This two-week lesson plan exploring cultural rituals guides students to: improve their oral and written communication skills; write correct bibliographic citations for primary sources; and gain tolerance and acceptance of all cultures through the exploration and analysis of holiday and stages of life rituals. Aimed at students in grades 6 through 12, the lesson plan uses photographs, documents, and music from American Memory Collections and other sources. After investigating rituals and customs of various cultures, students then interview family members to deepen their understanding of their own cultural celebrations. Using their oral presentation skills, student present one cultural ritual from their ethnic group to the class. Includes links to American Memory Collections and student handouts. (PM)
Exploring Cultural Rituals.

By

Nanci Douglas and Mary Ruddy
Exploring Cultural Rituals

Nanci Douglas & Mary Ruddy

Using photos, documents, and music from American Memory and other resources, students in a communications skills class investigate rituals and customs of various cultures.

They then interview family members to deepen their understanding of their own cultural celebrations. Using their oral presentation skills, students present one cultural ritual from their ethnic group to the class.

Objectives: Students will:

- improve their oral and written communication skills;
- write correct bibliographic citations for primary sources; and
- gain tolerance and acceptance of all cultures through the exploration and analysis of holiday and stages of life rituals which unite a group by preserving cultural identity and heritage.

Time Required: Two weeks

Recommended Grades: 6-12

Grade Level: Communication skills, English, U.S. history

Curriculum Fit:

- American Memory Collections:
  - African American Perspectives: Pamphlets from the Daniel A.P. Murray Collection, 1818-1907
  - American Life Histories: Manuscripts from the Federal Writers Project, 1936-1940
  - Buckaroos in Paradise: Ranching Culture in Northern Nevada, 1945-1982
  - California Gold: Folk Music from the Thirties
  - Hispano Music and Culture of the Northern Rio Grande: The Juan B. Rael Collection
  - Historic American Sheet Music: 1850-1920
  - South Texas Border, 1900-1920: Photographs from the Robert Runyon Collection
  - Southern Mosaic: The John and Ruby Lomax 1939 Southern States Recording Trip
  - Touring Turn of the Century America: Photographs from the Detroit Publishing Company, 1880-1920
Procedure

Activity 1:  (1 class period)

Divide the class into groups of four. Give each group wedding photographs from The South Texas Border, 1900-1920 along with photographs of Asian and African American wedding couples. Students will be analyzing the photographs using a Material Analysis Guide. Students discuss similarities and differences of the ritual events.

Give students 5 minutes to write down the answers to the following questions:

- What are your family traditions and celebrations?
- Why do you celebrate?
- Do your grandparents and other relatives celebrate the same occasions?

Write student answers on board noting similarities or differences in rituals.
Tell students they will be investigating their family traditions.

Lecture and visuals: on christening, wedding, funeral, and holiday customs.
Discussion of attributes* common to many rituals:

- theme of the ritual, i.e. birth, coming of age, marriage, death
- historical perspective
- participants, i.e. are they representative of the community, age and gender
- unique clothing, music, food
- locale
- decorative art/symbols use
- oral history
- folk tale associated with ritual
- medicinal practices

* from The Circle of Life, Rituals from the Human Family Album found in Additional Resources.
Activity 2: (1 class period)

Schedule library time to use American Memory resources.

Demonstrate how to search collections and how to limit a search to photographs, text documents, sound recordings or film. Show the American Memory Synonym List, collection subject indices (Search Help has complete information on how to use the search page), and pull down menus on the search page.

Show students American Memory documents of a German-Russian wedding, entitled Catherine Margaret Weber, and a Hispanic wedding, entitled Cecilia Richards Alvarez, from American Life Histories, 1936-1940. Students work at library tables using MLA Style Citation Format for American Memory Text Document, Bibliography for American Memory Text Document, and Written Document Analysis.

Ask students to find the author, interviewee, title of collection, protocol, address, and date of interview as wedding documents are read aloud to students.

Students to write a bibliographic citation for the Weber document as you model the correct bibliographic form.

Give students class time to complete the bibliographic citation of the Alvarez document on the Written Document Analysis. Students will complete the Using MLA Citation Format worksheet and the two Written Document Analysis worksheets at the conclusion of the class period.

Activity 3: (1 class period)

Students will listen to and read lyrics to wedding and funeral music from:

- California Gold: Folk Music from the Thirties - Taksim and Wedding Dance
- Hispano Music & Culture of the Northern Rio Grande - Los bienaventurados (The Fortunate Ones)
- Southern Mosaic - Two White Horses Standin' in Line
- Additional Recordings

Students compare and contrast themes, gender roles, and religious overtones in the music using VENN Diagram Form. Students also complete an Intercultural Music Activity worksheet for bibliographic information.

Activity 4: (1 class period)

Students create Intergenerational Interview questions, and use the Intergenerational Interview Form to obtain information from parents and/or grandparents regarding christening, wedding, funeral and holiday customs in which they participated as children.

A letter should be sent to parents and guardians explaining the assignment. English Version Letter and Spanish Version Letter.

Activity 5: (3-4 class periods)
Students choose and present orally to the class one christening, wedding, funeral, or holiday ritual from their ethnic group. This presentation demonstrates their knowledge of the particular custom. Requirements for the oral presentation are visuals, outline of presentation and student question for the test. The student test question will be used to encourage active listening. Teacher explains Oral Presentation Rubric.

Activity 6: (1 class period)

Students also compare and contrast the ritual they have chosen with a historical counterpart using the American Memory collection. Students will be given search terms to use with the specific collections. Students use the American Life Histories-Compare and Contrast worksheet to help find information for this assignment. This three-page essay must include historical differences, modern similarities and reasons for continued popularity or disappearance in culture. Schedule library time for research. Essays will be evaluated by using the Compare/Contrast Rubric.

Evaluation and Extension

Teacher evaluates students on their oral presentations with the Oral Presentation rubric and their written essays via the Compare and Contrast rubric.

Students will also be evaluated by student-generated test questions.

