

POST-PERFORMANCE ACTIVITIES GUIDE

1. Questions for discussion:

A) Do you see a reoccurring theme in "Badhair's" stories?

B) Do you think you would find the same reoccurring themes in other cultures' stories?

C) Where does "Badhair's" accent originate from?

D) Does everyone have an accent?

E) Where do your students' accents originate from?

F) How would these stories shape a person's life?

G) How would the stories "Badhair" told help instruct a person in his or her life?

2. What characters have you seen on television that depict people from the Appalachian region or from the South?

A) Are these real people?

B) If not, how do you believe the real people act?

C) How might their lives be similar to yours?

D) How might their lives be different from yours?

E) Do you think life in an urban setting is different from life in a rural one? How?

3. Pinpoint each student's cultural heritage on a map. Then ask each student to read a book about his/her cultural folklore and give a book report. Have the students tell folk tales from their varied cultures.

4. Ask your students to collect folk tales and oral histories from their families and community. Tape players are preferable to collect stories. Edit them and start a story telling troupe and perform the stories for other classes.

5. Print a pamphlet of stories collected from your community and have the book published.

6. Practice developing each student's storytelling tools: his/her face, body, hands, voice and mind. Encourage each student to use his/her tools the same way a carpenter uses his/her tools on the same materials (wood) to create different end products (chairs,shelves, cabinets,houses, etc.). Like the carpenter, the storyteller uses his/her tools on thematerial (words) and creates an end product (stories).

7. Exercises For Each StorytellingTool:

FACE: Have a student stand and show everyone a happy Face. Have a second student stand and show a sadFace. Then a third student an angry Face; a fourth a confused Face, etc. End the

exercise by asking everyone to stand and go through the exercise again.

HANDS AND BODY: This is an additive process -- now add the Hands and Body. Ask the next student to stand. Now ask the class to describe all of the things happy hands and bodies do (clap, dance, jump, hug, wave, etc.). Ask the standing student to demonstrate a happy Face, Hands and Body.

VOICE: Ask the class to say 'I'm so happy', now like a big dog; now like a cat; a horse; an old woman; a little yappy dog; a giant; a very small person; etc.

WHOLE BODY: Have the next student stand and, with a happy Face, Hands, Body and Voice, say, 'I'm so happy'.

Introduce motivation here. Give the student motivation to be a lot or a little happy (i.e. you won a million dollars or you won ten dollars).

Have the next student stand and, with a sad Face, Hands, Body and Voice, say, 'I'm so happy'. (Motivation: you and your friend were in a five million dollar drawing, with the last two tickets in the bowl; he won one million dollars and you won diddly squat. Tell him you're happy he won.)

Have the next student do the same exercise using a mad Face, Hands, Body and Voice. (Motivation: he traded the winning ticket 30 seconds before the drawing, for a candy bar.)

Whole Body Exercise - Have the next student stand and say 'It was so big' and show with his Hands and Body how big it was (i.e. mouse, elephant, cantaloupe, ant, wash tub, puppy on the floor, building, wide box, tall box, etc.)

Round Robin Storytelling Exercise

- You start a story and let the students add

a sentence or a paragraph. A helpful hint is to make two rules for telling stories. First, use only proper names, not pronouns. This discourages confusion about whom the storyteller is speaking. You might introduce this by saying: "If you (the students) say 'he hit her and she hit him and then they ran off together', no one knows who did what to whom. Use names or nouns."

Second, the story must be a logical progression. Students have a tendency to "jump" their story from place to place without this rule. To introduce this section, the teacher might once again give an example of what not to do. Take turns acting out one of the stories told or a story everyone knows. Assign parts for each character and the narrator. Be sure each character acts like and talks like the character and not like the student playing the character.

7. Appalachian toys have been made in homes with readily accessible material for years. Make some of the toys which "Badhair" incorporated into his performance.

I. Gee Haw Whimmy Diddle:

Materials:

1. 1/4" dowel rod; 2 pieces 6" long.
2. Small finishing nail.
3. 1" long narrow "propeller" for the Whimmy Diddle.

Tools:

Hammer; Drill; and Triangular File.

Instructions:

1. File 8 to 10 "teeth" on one section of your 1/4" dowel rod near one end.
2. Drill a hole just a touch larger than your finishing nail through the propeller so the propeller can turn freely on the nail.

3. Place the finishing nail through the propeller and nail it to the small round end of the dowel rod nearest the "teeth."

You're finished!

Now, using the unfiled dowel, rub the "teeth" on the filed dowel. Your propeller should go around. Can you get the propeller to go around in the opposite direction at will?

