Central Jersey and the Delaware Valley have become especially attractive to corporations, and areas of Middlesex, Mercer, Burlington, and Gloucester that once were farms are now corporate parks and suburban developments. As prices skyrocket in North Jersey, the housing market in South Jersey becomes more attractive. Land values rise, and many farmers sell out and move elsewhere to farm. In the southernmost counties, the growth of the Atlantic City casino industry has created housing needs. The completion of Route 55 foreshadows more growth. Development puts pressure on the environment, and regulation for both environmental protection and agricultural practice complicates farming. Although New Jersey farmers have been masters at adaptation, still maintaining one of the highest national per-acre production rates, the "Garden State" has indeed changed in the last thirty years.

Agriculture in Cumberland County has changed, too, but it is still an important part of the landscape, economy, and lifestyle. Before the railroad most farming in the county was for subsistence. Farmers used their livestock, poultry, and produce to feed their families first and then bartered or sold the remainder at nearby markets. In the latter part of the nineteenth century, the diversification of both crops and populations contributed to the growth of agriculture, especially in the eastern portion of the county which is part of the band of excellent soil that runs up the state through several counties.

In the area around Vineland, Jews who were drawn to the Alliance colonies and Italians who were recruited by Charles Landis established many small farms. Because of their hard work, the soil that had always been thought too sandy to be productive became fruitful. The Italians introduced "new" vegetables such as peppers, eggplant, and greens to the markets. Large vegetable and fruit crops attracted "canhouses" (processing plants) to the region.

In the 1920s, hatcheries proliferated around Vineland, which soon began calling itself the "Egg Basket of the East." In the same decade, fruit and vegetable farmers banded together in cooperatives to sell their crops at auctions in Cedarville and Rosenhayn. These auctions gave farmers more control over pricing and payment. With the old consignment system, farmers shipped their crops to buyers in Philadelphia and New York without knowing exactly what or when they would be paid. In an auction, farmers can withdraw their produce if prices are too low.

Buyers resented the system initially. It required them to travel to the auctions and to bid more competitively. However, they profited by being able to see and choose the best of the proffered produce. Eventually, other produce auctions opened in Glassboro, Hammonton, Landisville, Swedesboro, and Vineland.

The fifties and sixties saw the decline of two agricultural pursuits that had greatly influenced Cumberland County. In the late forties, many survivors of concentration camps had joined the Jewish community and concentrated on poultry and egg farming, contributing to the vitality of the industry. But in the sixties egg farming succumbed to competition from the South. Soon after, Seabrook Farms, which had pioneered mass growing and processing techniques in the western portion of the county and brought a diverse range of immigrants to the area, was also being broken up.

Despite these setbacks, and the suburbanization of the northwestern portion of the county, the economy and lifestyle in Cumberland County are still highly dependent on agriculture. The county still has one of the largest agricultural economies in the state, and it is a leader in the production of many crops. In the western townships, farms are larger, and nursery and turf farming are important. Dutch families that came to staff the Seabrook nurseries now have their own businesses.



Farm in Cumberland County.
Photo by Dennis McDonald.

Around Vineland, small farms of Italian families still predominate, and keep pace economically by adopting intensive methods such as multiple cropping. Traditional crops such as tomatoes, eggplant, peppers, squash, broccoli, and greens have been joined by yet another new generation of produce, such as Chinese vegetables and newly popular varieties of lettuce. As agriculture has changed, so have the settlement patterns and occupations of the second and third generations of the Jewish and Italian families. Around Vineland, for instance, some areas that used to be farms have become suburban neighborhoods, housing the children of farmers who have entered professions and service occupations. Many of the brokers who now bid at the Vineland Auction are the sons of farmers who first formed the cooperative.

Other residents of these communities are city-bred, coming to the area from Philadelphia and urban North Jersey for jobs or marriage. For them, the farms and agricultural lifestyle, though nearby, are nevertheless unfamiliar.

The Artist—Andrea (Henry) Licciardello, Auctioneer

Andrea (Henry) Licciardello's father came to the United States from Italy in the twenties. After working in Instruction for ten years, he bought a farm in Salem County, later buying more land in nearby Gloucester County so that each of his three sons could one day have a farm. At that time there were many canneries in the area, and much of what farmers grew they sold directly to these processors. This convenient arrangement allowed small family farms to prosper.



Farmers lined up outside the Vineland Produce Auction, circa 1930. Photo courtesy of Vineland Produce Auction.

