Jeg Gikk Meg Over Sjo og Land: A Journey for the Future into the Past

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JEG GIKK MEG OVER SJO OG LAND:
A JOURNEY FOR THE FUTURE INTO THE PAST

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Using Scandinavian immigrant culture as a backdrop, this project presents an integrated multiple intelligences approach to teaching Kindergarten and elementary school students about their music, history, and cultural inheritance. The paper describes eight themes that formed the framework of the eight-week music curriculum used in the project. Examples of the children’s artwork and creative writing are included in the work. The author concludes that raising children’s awareness of a single specific culture through their music, dance, art, and food preferences stimulates the children’s curiosity about their own heritage resulting in increased communication with their family members and greater self-knowledge. The project also created a more positive and productive teaching/learning relationship between the instructor and the various class members and gave the students an opportunity to share their discoveries with the rest of the school’s population.
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Chapter I

Introduction

I traveled over land and sea,

I met a man and old was he.

He asked me this, he told me that,

He asked me where I came from.

This folk song is a favorite of many children in many countries. Yet when I asked my students, most had no idea where they came from or that there was any part of the past to which they were connected. Living in such a fast-paced society as we do today, it is easy for all of us to lose touch with where we have come from, how we came to be where we are, and even who we are. We go through the motions, following the directives of those around us and the mandates that lie before us, blindly accepting that “someone” knows what is best and we should just “do it.” This blind acceptance and trust in people or ideas we don’t agree with or respect, leaves us feeling exhausted, frustrated and confused. We develop a sense of complacency and resignation, with little time to think or reflect on where we are going or even where we want to go.

But it is precisely because we live in such a fast-paced global society that we must know who we are and from where we came, so that we can make good, sound decisions about where we are going and how we, as individuals or as a society should get there. It is not so much that we must learn to do things the “old way” or believe the way people did hundreds or perhaps thousands of years ago, but we must understand
how and why people believed and acted as they did. As Snorri Sturluson, noted historian and compiler of *Prose Edda* and *Poetic Edda*, wrote (about 1200 A.D.) “You do not need to believe these, but you should know what your ancestors believed.”¹

*Folkeminnevitskap*, (Appendix A) or the knowledge of the history of our ancient ancestors is what seems to be missing for many people today.² We all have a history, and one version of that collective history is taught through approved textbooks in schools. But our own history, the one that colors how we understand our collective history, comes from our family traditions and stories which are more often handed down through oral tradition and gatherings.

Most immigrants during the mass migration came to unsettled areas where there were no towns or libraries, no teachers or preachers, no stores or businesses to rely upon. Therefore, family history and lessons were often taught through oral traditions of storytelling. Folk stories and legends, from every culture, are important because they teach truths, although they are not necessarily all true.

For many students in our country today, that oral tradition is missing. Those family ties and extended family gatherings have been replaced for many by shuffling between two or more homes and various configurations of family. The stability of home-life is missing for many children, even in two-parent families. More and more often, I encounter students in my classes who are living in motels or just staying with mom’s “friends.” The knowledge of where they came from, or even where they are is missing.

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¹ *Folkminnevitskap*, translated by Rakel Erickson. Fine Print of Grand Forks, Inc. 2003
I grew up knowing many of the stories and legends of the Scandinavians and other cultures to which our family was exposed frequently. Our ties to the land and to the family that came from Europe were very strong. I was very secure in who I was and how I fit in the world. When I grew up, this was still a very deep part of who I was, and it served me well for many years. Life, however, has a way of throwing curve balls, and I have had many. I became overwhelmed and could not make sense of many things that were happening in my life. Through the Creative Pulse projects over the past few years, I have taken the time and energy to reconnect with the stories and experiences of my childhood, my passions, my Barnetro (childhood faith). As I began living and sharing what I knew “by heart”, I began growing again and becoming stronger in who I am and more tolerant and understanding of others.