Extension may include portfolios and cultural fairs.
"The true test of the progress of a people is to be found in their literature"
-- Daniel Alexander Payne Murray

Rare Book and Special Collections Division, Library of Congress

Search by Keywords | Browse the Subject or Author Index

The Daniel A. P. Murray Pamphlet Collection presents a panoramic and eclectic review of African-American history and culture, spanning almost one hundred years from the early nineteenth through the early twentieth centuries, with the bulk of the material published between 1875 and 1900. Among the authors represented are Frederick Douglass, Booker T. Washington, Ida B. Wells-Barnett, Benjamin W. Arnett, Alexander Crummel, and Emanuel Love.

The mission of the Library of Congress is to make its resources available and useful to Congress and the American people and to sustain and preserve a universal collection of knowledge and creativity for future generations. The goal of the Library's National Digital Library Program is to offer broad public access to a wide range of historical and cultural documents as a contribution to education and lifelong learning.

The Library of Congress presents these documents as part of the record of the past. These primary historical documents reflect the attitudes, perspectives, and beliefs of different times. The Library of Congress does not endorse the views expressed in these collections, which may contain materials offensive to some readers.

Special Presentation
The Progress of a People

Understanding the Collection

Timeline of African American History, 1852-1925:

Working with the Collection

How to view: Text | Images and illustrations
The Library of Congress collection includes 2,900 documents representing the work of over 300 writers from 24 states. Typically 2,000-15,000 words in length, the documents consist of drafts and revisions, varying in form from narrative to dialogue to report to case history. The histories describe the informant’s family education, income, occupation, political views, religion and mores, medical needs, diet and miscellaneous observations. Pseudonyms are often substituted for individuals and places named in the narrative texts.

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Special Presentation:
Voices from the Thirties: An Introduction to the WPA Life Histories Collection

Understanding the Collection
About This Collection
States: Number of items for each represented
Bibliography

Working with the Collection
How to view: Text | Images
Editors and Technical Notes
Copyright and Other Restrictions
From the American Folklife Center, Library of Congress
The WPA California Folk Music Project is a multi-format ethnographic field collection that includes sound recordings, still photographs, drawings, and written documents from a variety of European ethnic and English- and Spanish-speaking communities in Northern California. The collection comprises 35 hours of folk music recorded in twelve languages representing numerous ethnic groups and 185 musicians.

This elaborate New Deal project was organized and directed by folk music collector Sidney Robertson Cowell for the Northern California Work Projects Administration. Sponsored by the University of California, Berkeley, and cosponsored by the Archive of American Folk Song (now the Archive of Folk Culture, American Folklife Center), this undertaking was one of the earliest ethnographic field projects to document European, Slavic, Middle Eastern, and English- and Spanish-language folk music in one region of the United States.

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Understanding the Collection

The Ethnographic Experience: Sidney Robertson Cowell in Northern California

Working with the Collection

Viewer Information:
Audio, Images, and Text

How to Order Audio and Photographic Reproductions

Research Materials
Hispano Music and Culture of the Northern Rio Grande: The Juan B. Rael Collection is an online presentation of a multi-format ethnographic field collection documenting religious and secular music of Spanish-speaking residents of rural Northern New Mexico and Southern Colorado. In 1940, Juan Bautista Rael of Stanford University, a native of Arroyo Hondo, New Mexico, used disc recording equipment supplied by the Archive of American Folk Song (now the Archive of Folk Culture, American Folklife Center) to document alabados (hymns), folk drama, wedding songs, and dance tunes. The recordings included in the Archive of Folk Culture collection were made in Alamosa, Manassa, and Antonito, Colorado, and in Cerro and Arroyo Hondo, New Mexico. In addition to these recordings, the collection includes manuscript materials and publications authored by Rael which provide insight into the rich musical heritage and cultural traditions of this region. This presentation is made possible by the generous support of The Texaco Foundation.

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Essays in English:

Juan Bautista Rael, 1900-1993: Pioneer Hispano Folklorist

Nuevo Mexicanos of the Upper Rio Grande: Culture, History, and Society

La Musica Nuevo Mexicana: Religious and Secular Music from the Juan B. Rael Collection

Ensayos en Español:

Juan Bautista Rael 1900-1993: Folklorista Hispano

Los Nuevo Mexicanos del Río Grande del Norte: Cultura, Historia y Sociedad

La Música Nuevo Mexicana: Tradiciones Religiosas y Seculares de la Colección de Juan B. Rael
Hispano Folk Theater in New Mexico

Understanding the Collection
About the Collection
Map of the Region
Glossary
Bibliography
Research Materials

from The Learning Page
Collection Connections

Working with the Collection
How to View: Audio | Text
How to Order Audio and Photographic Reproductions
Copyright and Other Restrictions
Acknowledgments

American Memory | Search All Collections | Collection Finder | Learning Page
The Historic American Sheet Music collection presents 3,042 pieces of sheet music drawn from the Rare Book, Manuscript, and Special Collections Library at Duke University, which holds an important, representative, and comprehensive collection of nineteenth and early twentieth century American sheet music. This selection presents a significant perspective on American history and culture through a variety of music types including bel canto, minstrel songs, protest songs, sentimental songs, patriotic and political songs, plantation songs, spirituals, dance music, songs from vaudeville and musicals, "Tin pan alley" songs, and songs from World War I. The collection is particularly strong in antebellum Southern music, Confederate imprints, and Civil War songs and music. Also included are piano music of marches, variations, opera excerpts, and dance music, including waltzes, quadrilles, polkas, etc. Cover illustrations represent an important, and in some cases almost unique, source of information for popular contemporary ideas on politics, patriotism, race, religion, love, and sentiment.

The mission of the Library of Congress is to make its resources available and useful to Congress and the American people and to sustain and preserve a universal collection of knowledge and creativity for future generations. The goal of the Library's National Digital Library Program is to offer broad public access to a wide range of historical and cultural documents as a contribution to education and lifelong learning. Digital collections from other institutions complement and enhance the Library's own resources.

The Library of Congress presents these documents as part of the record of the past. These primary historical documents reflect the attitudes, perspectives, and beliefs of different times. The Library of Congress and Duke University do not endorse the views expressed in these collections, which may contain materials offensive to some readers.

Special Presentation
Historic American Sheet Music Timeline: 1850-1920*

Understanding the Collection
About the Collection*
About Sheet Music*

Working with the Collection
How to Order Reproductions
Building the Digital Collection
The digitization and presentation of these materials by the Digital Scriptorium at Duke University* was supported by an award from the Library of Congress/Ameritech National Digital Library Competition. Links marked * are to web pages mounted at the awardee institution. The digital reproductions of the sheet music are also mounted at the awardee institution.