By the fifties, Henry Licciardello was working the land his father had bought, growing asparagus, sweet potatoes, eggplant, peppers, and both market and canhouse tomatoes. But agriculture was beginning to change, spurred by both environmental and socioeconomic forces. A series of droughts in the decade made survival dependent on irrigation. Such systems were expensive. In addition, land was becoming more valuable for development, and many farms were being sold. It seemed that agriculture in the area was on the wane, and many of the canning companies that had opened in the thirties decided to move out of the state rather than invest money in refurbishing aging equipment.

This scenario put small farmers in a precarious position. They had to grow more produce for the fresh market and compete with larger operations that could afford expensive irrigation systems. One day during the fifties, as he sat waiting his turn at the produce auction in Glassboro, Henry Licciardello reflected on all of this and decided that he had to start of doing something else for a living. The auctioneer's chant intruded on his thoughts with an answer:

Just out of the blue, I said to myself, "You know, I bet I can do that." I was always fascinated by auctioneers, you know. But at that time I didn't know whether I really could or not. But as we get older we find out that we can do anything we want to do if we really make up our mind to do it. So that's how it all happened. The auctioneer that I was watching, the day that I made up my mind that I could possibly be an auctioneer, his name was Holzhauser. And I said to myself, I said, "Good Lord! There's not too many young auctioneers around!" I said, "Somebody's going to have to take his place."

Sam Ronchetti (l) calling at the Vineland Produce Auction as Henry Licciardello (r) records bids. Photo by Dennis McDonald.



Licciardello drew on many sources to prepare himself to take the place of the older generation of auctioneers. Throughout his childhood, he had seen auctioneers work at the small auctions that operated in the region. But he also had seen advertisements for auctioneering schools in agricultural magazines. He decided to take the two-week course offered by the Western College of Auctioneering in Mississippi to formalize his preparation for the job. The curriculum covered both verbal and technical skills needed by an auctioneer, with lessons on salesmanship and auction setup, for instance, interspersed among sessions on bid calling. His teachers were all professional auctioneers who had "learned from their own experience."

Licciardello soon found that that was the main way that he would have to learn, too:

The way you really learn the business is Just get out there and do it. You get out there and you do your own auction sales. You go around to other auctions and listen to other auctioneers. You learn from their mistakes. You learn from your own mistakes. That's what makes a good auctioneer.

When he went back to South Jersey, Licciardello practiced at home and visited other auctions. His first job was at the annual consignment auction in Cedarville, where they usually sold produce. They asked him to do the auction "to see if they liked how I sound." "I did a lot of hard work," Licciardello recalls, "because I didn't know what I was doing."

In other words, the item was probably worth maybe ten or fifteen dollars. I was maybe trying to start it for a two hundred dollar bid. And nobody would start it, and then you would have to back all the way down and start from the bottom up again.... But they hired me, so everything worked out fine.

After working many kinds of auctions for the next eighteen years, Licciardello began to work with Sam Ronchetti at the Vineland produce Auction in Vineland in 1979, when the latter decided to go into semiretirement. Ronchetti would work half the day and Licciardello would work half. His work with Ronchetti and the high-powered Vineland auction provided another step in Licciardello's education.

Sam Ronchetti's father had been one of the original founders of the co-op, and its

how his son Sam learned, too. Eventually, Sam Ronchetti took his father's place as auctioneer.

Today the auction has annual sales of over thirty-five million dollars. Four hundred farmers from five counties belong to the auction cooperative. Each pays an annual membership fee of one dollar and 3 percent of the sales of his produce. In turn, the farmer receives a share of the auction's profits. The cooperative owns the buildings and employs the staff. The buyers represent food chains located mostly in Canada, New England, New York, and northern New Jersey.

The auction runs six days a week in the growing season. It has a complex structure and folkways of its own. The farmer, or his representative (usually his wife or daughter), registers in the office and gets a "line number." These line numbers are arranged according to a master list kept by the auction's manager. The trucks then form two lines outside the block. Each truck pulls up, one on each side of a platform, with a sample of the farmer's produce. The crates and bushels can then be inspected by the buyers before bidding begins. But once an item is "under the hammer" (offered for bidding), only the farmer can stop the sale.