When I was growing up, I was told often about the view of America as being a great “Melting Pot” with the understanding that people came from all over and became one nation, one people, but without a shared understanding of what that means. It has been suggested that a more accurate description would be that of a “Mixed Salad” where each ingredient retains its flavor and characteristics but enhances the whole. Looking at folk history in this light, we have much to learn from each other. Through our stories and our folk histories, we can often find a common ground from where we can move together. Many of the early immigrants have died and some of the stories are lost forever. But while we have our elders still among us and as new immigrants come, we can learn the stories that make us who we are.
Our family, for example began with a blended family of Scandiavian backgrounds which was scandalous back then—*a Swede married to a Norwegian!* However, we have since opened the envelope further both religiously and culturally. My immediate family now includes both male and female Lutheran Pastors, a Muslim, a Hindu and Buhddists from various countries such as Canada, Europe, India, Bangladesh, Vietnam and South America. While we do not all believe the same or share the same stories, we all understand that the beliefs and traditions are integrally important to who each person is and we respect them. We also have learned to recognize common threads in the stories and traditions--and we get to eat great food often!

From the beginning of mankind, people have experienced their world and often not understood it. For things they did not understand, they would often create a story to explain its existence or its power. These stories fall into two main categories: Folktales and Legends. Rakel Erickson explains the difference in her collection, “Folkeminivitskap II”:

**FOLKTALES** are – of course! The stories of the people...the oral tradition handed down from generation to generation. In some ways they may become changed, but they are easily recognized and are about the people – the folk.

**LEGENDS** Well, the function of the legend seems to be to explain anything which seems to need explaining. A legend is told as something that really did happen and was out-of-the-ordinary and, therefore, has been remembered.

**HISTORICAL LEGENDS** are presented as FACT and **RELIGIOUS LEGENDS** are told as TRUTH. But since the emphasis is on the out-of-the-ordinary, legends add
little to actual history, but they give a picture of folk belief, which today is often
known as superstition.”

While these legends are told as fact or truth, they are understood today more as
reflective of the beliefs and understandings of the people of a given time. Yet, within all
such stories, there are elements of truth and wisdom which transcend the ages. They
are helpful not only in understanding the past, but also in helping us allegorically relate
to our present and see direction for the future.

Likewise the stories of the immigrants themselves help us understand the
foundations and beliefs which helped to build this country. The character and tenacity
of the people who came to this country in its infancy, regardless of the way they
interacted with the indigenous peoples of this land, give us models for how to—or how
not to—respond in our own lives to those around us. It can also be a model for our
country’s interactions with other nations and the new wave of immigrants.

Through correspondence between the immigrants and their families back in the
old country, we catch a glimpse of their values, struggles, joys, and fears as well as a
picture of what brought them to this land. Through their reflections on the struggles on
both sides of the Atlantic, we gain a better perspective of the consequences of actions
and beliefs for the individual as well as the country. Interviews and stories of those who
lived in the early years of this century will soon be lost to us and to succeeding
generations unless we initiate the conversation, record the history and learn more fully
who we are from those who came before us.

Rather than being viewed as a detriment, our current reality of multiple blended families and cultures can add to our understanding. As we learn the stories and struggles of different cultures, we can see what draws people together and what pulls them apart. We can develop a better appreciation for the contributions of each.

Recognizing positive value in the multiplicity of family styles is an extension of the work of Howard Gardner in his epic work on multiple intelligences.⁴ He postulated that people learn through a variety of educational experiences, and each person has one or more preferred methods or styles of assimilating information and learning from it. “Reading, writing and ‘rithmetic” are not methods of teaching but are outcomes. A successful teacher offers a variety of methods to achieve these and other profitable outcomes for students. By incorporating a variety of styles, children are holistically involved in learning.

This approach to teaching and learning is used today in Norwegian Kindergarten and elementary schools, though not directly prompted by the work of Gardner. A method for incorporating multiple intelligences is described in a set of works developed by a team of Norwegian educators in preparation for the 150th celebration of the birth of Norway’s most famous composer, Edvard Grieg, in 1993.⁵ ⁶

Among the activities used to enhance the education of Norwegian children are a variety of ancient as well as modern dances, songs, stories, and artwork. The history of these Scandinavian traditions and methodologies is described below.