The source materials for this collection are housed at the Rare Book, Manuscript, and Special Collections Library, Duke University.* Please contact the library at Duke University with any questions or information about the original materials or requests for reproductions.
The Robert Runyon Photograph Collection of the South Texas Border Area, a collection of over 8,000 items, is a unique visual resource documenting the Lower Rio Grande Valley during the early 1900s. Donated by the Runyon family to the Center for American History in 1986, it includes glass negatives, lantern slides, nitrate negatives, prints, and postcards, representing the life’s work of commercial photographer Robert Runyon (1881-1968), a longtime resident of South Texas. His photographs document the history and development of South Texas and the border, including the Mexican Revolution, the U.S. military presence at Fort Brown and along the border prior to and during World War I, and the growth and development of the Rio Grande Valley.

The mission of the Library of Congress is to make its resources available and useful to Congress and the American people and to sustain and preserve a universal collection of knowledge and creativity for future generations. The goal of the Library’s National Digital Library Program is to offer broad public access to a wide range of historical and cultural documents as a contribution to education and lifelong learning. Digital collections from other institutions complement and enhance the Library’s own resources.

The Library of Congress presents these documents as part of the record of the past. These primary historical documents reflect the attitudes, perspectives, and beliefs of different times. The Library of Congress does not endorse the views expressed in these collections, which may contain materials offensive to some readers.

Special Presentations
The Mexican Revolution: Conflict in Matamoros *

Understanding the Collection
About the Collection *
Robert Runyon: Border Photographer *
Maps of the Lower Rio Grande Region

Working with the Collection
How to Order Photographic Reproductions
Building the Digital Collection
Copyright and Other Restrictions
The digitization and presentation of these materials by The General Libraries at the University of Texas at Austin were supported by an award from the Library of Congress/Ameritech National Digital Library Competition. Links marked * are to web pages mounted at the awardee institution. The digital images are also mounted at the awardee institution.

The source materials for this collection are housed at the Center for American History at the University of Texas at Austin. For information about acquiring permission to copy any of this material, please read the Center for American History's copyright information.
The John and Ruby Lomax 1939 Southern States Recording Trip is a multi-format ethnographic field collection that includes nearly 700 sound recordings, as well as fieldnotes, dust jackets, and other manuscripts documenting a three-month, 6,502-mile trip through the southern United States. Beginning in Port Aransas, Texas, on March 31, 1939, and ending at the Library of Congress on June 14, 1939, John Avery Lomax, Honorary Consultant and Curator of the Archive of American Folk Song (now the Archive of Folk Culture, American Folklife Center), and his wife, Ruby Terrill Lomax, recorded approximately 25 hours of folk music from more than 300 performers. These recordings represent a broad spectrum of traditional musical styles, including ballads, blues, children’s songs, cowboy songs, fiddle tunes, field hollers, lullabies, play-party songs, religious dramas, spirituals, and work songs. Photographic prints from the Lomaxes’ other Southern states expeditions, as well as their other recording trips made under the auspices of the Library of Congress, illustrate the collection, since no photographs from the 1939 Southern States Recording Trip have been identified. For more information about related documentary projects undertaken by the Archive of American Folk Song in 1939, see the 1939 Annual Report of the Library of Congress. This presentation is made possible by the generous support of The Texaco Foundation.

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I. Web Site Resources
   a. Library of Congress Sites:
      American Folklife Center
      Local History and Genealogy Reading Room
      American Folklife Center Services to New Mexico
      Hispanic Reading Room
      African and Middle Eastern Reading Room
      Asian Reading Room
      European Reading Room
   
   b. Additional Sites:
      Holidays on the Net
      Through the Year Holidays and Celebrations
      Family Folklore
      The Worldwide Holiday and Festival Site
      Reference & Research – American Studies Web

II. Print Resources


The American Folklife Center at the Library of Congress was created by Congress in 1976 "to preserve and present American Folklife." The Center incorporates the Archive of Folk Culture, which was established at the Library in 1928 as a repository for American Folk Music. The Center and its collections have grown to encompass all aspects of folklore and folklife from this country and around the world.
Tours and Research Orientations
Information on tours of the reading room and research orientation sessions offered by the Humanities and Social Sciences Division.

Before You Begin
What to do to prepare for your genealogical research at the Library of Congress; overview of reading room policies, and searching tips for locating genealogical materials in the online catalog.

The Collections
Information on what genealogical materials are available in the Library's collection of books and monographs; CD-ROMs; Internet-based subscription services available onsite; and the vertical file.

U.S. Civil War Regimental Histories

Acquiring Published Genealogies
Information on submitting materials to the Library of Congress as a gift, for purchase, and for copyright.

Bibliographies and Guides
Full text of published guides to the Library's genealogy collections, written by Local History and Genealogy Section reference librarians.

Other Internet Sources on Local History and Genealogy
Catalogs of genealogical libraries and collections; websites devoted to genealogical, archival, and historical resources.

Ask a Librarian
Submit a reference question to the Library via a Web form.

The Library of Congress has one of the world's premier collections of U.S. and foreign genealogical and local historical publications. The Library's genealogy collection began as early as 1815 when Thomas Jefferson's library was purchased.
Services to New Mexico

The American Folklife Center was created by Congress in 1976 through Public Law 94-201 and charged to "preserve and present American folklife." Part of the Library of Congress, the Center incorporates the Library's Archive of Folk Culture, founded in 1928. The Center carries out its mandate through its collections, programs, and services, which have touched all fifty states.

COLLECTIONS

The collections of the American Folklife Center contain rich and varied materials documenting the Native American and other folk traditions of New Mexico. Among this material are early cylinder recordings of Zuni songs and folklore, collected by Jesse Walter Fewkes in 1890 and 1891; many hours of songs and spoken narrative from the Acoma, Cochiti, Isleta, Jemez, Laguna Picuris, San Ildefonso, Santa Clara, Santo Domingo, and Taos pueblos; materials from the Mescalero and Chiricahua Apache peoples; the John Donald Robb collection of Spanish-American folksongs; and cowboy music.