The buyers sit in ascending rows in front of the auctioneer and the produce platform. They are surrounded by telephones. Some buyers prefer to be seated in the top rows where they can see everything; others prefer the lower rows so they can better inspect the produce. The buyers usually inform the auctioneer of what they are after--size, quantity, and quality.

The auctioneer starts the bid and usually raises it in increments of ten or twenty-five cents. Working with the same buyers on a daily basis fosters a smooth working relationship, and the auctioneer learns to recognize certain bid signals from individuals. Occasionally a novice buyer who doesn't know the system makes an error in bidding and causes a temporary slowdown. The buyers are constantly on the telephone with their main offices for purchase authorizations.

Once the sale is made, the auctioneer's assistant writes out the sales ticket. The ticket is made up of four copies. One copy goes to the farmer, another to the buyer. To get the copy to the buyer, who is sitting in the stands, the manager places the ticket in a slit tennis ball and tosses it to him. Two copies are placed in a box for the office. Periodically during the day secretaries from the office pick up the tickets for processing. The buyers pay the produce auction, and the auction pays the farmer for the goods sold that week.

After a sale, the farmer delivers his produce to the buyer's loading platform in another building. There it is loaded onto refrigerated trucks and shipped to market.

Because so much is at stake, strategy is important to both buyers and auctioneer. Licciardello compares the process to a "little fight between them." The farmer wants the highest price, the buyer wants the lowest price, and the auctioneer is the negotiator.

Each buyer also wants to buy for less than the other buyers so that his retail chain can, in turn, offer the produce at a lower price. Therefore, buyers pursue a variety of strategies to affect the movement of the bid, including concealing their own bids from other buyers. "So, that auctioneer must really be alert," Licciardello says. "I honestly believe that's what separates a good auctioneer from a poor auctioneer." He must recognize a half-nod, a wink, or a raised eyebrow as a bid. And he must know how long to "hang on," waiting for a better bid, before closing the sale, because "my job is to please the farmer--to get as much as I can for the farmer."

Licciardello regards Sam Ronchetti as a master of the art of auctioneering. He feels that they have both learned from working together in a changing environment. For instance, the traditional nickel bid rise has become obsolete:

The produce auction has grown to be so big that both of us have changed our style of bidding. They have such a tremendous variety of produce comes through there, and lots of times, the demand for that particular produce can change from hour to hour. So a lot of times we can't stay with that dime figure in there. Lots of times we find ourselves even taking dollar bids and half-dollar bids.

Besides working at the Vineland Produce Auction, Licciardello runs a weekly auction at his home, Andrea's Auction. It is a family business, with his wife doing the paperwork and running the office, and Licciardello and his son supervising the physical setup of the merchandise and doing the auctioneering.

Here, in particular, Licciardello sees the importance of an auctioneer's style. In the small auctions that he attended as a youth, the auctioneers and buyers were familiar to one another because they came from little more than a five-mile radius. This familiarity affected the auctioneer's style. He would use more of what auctioneers call "talk"--filler words--and joke with and prod his buyers. Outsiders might find him difficult to understand, but the regular community interacted freely and comfortably in the event.

In contrast, public auctions like Andrea's Auction draw people from a wide area who are often unfamiliar with auctions. "I can remember when I started my auction twenty years ago, people would come into my auction and they would be scared to death. You know --'We just don't understand an auctioneer.'"

Like other auctioneers in these broader markets, Licciardello has found ways to make his chant more comprehensible to his customers. For instance, he may use numbers rather than filler words to keep the rhythm of the call. However, just as at the earlier local auctions, he continues to change tone and style throughout the auction to avoid becoming boring. Even customers new to auctions now praise his clarity and style. Like the farmers of South Jersey who have adapted to changing markets, Licciardello has managed to bridge the past and present, the old and the new, to help maintain the importance of agriculture in South Jersey.

The School—Main Road School's Educational Program

The population at Main Road School in Franklin Township, where Licciardello's residency took place, is a mix of children from multiple-generation agricultural families, and more recently arrived urban and suburban families. Glenn Christmann created his math curriculum for sixth graders with this in mind. He decided to present a study of auctions within a frame of regional socioeconomics. He was able to integrate math, social studies, language arts, and health by developing lessons on various aspects of the production-consumption chain and on the skills and structures of auctioneering. Students learned how produce is grown, how it is marketed, and how its consumption is both an economic and nutritional issue for families, as well as how to conduct an auction and calculate commissions.