**Kinesthetic movement and dance.** The dances of Scandinavia can be categorized into four distinct styles or purposes.\(^7\) The oldest known form is a variety of Circle Dance which were common in the Viking era. These were community dances, although often the men danced together, separately from the women. Some of these dances included concentric circles and usually moved counterclockwise.

The *Gammeldans* (Old Dance) or *Bygdedans* (Village Dance) were older styles of dances. These dances were still of the early style and are specific to the steps used in particular villages or areas from which they came. Couples danced together in some of these dances. Often the entire group traveled around the circle counterclockwise while each couple would add clockwise turns on each step, a typical Scandinavian move not found in most other European dances of the time.\(^8\)

The *Bygdedans* was often a “showmanship” dance, where the men would take turns showing off their abilities. The May Pole dance is an example of this type of dance. A young woman would hold a hat up in the air at the end of a long stick. The men would dance in turn and at the end, they would leap up and try to kick the hat from the pole and land on their feet again.\(^9\)

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\(^7\) Karen Sorgard, 2007. Public lecture and demonstration of Scandinavian dances. Crookston, MN
\(^8\) Ibid.
\(^9\) Ibid.
The Springer (running dance) and Ganger (walking dance) were very popular, along with the Schottische and the Rheinlander. These dances developed as more and more contact between valleys and later between countries came about. In the early 1900s a new style of dance came into vogue. There is still disagreement as to which is the ekte Norsk (real Norwegian) dance tradition of Scandinavia.\(^{10}\)

**Music.** Scandinavian music has a distinct sound, almost haunting in its minor modes and bright and cheerful immediately thereafter. The music is stark and contrasting just as the landscape with high soaring mountains and deep fjords. Children in Norway are led outside to hear the music of nature as they hear the story of Edvard Grieg as a young boy listening to the same wind and water singing.\(^{11}\)

For these students, the music is more than background. It is a launch pad for stories and activities and imagination. Music is integral with every lesson, every day. It provides an opportunity for sharing culture with students who are not native Norwegians and they in turn share their own culture and understandings. Repeated listening times and individual recordings for students to use in their own play time help to develop the rhythmic responses and integration so essential for learning.\(^{12}\)

Older students focus more directly on the music of Edvard Grieg and the incidental music to Henrick Ibsen’s play “Peer Gynt.” Students study the life of Grieg, the structure of the music, the story of the play and the world-wide characters as well as the underworld lives of the trolls. Field trips to view the sunrise as they studied Grieg’s

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\(^{10}\) Ibid.


“Morning” are followed by journaling about the experience and its relation to their studies and every day life. Students also build sets themselves to stage a scene helping make this a fully integrated set of lessons.  

The Harding Fela is a violin–like instrument which originated in the Hardanger region of southwestern Norway. The four melody strings play as a regular violin or fiddle, but the Harding Fela has an additional five strings which resonate sympathetically below the fingerboard. These strings are tuned differently for each song. This instrument is known and loved throughout Norway, but especially beloved in the West.

**Visual Arts and Crafts.** Because the landscape is so dramatic and divided, Norway, especially, is a land in which each valley or area developed quite independently from the rest. Carvings and needlework varied from valley to valley as did the designs in painting.

Life in early Norway was hard and stark. The winters are very cold and long, with little or no sunlight in some areas for months at a time. Most people lived off the land in small huts or crude log homes. Often homes consisted merely of a small log structure with a loft and an open fire pit in the center. They were dark and smoky and very cold in the winter. It was during these times that many beautiful and ornate art forms developed.

After the Black Plague as life returned to normal, people began to look beyond mere existence. As people traveled or returned from fishing expeditions, they brought

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word of things they had seen. The decoration of fireplaces, stoves, and ceilings began to cover up the years of soot. Churches were the first to be decorated and gilded. Decoration began with “KROTING” of chalk decorations on the walls. Eventually, ornate carvings, painted walls and ceilings and gold trim was common.  