American Folklife Center Collections presented online through the American Memory project include Hispano Music and Culture of the Northern Rio Grande: the Juan Rael Collection, an ethnographic field collection documenting religious and secular music of Spanish-speaking residents of rural Northern New Mexico and Southern Colorado compiled by Juan Batista Rael in 1940.

New Mexico is participating in the Library’s Bicentennial Local Legacies project, which includes documentation of local traditions and celebrations for the American Folklife Center’s Archive of Folk Culture. Select the link for a list of New Mexico’s Local Legacies projects.

PUBLIC SERVICES: EQUIPMENT LOAN

Earthworm Films, Santa Fe: to create a documentary on chile cuisine of Spanish, Indian, and Anglo residents
Lea Gladstone, Albuquerque: to document folklife of New Mexico and produce a series of radio programs
Museum of International Folk Art, Santa Fe (2 loans): to document folk art of northern New Mexico

PUBLICATIONS

"Finding the "True America" Ethnic Tourism in New Mexico During the New Deal," Folklife Annual 88-89


PUBLISHED RECORDINGS

blo: Taos, San Ildefonso, Zuni, Hopi, Library of Congress AFS L43
The Hispanic Reading Room serves as the primary access point for research relating to those parts of the world encompassing the geographical areas of the Caribbean, Latin America, and Iberia; the indigenous cultures of those areas; and peoples throughout the world historically influenced by Luso-Hispanic heritage, including Latinos in the U.S., and peoples of Portuguese or Spanish heritage in Africa, Asia, and Oceania.
The African and Middle Eastern Reading Room is the primary public access point for materials housed in the African and Middle Eastern Division (AMED) which include a variety of vernacular scripts, such as Amharic, Arabic, Armenian, Georgian, Hebrew, Persian, Turkish, and Yiddish. Covering more than 70 countries, from Morocco to Southern Africa to the Central Asian republics of the former Soviet Union, the division's three sections--African, Hebraic, and Near East--offer in-depth reference assistance, provide substantive briefings on a wide range of subjects relating to these languages and cultures, produce guides to the Library's vast resources and cooperate in developing and preserving the Division's unparalleled collections.

Library of Congress
(April 3, 2002)
Ask A Librarian
The Asian Reading Room is the primary public access point for researchers seeking to use the Asian collections of the Library of Congress in the many languages of Asia. The reading room covers the area from the South Asian subcontinent and Southeast Asia to China, Japan, and Korea. With almost 2 million books, periodicals, newspapers, manuscripts, and electronic media, the collections are the most comprehensive sources of Asian language materials outside of Asia. Area Specialists and Reference Librarians provide in-depth reference assistance on questions concerning Asia. Western language materials about Asia are part of the general collection and can be requested in the Main Reading Room.
The European Reading Room is the primary public access point for readers and researchers seeking to use the vast European collections of the Library of Congress, including those from Russian-speaking areas of Asia. The reading room is staffed by reference librarians and area specialists from the European Division, who offer in-depth reference assistance and work with other Library of Congress units in developing collections that meet the research needs of a varied constituency. Researchers interested in Spain and Portugal should contact the Hispanic Reading Room; those interested in the United Kingdom and Ireland should consult reference librarians in the Main Reading Room.
Prints and Photographs Division, Library of Congress

Search by Keyword | Browse by Subject | Geographic Location

This collection of photographs from the Detroit Publishing Company Collection includes over 25,000 glass negatives and transparencies as well as about 300 color photolithograph prints, mostly of the eastern United States. The collection includes the work of a number of photographers, one of whom was the well known photographer William Henry Jackson.

A small group within the larger collection includes about 900 Mammoth Plate Photographs taken by William Henry Jackson along several railroad lines in the United States and Mexico in the 1880s and 1890s. The group also includes views of California, Wyoming and the Canadian Rockies.

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Understanding the Collection
- About the Collection
- Locations Represented in the collection
- Related Resources

Working with the Collection
- How to Order Photographic Reproductions
- Building the Digital Collection
- Copyright and Other Restrictions

Collection Connections

BEST COPY AVAILABLE
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<td>13</td>
<td>Bride and groom</td>
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<tr>
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<td>Bride and groom</td>
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<tr>
<td>15</td>
<td>Martin Espinosa and Anna Gonzalez wedding</td>
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<tr>
<td>16</td>
<td>Bride and groom</td>
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<td>17</td>
<td>N. R. Bigelow wedding, June 21, 1926</td>
</tr>
<tr>
<td>18</td>
<td>Bride with groom in uniform</td>
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<tr>
<td>19</td>
<td>Abel Garcia and wife</td>
</tr>
<tr>
<td>20</td>
<td>Abel Garcia and wife</td>
</tr>
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</table>
Exploring Cultural Rituals

Material Analysis Guide
for Wedding Photographs

Team Members: __________________________  Period: ________________

A. Observation
Describe the photograph. What do you see? Be specific about the content.

B. Analysis

1. What was the photographer's intent?

2. What was the purpose of the photograph?

3. Who would likely purchase this photograph?

4. What does the photograph tell us about the time period of its origin?
5. How does the photograph portray American society?
Synonym List

Try these synonyms to improve your search results.

For terms related to specific collections, check the Learn More About Its in the Collections section of the Learning Page. Choose a collection and look for Search Tips on the Summary of Resources page.

<table>
<thead>
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<th>in addition to/ instead of</th>
<th>also use:</th>
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<tr>
<td>celebrities and prominent individuals</td>
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<td>cities and towns</td>
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</tr>
<tr>
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</tr>
<tr>
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</tr>
<tr>
<td>women</td>
<td>female, girl, lady, mother, suffrage, names of individuals</td>
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</tbody>
</table>

For World Wide Web browsers that do not support tables, use this Search Tips List.
Search Tips

Note: The search engine used on the American Memory database is InQuery, currently licensed from LeadingSide, Inc. InQuery was originally developed by the Center for Intelligent Information Retrieval based at the University of Massachusetts at Amherst.

Simple Search Strategies
Tips for New Users

Tips for Precision Searching
Choosing Search Words
Using Special Characters
Searching Textual Collections
Bibliographic Record Search Options
Full Text Search Options
How are the Results Listed?

Tips for New Users

Searching can be as simple as typing one or more words into the query box and clicking the SEARCH button.

It is wise to use as few options as possible until you are sure that you need to be more specific.