Christmann's preparation for the residency introduced him to the world of agriculture and the auction. He began by attending the Vineland Produce Auction and Andrea's Auction to learn about their structure. He interviewed Henry Licciardello, and "things started to fall into place, especially after talking to Henry. He had a personality about him that people will take a liking to."

Together, the two worked out the steps that would prepare the students for the culminating event of the residency, a mock auction in the classroom. Christmann believes that when students "have a good idea of what's coming, they're a lot more receptive to it," so he envisioned his role as "paving the way" for Licciardello to "come in and do what he's best at--auctioneering." Licciardello, in turn, helped Christmann pave the way. Before the residency began, he taught Christmann the auctioneer's chants, and Christmann took the skill back to his students. He also recorded the auction and told the class, "This is what you're going to be doing by the time we're done."

Although Licciardello had taught his son and a friend how to auctioneer, he was unsure of how children in a formal schoolroom would react. "I thought it would be real interesting, but I didn't know what the response of the youngsters would be.... But I come to find out that they were really interested. And when they were really interested, it was really easy."

The program began with an introduction to auctions in which the class developed a list of nine types of auctions: farm, real estate, antique, consignment, household liquidation, estate liquidation, benefit, catalogue, and truck and trailer. They then prepared for Licciardello's first visit by reviewing listening skills (identifying main ideas and supporting details) and preparing questions for interviewing.

During his first visit, Licciardello talked about his own preparation for auctioneering and reviewed the skills and methods he had learned. He introduced the class to the jargon of the occupation and began working with them on some of the math and language skills involved in it, such as bookkeeping procedures, calculation of commissions, breathing techniques, and enunciation.



Henry displays an item for bid as student Arnita Green calls at a mock auction. Photo by Joyce Francis.

Christmann followed up on those topics by playing a recording of an auction and having his students identify bid scales (the increments used by an auctioneer) and filler words (any words other than numbers used during bid calling).

When Licciardello returned, he led the class through an activity designed to help the students build a skill that is important to both an auctioneer and a good speaker: keen observation of and response to one's audience while speaking. The students formed a large circle and practiced bid scales, each at his or her own pace, while looking at classmates. Then each student took a turn in the middle of the circle, reciting these scales as he or she proceeded around the inside of the circle and made eye contact with each classmate. Finally, they formed small groups to practice these skills.

Another activity that sharpened enunciation was individual and group recitation of tongue twisters. Christmann prepared a handout of "tongue twisters" that Licciardello provided. To the delight and confusion of the students, it included such lines as:

Theophus Thistle the famous thistle sifter while sifting a sieve full of unsifted thistles thrust three thousand thistles through the thick of his thumb.

Betty Bottor bought some butter but she said this butter's bitter. If I put this bitter butter in my batter it will make my batter bitter. So she bought a bit of better butter, put it in her bitter batter, made her bitter batter better. So it's better Betty Bottor bought a bit of better butter.

With these activities, it became apparent that many of the elements of performance that are so important to a good auctioneer are also important to a good teacher. Negotiating, motivating, and maintaining interest, attention, and order all help teachers teach as much as they help auctioneers sell. Recalls Christmann: "He [Licciardello] was able to get the kids to do things that they ordinarily wouldn't do.... [If] the kids would get silly, he'd settle them down. Or he might tackle them in pairs instead of as a group. 'Now this is how you do it' or 'Try this.' He worked a lot with one on one."

Christmann then tied the auction into the agricultural production-consumption chain that is so much a part of regional culture. The students followed an agricultural crop through the many steps in its production: testing and preparation of the soil, plowing, planting and fertilizing, spraying, cultivating, irrigating, harvesting, packaging, and selling or storing. They then followed it through the Vineland Produce Auction, examining the set-up, procedures, and role of the auction in getting the produce onto the tables of consumers.

The next few activities gave the sixth graders some practice in personal finance. To make the connection between the market and the consumer, Christmann helped his students plan a well-balanced set of meals for a family of four. They reviewed the basic food groups and calculated serving portions for adults and children. Then they "shopped" for the ingredients, using newspaper ads and supermarket circulars to get the most economical shopping plan. Finally, they computed the costs of the meal plan. Each student was then assigned the task of creating his or her own plan in a similar way. To evaluate success, the class later reviewed all the plans and decided which student would get the most for his or her money.