Romsalging or “Flower Painting” began to develop in the 1700s in Norway and was most popular as a “folk” art form about 1800-1850 in Norway. Most of the painting was done by men since the “maler” or painter would travel throughout the countryside. He was most often paid by the barter system of trading room and “bord” and sometimes money or additional meat or items of value.

The style of rosmaling is reminiscent of the Rococo style of vines of France, Greece and Italy. It is sometimes called the Poor Man’s Rococo for this reason. As people began to travel, they brought back ideas from other places and began to incorporate them into their own homes and art forms. While there is much freedom in creating designs, there are definite rules and design plans which were expected to be followed.

The style of needlework called Hardanger was developed in the Hardanger fylke of western Norway. Originally called Norwegian Drawn Work, it is thought to have its origins in ancient Persia and Asia, coming to Norway by way of Italy during the Renaissance. Flax was a common crop and the grain was carded and spun by the young women of the family and used to make all types of linen for the household. Traditionally, the patterns were very simple and usually white on white. After coming to

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America as an immigrant art form, color has been added and more elaborate styles have developed.\textsuperscript{16}

This project sought to incorporate as many learning styles as possible, with Scandinavian culture as the vehicle for teaching cultural values. The following section explains the backdrop of the Scandinavian culture and history which was used to accomplish the project.

\textsuperscript{16} Janice Love, 	extit{Hardanger and Beyond}. Athens, GA: Love ‘n’ Stitches, 2001
CHAPTER 2

Historical Background of Scandinavian Immigration
and Its Relevance for Today’s Youth

Karolina Naess, a young Norwegian woman kissed her mother and father (Lars and Johanna Naess) goodbye on the banks of the river leading to the Oslo Fjord near Larvik, Norway, and left with her brothers for a new life across the ocean in America. Her mother wept for her youngest daughter as she knew they would never see each other again in this lifetime. Times in Norway were hard, and younger offspring had no place to live once the family farm had been turned over to the oldest son in the family, following the tradition of Odelsrett (Rite of Primogeniture). Karolina and her brothers joined over 770,000 immigrants from Norway alone during the mass migration from 1860s to the mid-1920s, immigrants who were off to find a life which would sustain them. They joined over 77,000 earlier pioneer immigrants who began the exodus from Norway as early as 1825.

Although reasons for immigrating were as numerous as the people involved, the famines of the 1860s in Norway and the Homestead Act of 1862 in America had a synergistic effect on each other. While as many as a quarter of the individuals who came during the mass migration eventually returned home, the majority found life here hard but rewarding. Indeed, they were often able to send money home to the family that

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18 In Their Own Words: Letters from Norwegian Immigrants, Edited and translated by Solveig Zempel, University of Minnesota Press, 1991, ix.
remained in Norway, especially during the draught and famine of 1902. The earlier pioneers had little to sustain themselves except their own dreams and fortitude of spirit.

What lessons can be gleaned from the lives, struggles and dreams of the immigrants? From the stories and letters I have heard and read, several themes seem to recur and cross the lines of gender, marital status, age, political and economic status. Perhaps the most prevalent is that family ties remain vital – both immediate family and extended family as well as the family in community sense. Along with it is an attitude of gratitude to God for every little blessing. This seems prevalent in those who saw the positive coming their way and were able to maintain their hope for the future, whereas those who shunned religious ties seemed to find only negative experiences and little hope of things improving.

Hard work and extended time away from family was essential for survival to these immigrants. Decisions were often based on the benefit or greater good for the whole family, not the needs of the individual. This perspective seems to provide a rationale for enduring what is less desirable while waiting for a later and greater reward.

Life was integrated: political discussions, family life, religious discussion and social activities were intertwined. Yet, people could disagree on beliefs without being disagreeable as people. Death was an integral part of life and experienced by the whole community. Children were not “protected” from the realities of life but learned difficult and sometimes harsh lessons through facing those hard times.