Too Many Hits Returned

- Use more specific subjects. (See the Synonym List.)
- Important terms can be found in the Subject Lists available from most collection home pages. These lists will link to searches for related records within that collection.
- Links to searches for related Subjects and Authors may be found from inside the bibliographic records. The list returned will include related records found for all collections that were included in your original search request.

Too Few Hits Returned

- Add more synonyms or use broader subjects. (See the Synonym List.)
- Important terms found in the Subject Lists available from most collection home pages. These lists will link to searches for related records within that collection.
- Links to searches for related Subjects and Authors may be found from inside the bibliographic records. The list returned will include related records found for all collections that were included in your original search request.
- Use older language in use at the time the collection materials were created. Language changes. For example, the following historical terms will produce more results than their modern day counterparts:

<table>
<thead>
<tr>
<th>Modern Usage</th>
<th>Historical Usage</th>
</tr>
</thead>
<tbody>
<tr>
<td>gas, service station</td>
<td>filling station</td>
</tr>
<tr>
<td>African American</td>
<td>Afro American, Negro</td>
</tr>
<tr>
<td>------------------</td>
<td>----------------------</td>
</tr>
<tr>
<td>voting rights</td>
<td>suffrage</td>
</tr>
</tbody>
</table>

- Use the names of towns, landmarks, bridges, and buildings as they were used at the time the collection materials were created. These names change.

### Formatting Search Words

- Common words, such as, *and, not,* or *the* are ignored.
- Case of letters is ignored. (For example *Civil and civil* are treated the same.)
- Use plain unaccented English letters in place of accented letters. Diacritic characters (characters with accents) and the following special characters will produce unintended results: `# @ ( )`

### When Searching for a Phrase

- When searching for a phrase, enter the words in the order in which they are most likely to occur in the text or bibliographic records being searched.
- The order in which you enter your search words does not affect *which* records appear in the search results, but it will affect the *order* of their display.
- The list of records returned to you is arranged in order of relevance to your search words, with the "exact match" for your phrase listed first.

### When Searching Textual Collections

Choose a Bibliographic Record Search for finding:

- A specific item by title or digital ID
- Works by an author, creator or publisher
- Works about general subjects
- Works whose central theme is about a person, place or event.

Choose a Full Text Search for finding:

- Concepts or ideas not defined by one subject term
- A person, place, or event that is not central to the main theme
- Very specific topics

See How to Use a Pull Down Menu if this is your first time using this type of display.

For more detailed information, see Tips for Precision Searching

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**Return to Search American Memory**

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**American Memory | Search All Collections | Browse All Collections | Learning Page**

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[Library of Congress](http://memory.loc.gov/ammem/searchtp/amindex.html)

URL: www.loc.gov

Questions: American Memory Help Desk
American Life Histories: Manuscripts from the Federal Writers' Project, 1936-1940

[Catherine Margaret Weber]

FORM A Circumstances of Interview

NAME OF WORKER Harold J. Moss ADDRESS 6934 Francis

DATE Sept. 9, 1938 SUBJECT German-Russian Folklore

1. Name and address of informant Catherine Margaret Weber

2. Date and time of interview 9-9-38, 9:30 a.m.-11:30 a.m.

3. Place of interview Farm, 6 m. north on 14th St., Lincoln

4. Name and address of person, if any, who put you in touch with informant. George Weber, 17th and Washington

5. Name and address of person, if any, accompanying you. None.

6. Description of room, house, surroundings, etc.

Mrs. Weber lives with a daughter, Mrs. Burcham, her husband having died 13 years ago. It is just an average Nebraska farm home, very comfortable, however not modern, and very clean. [Begin handwritten] [???] [End handwritten]

FORM B Personal History of Informant

NAME OF WORKER Harold J. Moss ADDRESS 6934 Francis

DATE Sept. 9, 1938 SUBJECT German-Russian Folklore

NAME AND ADDRESS OF INFORMANT Catherine Margaret Weber assisted by Bertha Burcham six miles north on 14th St. Lincoln.

ANCESTRY. German
2. Place and date of birth. Graim, Russia, Febr. 23, 1870

3. Family. Husband dead, one son, two daughters; Lives with daughter, and son-in-law.

4. Place lived in, with dates. Graim, Russia, 1870-1885, Sarotoff, Russia, 1885-1913. -Lincoln, Nebraska, 1913-to present date.

5. Education, with dates. Parochial school which she attended until confirmed 1877-1884.

6. Occupations and accomplishments, with dates. Mostly homework, 1880-1890; no particular accomplishments. Married, 1890.

7. Special skills and interests. Has hobby of washing and cleaning; likes to do it and also general house work and family work, etc.

8. Community and religious activities. German-Lutheran Church--was active in anti-witch teachings and in converting the neighboring folks from such beliefs.

9. Description of informant. Is very mentally alert, congenial, reliable, and inclined to hard work. Health good and robust, short of stature and large proportions. Features have some characteristics of Russian.

10. Other points gained in the interview probably acquired, but the German type seems to dominate. At the age of 15, she moved to Sarotoff, Russia, a large city and where she was later married and lived until coming to Lincoln, Nebr., in 1913. Mrs. Weber was unusually interested in her only son, George Weber, and was heartbroken at the time of his voluntary enlistment in the U.S. Army just prior to their entry into the World War. However she quickly became adjusted to the idea and was then one of the most ardent supporters of the cause and her son's part in it.

FORM C Text of Interview (Unedited)

NAME OF WORKER Harold J. Moss ADDRESS 6934 Francis

DATE September 9, 1938 SUBJECT German-Russian Folklore

NAME AND ADDRESS OF INFORMANT Catherine Margaret Weber, North 14th St. Rd. care of Bertha Burcham

The night before the wedding, one of the men sponsors of the groom and also of the bride, (sponsors of their childhood baptism) if they are still living and around, are sent forth to invite the guests. They go out in the daytime and invite the relatives, close friends and neighbors. A cane is usually carried by each with which they tap at the doors and then enter. Sometimes they carry musical instruments and play a tune before they enter. The invited ones tie a ribbon on the cane and mostly all offer a toast to the bride, the refreshments being furnished by the ones being invited. This wedding custom was more followed in the smaller rural communities.