II. Quilting:

1. Look at books of quilt patterns.
2. Why do you think people made quilts?
3. Were big pieces of cloth readily available? Do you think that old clothes and cloth were pieced together to make the patterns on the quilt?
4. Do the names of the patterns have a relationship to the pattern itself? (i.e. Log Cabin, Star and Friendship quilts) How?

III. Bull Roarer:

Materials:

1. Paint stirring stick.
2. Small twine or 30# fishing line.
3. 6" piece of 3/8" dowel rod.

Tools:

Knife; and a drill.

Instructions:

1. Drill a hole large enough for your string in one end of each of the dowel and paint stirrer.
2. Tie one end of a 2' long piece of string through each hole.
3. Trim the sides of the paint stirring stick with a knife for a different sound.

You're finished!

Holding the dowel at waist level, twirl the paint stick around in a circle by your side. After a few seconds of twirling, the toy will "roar."

IV. Paddle & Hoop:

Materials:

1. Any round hoop, metal or plastic, heavy enough to roll (a barrel hoop is traditional).

2. A 2' to 3' stick with a small flat wooden pad nailed to the end.

Kids used to use the stick to roll the hoop up hills, down hills and everywhere. Bring your paddles and hoops to the school playground. How well can you do it?

VI. APPALACHIAN DIALECT

Appalachian speech patterns are unique. They date back to the British Isles and African speech patterns. The isolation of the region has preserved these colloquialisms through today.

A-fixin'....Getting ready to, as in 'We're a-fixin' to go.'

AimPlan to or intended to, as in 'I aim to go.'

Airish....Breezy or windy, as in 'Shut the window, it's airish in here.'

Cuttin' up....Acting foolish, as in 'We were cuttin' up in town last night.'

CrickStiffen, as in 'I have a crick in my neck.'

Crick.....Small stream, as in 'Go get the milk out of the crick.'

Doin's....Community happenings, as in 'There was big doin's at the homecoming.'

Et....To have eaten, as in 'Have you et?'

DastDare, as in 'You dast not jump that creck.'

FetchTo bring, as in 'Go fetch some wood for the stove.'

Fur piece....Long ways, as in 'It shore was a fur piece to the ocean.'

Gully washer....Hard rain, as in 'That shore was a gully washer. It like to have drowned the frogs.'

Hant....Ghost, as in 'There's a hant in that old house.'

Hollar....Small mountain valley, as in 'He lives at the head of the hollar.'

Het up.....Angry, as in 'Don't get so het up over it.'

Kivers....Covers, as in 'Kiver up good; it's cold.'

Like to have....Almost, as in 'It like to have drown the frogs.'

Lollygag....To loaf or go slow, as in 'He lollygaged at work all day.'

NawNo, as in 'Naw dessert for me.'

Poke sack....Bag, as in 'Don't forget your poke sack full of lunch.'

Peaked....Sick or pale, as in 'He shore looks peaked.'

PizenPoison, as in 'That rattlesnake is pizen.'

Plumb....Completely, as in 'I'm plumb tuckered out.'

Shed or Shet ofTo be rid of, as in 'I'm shore glad to be shed of that cold.'

Shore....Sure, as in 'I'm shore glad to be shed of that cold.'

Smack dabOn the nail or directly, as in 'He hit her smack dab on the nose.'

Skittish....Jumpy, nervous, as in 'Them dogs are shore skittish with that panther around.'

Smart....A lot or long, as in 'It's a right smart way to the store.'

Smarts.....Hurts, as in 'It smarts a lot where I got hit.'

Youn's or Y'all....A group of people, as in 'Y'all come back.'

Vittles....Food, as in 'He et all his vittles.'

Whapped....Whipped or spanked, as in 'He whapped up on the boy.'

VII. BIBLIOGRAPHY

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An American Folklore collection, unedited original dialect. High school and college level.
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VIII. REPERTOIRE

TALES

Wicked John So Windy

Mutsmag Jack and the King's Girl

3 Gold Nuts Wiley the Hairy Man

Soap The Bewitched Gourd

Old One-Eye How the Cow Got Her

Tail

Big Jack, Little Jack Fattie (Bubbles)

Gallymanders Old Dry Fry

Jack and the Heffer Hide Sweet

William

Sodysalaradis How the Plow Was

Invented

Brer Possum and Brer Snake Steve and the Snake

Steve and the Tourist Lady Steve and the Possum

Steve and the Mule Egg

Steve and the Vienna Sausage

Take Me Back

One Thing and Another Jack and the Factor

So Dry So Wet Big 16

SONGS

Turkey in the Straw Fuba Wuba

John
Farmer and the Devil's Wife Oh
Death

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