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19 Ibid. p.125.
Teaching in the family setting was a given for skills, arts, religious beliefs and the teaching was modeled within daily life. Education was extremely important. Norwegian and Swedish schools, (which students attended after completing a full day of American school) were set up to teach the language, religion, music and customs of their native lands. Business and records were kept in English, even though daily conversation may be in the “old mother tongue.”

What value do these stories hold for students today? Studying the culture and history of those who grew America helps us find parallels for our own daily struggles and successes. The following four broad areas help clarify these connections.

MOBILE SOCIETY - Students today often have to deal with leaving family and friends to move to a new town or school. Some students in my experience enroll in six or more different districts within a school year, and some move far from their extended family. Similarly, immigrants left home, family and friends, often to never see them again.

BROKEN OR BLENDED FAMILIES – Many students today live in single-parent homes and must share parents on an alternating basis (if they see the non-custodial parent at all). Several other students live in blended families and share parents with other step-siblings. For immigrants, often children had to stay with one parent while the other searched for work. Other times, even young children in more remote settlements had to stay with families in established towns so they could attend school, coming home only for weekends or holidays.

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HOME-LIFE STRUGGLES -- For many students today, daily life is hard at home, or there is no home. Many of my students report living in motels or cars for weeks or months on end. Immigrant families sometimes had to live literally in a hole in the ground or in barns of those they worked for until they could save enough to find or build a home of their own.

LANGUAGE ISSUES -- Some students struggle with trying to learn in a new language or have to translate everything for their parents to understand or even survive. Immigrants faced the same difficulties with the majority of the town speaking different dialects or languages. Initially the settlers responded with “Norwegian” schools or “Swedish” schools which met after the American School (English) and covered Language, Bible, Singing and Reading. Later immigrants desired that their children learn only English so they would have an even better chance at a positive future.

These issues were the same for every group of immigrants. That is exactly the point. For years our society has focused on how one group has it better or worse than another. The reality is that every group was an immigrant group at one time and had to learn to survive by what they knew and how they could adapt and learn from their environment. This is evident in the migration stories of the various Native American tribes, as well as chronicled in the histories of early immigrants and those who followed. Understanding this reality gives us a common ground for understanding each other and learning from each other, eliminating the need to continue re-inventing the wheel.

21 Ibid.
22 Ibid.
As we hear the stories from one ethnic group, we can ask how our own family’s experiences and choices were similar or different. *Voila!* The dialogue is begun between students and parents, intimate and extended families, students and teachers, classmates and community, community and country, and our country and the rest of the world. We are responsible for racism and injustice insofar as we do nothing to stop or counteract it. We need to start somewhere. This dialogue is a beginning – an opening of understanding and respect between people.

The following chapter discusses the process used to achieve the goals of the project, which were to acquaint the students with a specific immigrant culture, their resourcefulness in dealing with the challenges of life and their artistic expressions, and to spark an interest in discovering their own heritage.
CHAPTER 3

Process

We are all different. We enjoy different things, view the world from different perspectives, and process our experiences in different ways. The realization that all of life involves more than book learning can only lead one to accept the fact that learning happens in various settings, through varied opportunities and in the everyday mundane aspects of life. This project was developed on the premise that one will learn more completely when exposed to information in various formats and activities, integrating these multiple intelligences, not just focusing on one perspective.

Although I had taught some of the same music and stories in the past, the students did not get a deep understanding of the culture or of the interrelation between what was done or taught and why it was important. Therefore, this project sought to integrate the lessons from a whole culture by allowing the students to experience the art, food, dance, music, folklore and stories, as well as the everyday hardships which helped create this unique and strong nation of immigrants.