The next day, the wedding takes place. The wedding party marches from the bride's home to the church, the best man leading the bride and the bridesmaid leading the groom. Music is generally furnished by horns. The ceremony is performed with a preacher, who does not take part in the rest of the celebration. Then the party and guests return to the bride's house in the same order and the celebration starts. There is more music, then a big dinner is served, of soups, meats, potatoes, and sometimes coffee cakes.
Although at least in the old country, fancy pies or wedding cakes were little known or used by the rural people anyway.

Wines, beers and liquors were served freely, all food and refreshments being furnished by the bride's or groom's fathers.

During the dinner, someone would steal one of the bride's shoes and then this would be auctioned off. The proceeds of this sale would go to the bride. It was supposed to be bought by the best man and returned to the bride's foot. This entitled the best man to the second dance with the bride, the first going to the new husband. It was the custom to pay the musicians after each dance. The crowd did this. The instruments used were violin, accordions, and a musical "board." This was something like a harp having many strings.

The first dance was really a grand march in which only the bride and groom took part. Then the second dance is the bride and best man and then others in order as the dance becomes general. Everyone who dances with the bride must pin money on her dress or as in Russia, hand her some silver. The sum she receives varies with the place, time, people, etc.

Mrs. Weber says that her own daughter married here in Lincoln some years ago received over $300 hundred dollars in just the same way. But in Russia then, the money collected never amounted to any such figure.

The dance and celebration goes on for two or maybe three days, the guests going and coming as they please and plenty of refreshments to both eat and drink.

At the end of the celebration the bride and groom move to their own new home or farm. Honeymoons are not customary. The money received by the bride goes toward getting new furniture, tools and etc. to start up the new home or farm with.

For three weeks before the wedding, each Sunday the bride-to-be and groom-to-be must attend church and step forward before the congregation. Then if anyone has any objection to the coming marriage they speak up then or not at all. "Speak now or forever hold your pocketbook," is one expression.

It takes three weeks to get a marriage license in rural Russia and divorces were not encouraged and remarriage after divorce was not legal at that time. They regarded marriages more highly as a people. Witches and Demons

Many of the people believed in evil witches and demons and feared them. Mrs. Weber did not believe in witches and made some effort to talk others out of thinking that way. These people believe that if a witch wished, it could come at night and injure them, in some way and they would not know it until they woke up. Then they would have fearful injuries and sometimes the witches would hurt and destroy their best stock.

One time a woman, believed to be a witch, died and during the funeral, which was afoot, a black goat suddenly appeared out of nowhere, and walked ahead of the preacher and coffin. When they reached the cemetery people were worried and uneasy about this strange thing but the goat just vanished as it had come.
Some men got started to playing cards one day and they played on and on and would not stop, until some days later one of them looked under the table and saw a black demon there. They all were frightened and quickly gave up the game. The demon disappeared.

Note: Funerals in rural districts in Russia, were mostly conducted on foot as the cemeteries were usually at hand and very few could afford carriages.

(Bertha Burcham, [?] F.D., Lincoln, Nebraska, assisted in this interview and much credit is due her for obtaining the facts and story notes. Mrs. Weber will permit her picture to be taken if necessary.)
Marie Carter

Anthony, New Mexico

Interview

1,100 words

Old Timers Dictionary

In

Detail

Cecelia Richards Alvarez

The day was Sunday. I recall it quite well. Because the neighbor's little girl woke me up to tell me that my cat had, had kittens in her barn. Just why I selected that particular day to go to La Union, in search of a former resident of Anthony, is something I cannot explain.

******

When I knocked at the front door of the woman I sought, there was no response, so I meandered around to the back door, unaware that she was sick in bed. The maid came to the door and opened her mouth to tell me, I feel quite sure, now that I recall her expression, that the doctor did not permit her mistress to see anyone. But just as she was about to utter the fatal words, a tall elderly man shoved her aside and invited me to enter.

******

Having preceded me as far as the bedroom door, he stepped aside and bowed me into the presence of Cecilia Richards Alvarez, who favored me with a beautiful smile and inquired:

"What is it you wish?"

"Information."
"Regarding whom?"

"You."

"Oh!"

"It isn't anything to be alarmed about," I assured her. I merely want to know how long you have been in the Southwest and the year in which you arrived?"

"Well I can tell you that in a few words," she said. "I came here with my parents when I was sixteen years of age."

"Here?"

"Yes, to La Union. But in a few months we moved to Anthony."

"Oh: I see. What year was that?"

"1890. I was born in fort Stocton, Texas," she added.

"Do you mind telling me the year?"

"Not at all," was her gracious reply. "January 25, 1874."

"Now we're going places!" I exclaimed.

[Her?] expression was quizzical as she softly murmured:

"Ah, you are young."

"Not as young as I sound," was my retort.

Mrs. Alvarez laughed and came right back at me with: "You'll do."

******

"Would you like to know who sent me to see you?" I asked.

"Very much. You see," she added, "curiosity is one of my faults.

"I must be afflicted the same way," I said, "or I wouldn't be here today. But then, I'm drifting away from my main object. I believe I was going to tell you--"

"Who sent you to La Union," she supplied.

"Thanks. Well, it was a former neighbor of yours--Mrs. Pat Coleman."

"Oh, was it?" Her soft low voice throbbed with a note of pleasure.

"You must have known Charley Miller, too," I observed.
"Yes, I knew him very well. Mr. Miller, Mrs. Story and I were in business on the same street."

"I believe that was old main street?"

"Yes, west of the Santa Fe tracks. The present main street was a mere wagon road. Anthony was a stopping place for travelers. Mr. Royal Jackman was the station agent. A man by the name of Scott was the first postmaster; he carried the mail on horseback. Charley Miller ran a store and a flour mill. And the Pat Colemans had a sheep ranch."

"I suppose farming was the chief occupation?"

"Yes, but the farmers were often discouraged. The Rio Grande was muy furioso." She lapsed into Spanish; then continued in perfect English: "There was a flood almost every spring. The Mexicans were very brave though and patiently rebuilt their farms and homes over and over again. We used to ford the river or cross on crude rafts."

"Didn't the people ever try to build a bridge?" I asked.

"Oh, yes, but the river would rise and wash them away. The year after I was married the flood damaged our ranch to the amount of five thousand dollars."

"Did you marry someone in Anthony?" I quizzed.

"No. I married Mr. Alvarez, a rancher of La Union."