Preparation for the class auction required creating the "merchandise" to be auctioned, preparing a clerking system, designating personnel, and establishing ground rules. Each student found magazine pictures of items he or she wished to sell, mounted them separately on construction paper, and recorded his or her name, item description, and list price on the back. They reviewed consignment procedures used at Andrea's Auction and developed a clerking system to use for the class auction. During the next two days, under Licciardello's guidance, student auctioneers chanted scales, "ring men" (helpers) identified bidders on the floor, and a student clerk recorded the transactions.

Some of the lessons learned were unplanned but advantageous for both students and teacher. Christmann recalls the final auction session:

[During the first day of the auction], the prices were outrageous, so the next one, we put a dollar limit on. I gave them each one hundred dollars in Monopoly money, and at the end of the auction, some of the kids still had money left. They each had bought something, but some of the kids had money left. Some had thirty, some forty, some ten. And at the end of the auction, we had some items left to be sold, and the kids were pooling their money-giving the money to others, so they could purchase this particular item that somebody else was bidding on. And I said, "Oh, they shouldn't have been doing that! That shouldn't happen!" And Henry said, "Oh, yes! That happens a lot in auctions." He said, "You get family groups or friends ... and they'll just pool their money together and purchase something for one or the other. Maybe they'll pay back later."

I tried to stop it during the auction, and he said, "No, no! Let them go!" And he told me why later.

Licciardello knew that they were learning a lesson that life usually teaches.

The Curriculum

(Developed by Glenn Christmann, with Andrea (Henry) Licciardello, for sixth-grade advanced math students at Main Road School, Franklin Township.)

SUBJECT AREAS

Math, Language Arts, Social Studies, Health

UNIT GOALS

- To become familiar with important aspects of the regional agricultural economy
- To understand that marketing is a critical link between production and consumption
- To understand how family and personal economies are linked to larger economic chains
- To understand how auctions work

SUBJECT-SPECIFIC GOALS

Math

- To develop skills in personal economics
- To learn how to calculate commissions
- To learn methods of financial record keeping

Language Arts

- To develop listening skills
- To develop interviewing skills
- To learn the uses of occupational jargon
- To develop speaking skills, especially enunciation & eye contact

Social Studies

- To become familiar with elementary aspects of economic systems
- To become familiar with the production and marketing methods of local agriculture

Health

- To review principles of good nutrition
- To investigate the connection between family nutrition and economics

UNIT PLAN

1. **Prepare students for residency program**
 - Elicit students' personal experiences with auctions
 - Identify different types of auctions
 - Explain the history of auctions

- Review listening skills
- Develop interview questions

2. Introduce the methods and skills of an auctioneer

- First visit by Henry Licciardello
 - Explain different types of auctions
 - Define auctioneers' jargon: "the block under the hammer," "ring man scales," "filler words"
 - Describe auction setup
 - Discuss skills and techniques of the auctioneer
 - Demonstrate and conduct practice of tongue twisters and basic auctioneering scales
 - Answer student interview questions
- Develop topics introduced by auctioneer
 - Review jargon
 - Play tape of auction
 - Identify scales and filler words
 - Discuss consignment methods
- Develop skills in auctioneering: Second visit by Licciardello
 - Distribute handouts of auctioneer's scales and tongue twisters
 - Assemble students in circle and practice scales
 - Demonstrate use of hands and eyes in bid calling
 - Lead students in calling bids and calling scales Introduce and demonstrate use of filler words
 - Lead students in saying tongue twisters
 - Reassemble students in small groups and conduct practice sessions

3. Introduce the production-consumption chain

- The Production-Consumption Chain
 - Review and discuss the steps in producing a crop
 - Describe the function and setup of a produce auction
 - Discuss the distribution of produce after it leaves the auction
- Demonstrate the relationship of the production-consumption chain to family nutrition and economics
 - Review components of a well-balanced diet
 - Create a menu plan for a family of four
 - Using advertisements, calculate costs of plan
 - Discuss ways to reduce costs
 - Assignment: Create a menu plan for four and calculate costs

4. Prepare for mock auction

- Mock Auction preparations:
 - Select and mount pictures of items for sale
 - Record registration information on back of items
 - Review procedures of a consignment auction
 - Develop clerking system form
 - Practice bid calls and tongue twisters
 - Establish bidding guidelines for mock auction

5. Conduct mock auction: Third and fourth visits by Licciardello

- Mock Auction
 - Demonstrate calculation of commissions
 - Display chart of percentage system used at consignment auction
 - Review conversion of percentage to decimals
 - Review multiplication of decimals
 - Demonstrate calculation of commission on chalkboard using figures from mock auction

6. Review and evaluate entire unit

- Assessment and Evaluation Procedures
 - Grade students on accuracy of responses during mock auction and post-auction discussion
 - Use lesson plans to review all unit activities
 - Distribute evaluation forms (to be completed individually)

Collection Projects & Artifact Documentation (Ideas & Tips)

Note: The following outline for collection and documentation of artifacts is taken from *Boats and Bivalves*, an activity book compiled for New Jersey Folk Arts in the Schools programs.