"If you don't mind telling me, I should like to hear about your engagement and wedding. For I think the old Spanish engagements were very romantic."

"You refer to the prendorio, or engagement announcement. I think we took marriage more seriously in the old days. As, no doubt you know, there are slight variations in the old customs of every country. So it was with the prendorio. Some families discarded the letter, but my family, or to be exact, the boy's family, adopted it. The parents of my future husband wrote a letter to my parents which they presented in person, asking them for their consent to the marriage of their son to me. Fifteen days later my parents wrote a similair letter, which they presented in person, to the boy's parents in which they gave their consent."

"Did the boy bring you a gift?"

"Very much," she replied. "If my face was as red as my ears felt, I am sure that it was the color of a poinsettia."
"Si, senora, la cajita bonita!" she said.

"A pretty little box, eh? Well, what did it contain? Now you have me curious."

"No more so than I was," she laughed. "Upon opening that pretty little box I fairly gasped with surprise. Of course I expected jewelry, but not as beautiful as the pieces I received; they were family heirlooms.

Accepting the gift was accepting the boy, so he placed a diamond engagement ring upon my finger. Then, after my father announced our engagement to the guests, congratulations followed. The ladies remained inside but the [men?] went outside and celebrated by shooting off guns in our honor."

********

Cecilia [Richards?]: Born in Fort Stocton, Texas; January 25, 1874; moved to Pecos with parents; moved from Pecos to La Union; moved from La Union to Anthony, New Mexico, 1890. Attended Loretto Academy, Las Cruces, New Mexico; Father was English, mother Spanish; Married Deonicio (Dennis) Alvarez; Husband born in La Union, which used to be called, "Amoles," after the roots of the palm Plant from which the natives made soap. Mrs. Alvarez is the mother of Cruz [Richards Alvarez?], Attorney of Old Mesilla; Joe Richards Alvarez of La Union; Edward Richards Alvarez of La Union; Estella Richards Alvarez, who is now Mrs. [Paul?] Scharmen, Country Club--El Paso.

********

Amoles: roots of the Spanish palm, a fungas from which soap can be made. Can also be used for soap in its raw state, by soaking it in water for about an hour, after which time it forms a lather. [Mexicans?] liked it better than any other kind of soap for {washing} wool blankets. {Begin deleted text} Furiose {End deleted text} {Begin inserted text} Furioso {End handwritten} Furioso {End inserted text} : furious, and la cajita bonita, pretty little box. Prendorio: engagement announcement.

Information about SGML version of this document.
American Memory contains collections of pamphlets, documents, recollections, and other written material. One such example is "A duty which the colored people owe to themselves," a sermon by Charles Boynton, 1867. This example comes from African American Perspectives, 1818-1907.

"Moses was the son of a slave, but separated from his own people in infancy, and adopted into the royal family of Pharaoh,..."

**Structure:**

Author last name, first name, and middle initial. "Title of work." Date. Title of collection. (Protocol and address) (Call Number) (Date of visit)

**Example:**

Exploring Cultural Rituals

Bibliography for American Memory Text Documents

Name: __________________________ Period: __________________________

Bibliography for Source #1 (Cecilia Richards Alvarez)

Bibliography for Source #2 (Catherine Margaret Weber)
Written Document Analysis Worksheet

1. TYPE OF DOCUMENT (Check one):
   ___ Newspaper  ___ Map  ___ Advertisement
   ___ Letter    ___ Telegram  ___ Congressional record
   ___ Patent    ___ Press release   ___ Census report
   ___ Memorandum  ___ Report  ___ Other

2. UNIQUE PHYSICAL QUALITIES OF THE DOCUMENT (Check one or more):
   ___ Interesting letterhead  ___ Notations
   ___ Handwritten  ___ "RECEIVED" stamp
   ___ Typed  ___ Other
   ___ Seals

3. DATE(S) OF DOCUMENT:

4. AUTHOR (OR CREATOR) OF THE DOCUMENT:

   POSITION (TITLE):

5. FOR WHAT AUDIENCE WAS THE DOCUMENT WRITTEN?

6. DOCUMENT INFORMATION (There are many possible ways to answer A-E.)
   
   A. List three things the author said that you think are important:

   B. Why do you think this document was written?

   C. What evidence in the document helps you know why it was written? Quote from the document.

   D. List two things the document tells you about life in the United States at the time it was written:

   E. Write a question to the author that is left unanswered by the document:

   Designed and developed by the Education Staff, National Archives and Records Administration, Washington, DC 20408.
After listening to cultural music, write differences in music themes, gender roles and religious ideas in separate circles. In linking area of circles, write similarities in music.
Exploring Cultural Rituals

Intercultural Music Activity

<table>
<thead>
<tr>
<th>Name:</th>
<th>Period:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music Selection #1:</td>
<td></td>
</tr>
<tr>
<td>Culture:</td>
<td></td>
</tr>
<tr>
<td>Title of Record/Tape/CD:</td>
<td></td>
</tr>
<tr>
<td>Musicians:</td>
<td></td>
</tr>
<tr>
<td>Music Company:</td>
<td></td>
</tr>
<tr>
<td>Date of Release:</td>
<td></td>
</tr>
<tr>
<td>Theme of Selection:</td>
<td></td>
</tr>
<tr>
<td>Lyric Example:</td>
<td></td>
</tr>
</tbody>
</table>

How does this selection reflect the culture? Do you know if this selection is still in use today? If not, name a selection that has a similar theme.
<table>
<thead>
<tr>
<th>Music Selection #2:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Culture:</td>
</tr>
<tr>
<td>Title of Record/Tape/CD:</td>
</tr>
<tr>
<td>Musicians:</td>
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<tr>
<td>Music Company:</td>
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<tr>
<td>Date of Release:</td>
</tr>
<tr>
<td>Theme of Selection:</td>
</tr>
<tr>
<td>Lyric Example:</td>
</tr>
</tbody>
</table>

How does this selection reflect the culture? Do you know if this selection is still in use today? If not, name a current selection that has a similar theme.
Exploring Cultural Rituals

Intergenerational Interview

Use these questions to help you gain information about your rituals.