LANGUAGE

Every group of workers has special words and expressions its members use during their work. These may be familiar words with unfamiliar meanings, such as "Chesapeake turkey," a bean soup; or words we've never heard before, such as "oilskin," a rubber coat. They may be phrases that describe an aspect of their work such as "going up the bay" to indicate dredging for seed oysters.

Instructions: During each of the classes, write down a few of the words and expressions that the craftsmen use and their meanings. If you cannot decide on the meaning from the way the word is used, ask the craftsman to explain it to you.

DOCUMENTATION OF CRAFTSMEN

The craftsmen who will be visiting us have worked at their occupations for many years. Their life histories tell us about the history of South Jersey and the maritime industries on the Delaware Bay.

Instructions: During each class, listen closely and take notes about the life of the craftsman as he is talking. Then, during the scheduled activity time, interview him formally with the following list of topics. Have one member of your group serve as the photographer and take a photograph of the craftsman, preferably with black and white film.

Interview Schedule

1. Name
2. Date and place of birth
3. Father's name and occupation
4. Mother's family name
5. First job in the maritime industries
Place and date
Description of job
6. Other jobs over the years
7. Job he considered to be his main occupation
Places and dates
Description of job
8. Important changes in his occupation, if any
9. The most important skills for his occupation
10. Some important events in his work life
(for example, a new boat, an injury)
11. What he likes especially about his occupation
12. What he dislikes or considers troublesome about his occupation
13. The reason he chose his occupation

14. Interviewer's name and date and place of interview

ARTIFACT COLLECTION AND DOCUMENTATION

An artifact is an object that helps us understand the life of a particular group of people. It may be, for example, a tool, a garment, a toy, a vehicle, a piece of furniture, a document, an art object. Eventually, some of these objects disappear from use, so it is important to collect them or to record them visually with photographs or drawings.

Instructions: Every artifact, or picture of one, should be accompanied by the following information:

1. The name that the people who use it have given it
2. The name of the group that uses it
3. A description of it (size and materials)
4. The time and place of its use
5. A description of how it is used

There are two ways of documenting artifacts. Divide your group in half to perform both types.

1. *Visual documentation:* During each session, draw or photograph at least one artifact that you think helps us to understand the life and work of the watermen. Record the important information about it on the back of the photograph or on the bottom of the drawing.
2. *Collection:* Wherever possible, try to find artifacts that may help us to understand the life and work of the watermen. If the artifact belongs to someone, ask if you may borrow it for our display. Then tag it with the name and address of the owner and the important information about it. Bring it to the next class. Be certain to return it to the lender.

DOCUMENTATION OF TEXTS

During the course, we will hear songs, stories, proverbs, sayings about luck, weather, medicine, and the like, and recipes. The written version of each of these we will call a "text." Like artifacts, texts help us to understand the life of a group of people, so it is important to write them down as best we can.

Instructions: During each class, write down at least one text, whether it is a story, saying, song, recipe, or whatever. Use the vocabulary and grammar that the craftsman uses. With each text, write down the following information:

1. Title, if there is one
2. Type of text (song, recipe, etc.)
3. The name of the speaker or performer
4. The person from whom the speaker or performer learned the text (if known)
5. The use of the text (for example, to make work go faster; to entertain at weddings)
6. The meaning of the text, in the speaker's or performer's words
7. The date and place that you recorded the text and your name

LOG OF COURSE

Whenever folklorists do fieldwork, they must keep a log or written record of all their activities. They record important information about their meetings and conversations with their informants (people whose culture they are studying), their visits to special events and places, and their most important findings.

Instructions: During and after each class, record the following information about the session:

1. Date and time
2. Place
3. Purpose of the event Participants in the event
4. Topics discussed
5. Important artifacts seen or performances given or texts heard
6. Fieldworker's response-what you learned and how you felt about the experience