<table>
<thead>
<tr>
<th>Question</th>
<th>Answer</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Name of the person you interviewed:</td>
<td></td>
</tr>
<tr>
<td>2. Relationship to you:</td>
<td></td>
</tr>
<tr>
<td>3. When and where was the person born?</td>
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<tr>
<td>4. What is the person's birth order in the family? (only, oldest, youngest?)</td>
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</tr>
<tr>
<td>5. If the person has siblings, how many does he/she have? Gender of siblings?</td>
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</tr>
<tr>
<td>6. What is the person's culture?</td>
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<tr>
<td>7. How long has the person's family lived in the United States?</td>
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<tr>
<td>8. Name jobs held by family members?</td>
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<tr>
<td>9. Name languages spoken by person's family?</td>
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<tr>
<td>10. What celebrations did person participate in as a child?</td>
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<td>-----------------------------------------------------------</td>
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<td></td>
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<tr>
<td>11. What celebrations does person participate in as an adult?</td>
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<td></td>
<td></td>
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<tr>
<td>12. Do you believe it is important to celebrate rituals? Why or why not?</td>
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<td></td>
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<tr>
<td>13. Ask person to name a news event that is memorable to him or her. Why is it memorable?</td>
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<td></td>
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<tr>
<td>14. Ask person to name an important family member. Why did he or she choose that person?</td>
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<td></td>
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<tr>
<td>15. What is the person's definition of a family?</td>
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</tbody>
</table>
Exploring Cultural Rituals

Letter
"Exploring the Important Rituals of Various Cultures"

To the parents of ____________________________

Our Communications class is learning how and why different cultures celebrate important events in their lives and about the similarities and differences in these celebrations and customs.

To learn how and why different cultures celebrate important events in their lives we are asking our students to interview an older relative in their family in order to find out which events were celebrated and how and why these events were acknowledged.

The information gathered will result in a written assignment and oral presentation.

Thank you for helping your child gather this information. We hope that in the process of gathering the information they will learn more about the customs associated with these celebrations.

(Signature of teacher)
Exploring Cultural Rituals

Carta
"Explorando los acontecimientos importantes de diferentes culturas"

A los padres de ____________________________

En nuestra clase de comunicación estamos estudiando el porque y como se celebran los acontecimientos importantes en diferentes culturas.

Queremos que conozcan las diferencias y similaridades en las celebraciones entre culturas.

Para que conozcan como y porque se celebran estos acontecimientos en su propia cultura pedimos que nuestros estudiantes les hagan preguntas a un pariente de otra generación de su familia para saber como y porque se han celebrado importantes acontecimientos en su vida.

La información que obtengan será parte de una tarea escrita y de una presentación a toda la clase.

Les agradecemos la ayuda que le brinden a su niño o niña en obtener esta información y esperamos que aprenda su hijo o hija algo de las celebraciones de su propia cultura y de las culturas de otros estudiantes en la clase.

(Firma de maestro/a)
## Oral Presentation Rubric

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Time</strong> (10 points)</td>
<td></td>
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<tr>
<td>Was the presentation the required assigned time?</td>
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<tr>
<td><strong>Volume</strong> (10 points)</td>
<td></td>
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<tr>
<td>Did the student's speaking volume enhance or diminish the presentation?</td>
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<tr>
<td><strong>Gestures</strong> (10 points)</td>
<td></td>
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<tr>
<td>Did hand movements enhance or detract from the presentation?</td>
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<tr>
<td><strong>Rate</strong> (10 points)</td>
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<tr>
<td>Did the student speak at an optimum rate?</td>
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<tr>
<td><strong>Articulation</strong> (10 points)</td>
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<tr>
<td><strong>Pronunciation</strong> (10 points)</td>
<td></td>
</tr>
<tr>
<td>Were all words correctly pronounced?</td>
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<tr>
<td><strong>Visual</strong> (10 points)</td>
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<tr>
<td>Did the student include an appropriate visual?</td>
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<tr>
<td><strong>Student Question</strong> (10 points)</td>
<td></td>
</tr>
<tr>
<td>Did the student include a question that could be answered from the information given in the presentation?</td>
<td></td>
</tr>
<tr>
<td><strong>Bibliography</strong> (25 points)</td>
<td></td>
</tr>
</tbody>
</table>

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54
Are sources correctly cited using APA or MLA form?

Total number of points out of 150

Comments:
Write a three page comparison and contrast essay of a custom or celebration from two different sources in American Life Histories: Manuscripts from the Federal Writers' Project, 1936-1940.

You may write your essay (legibly) or use the word processor on the computers. Include a bibliography at the end of the paper using the MLA-Style Citation Format (2 citations) for American Memory text documents.

**First page:** Introduction: Give details of the people being interviewed (location-age-custom-setting-other details).

**Second page:** Compare the custom or celebration. How is it similar? How is it different? Compare it to a celebration you have attended or compare it to a custom in which you have participated or observed.

**Third page:** Is this custom or ritual celebrated today? Why or why not? Why do you think the celebration is important? Do you have any questions you would have liked to ask the subject of the interview?
Exploring Cultural Rituals

Rubric for Historical Counterpart
Compare/Contrast Essay

20 pts. Historical Differences identified and explained
20 pts. Modern Similarities identified and explained
20 pts. Reasons for Continued Popularity identified and explained
20 pts. 2 Bibliographic Sources (minimum)
10 pts. Introduction and thesis
10 pts. Grammar and appropriate word usage
10 pts. Spelling
10 pts. Punctuation
10 pts. Division of paragraphs
10 pts. Conclusion
10 pts. Neatness

Total points out of 150 possible

Comments:

57
Exploring Cultural Rituals

Recordings of Ethnic and Regional Music

**African American Music**

**Austrian Music**

**Brazilian Music**

**Cambodian Music**

**Chinese Music**

**Collection Of Russian, Slovakian, French, Italian, Anglo, Croatian, Greek and Lithuanian Immigrants to the U.S.**

**French Music**
- Chants De Jeux Francais (French Game Songs) (Disc) Bowmar Records, 1977.

**German Music**
- Folk Songs From Germany (Disc). Folkway Records, 1958.

**Native American Music**
- American Indians of the Southwest By Laura Boutton (Disc). NY Folk-Way Records, 1951

**New England Music**

**Russian Music**

**Spanish Music**
- Songs and Dances of Argentina (Disc)-Audio International Air, 1972.

**Swiss Music**
• Schweizer Alpenlange- Music from the Swiss Mountains (Disc) Request Records, 1977.
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