The weekly themes (Appendix B) addressed a specific area of life and, while focusing on a particular type of intelligence, also sought to integrate several areas for a more holistic approach. The unit was divided into eight segments covering two 30-minute class periods each. These units included the following themes:

- Social aspects of life for those who immigrated and their lifestyles upon arrival
As the immigrants traveled to America by ship, they brought all they owned or could pack into a steamer trunk. These trunks were sometimes elaborate containers with removable trays to keep things organized with pictures adorning the interior. Others were very simply made of wood with metal strips to protect and reinforce the edges. I used my Great-grandmother’s trunk to begin each lesson segment by bringing out a treasure which led into the topic for the day. This visual created a lot of curiosity, and everyone wanted a peek at what was still inside or to be the first one to find the object du jour. Some of the items included were a violin, a glass bird which I made when I was in Sweden, solje (silver jewelry), wool sweaters, turu or tvaara, troll and hulder dolls, rosemaled tins and calendars, primstav (carved seasonal markers), Hardanger Lace bell-pulls, baking tins, cookbooks, books, recordings, and various other items which helped tell the stories.
Video presentations were made from pictures taken during family trips to Scandinavia. These helped to create interest (especially the ones where I am very young!) as well as to introduce the theme better than static pictures in a book with no personal connection. Songs words were presented on charts or Power Point presentations, accompanied by hand movements useful as mnemonic devices.

Once the theme or idea was presented, the fun began by developing each area in various ways. Sometimes we told stories; sometimes we sang. Some days we quietly listened to a live performance, while others days we responded through movement or drawing to a recording. Authentic arts and crafts which are still practiced and quite popular today were displayed. The basic steps were explained. The steps or movements were then practiced, sometimes in whole body movement or with music. Finally they were implemented in art work.

**Painting.** The younger students (Kindergarten and Grade 1) learned the story of the Swedish *Dala* horses. One of the teacher aides had been to Sweden and brought in some of her *Dala* horses for the rest of the classes to see as well. Dr. Joyce White, an artist and wood carver from Winger, Minnesota, carved 60 wooden horses and painted the red-orange base coat for the children. We then talked about the origin of the kurbit flower designs and the traditional colors. In a two-day painting project we completed the horses.

**Carving.** The students in Grade 2-3 studied the *Primstav*, an ancient calendar stick of the early Norwegians which details all the days, seasons, festival, battles, etc. with carved symbols. We discussed how people made calendars if they didn’t have
writing materials. We then created simple 12-month calendars on paint stirring sticks from the hardware store, carving with dry ballpoint pens or pencils. This activity drew on students’ mathematical skills and sequencing skills as well as their artistic abilities.

Lacemaking. The 4th Grade project was an introduction to Hardanger Lace. This style of needlework is very detailed and quite challenging to master. The basic stitch is the “Kloster Block” which is what we tried as a group using needle and yarn on cross stitch canvas. Each student was given a small piece of tight-weave linen (approximately 3x4 inches), an embroidery needle and skein of thread in their choice of color.

Tying a knot in one end of the thread, an anchor stitch was made in the corner of the material. Students then began towards the center of the material bringing the thread up through a hole and then returning it down through the material four threads later. Instructions were to keep the five stitches very even so each would appear balanced and even. The underside would look slanted while the top of each stitch should appear straight. After completing five such stitches, they turned the direction to complete another set of five stitches. After completing this pattern two more times, a square block would be complete. From there they were encouraged to try another pattern of adjoining blocks which takes a little more planning to ensure symmetry and completion on the fabric.

Flower painting. The 5th Grade project was devoted to the Norwegian art of Rosemaling or Flower Painting. This style of painting developed during the Rococo period in European art and is characterized by double-loaded brushes creating swirls
and flourishes. Additional dots or leaf patterns complete the design. Each valley in Norway had its own distinct style, some preferring very symmetrical designs and others asymmetrical. In later styles, scenes were added into the display. The trick to the art is that enough paint must be loaded to complete the swirl in one pass. There are no back and forth fill-in strokes.

Preparation for this painting movement referred the students back to their listening experience with some of Grieg’s music from “Peer Gynt.” The music of “Anitra’s Dance” rises in pitch and has a sense of a swirl which repeats in a descending pattern. We practiced these arm movements alternating sides while listening to the music. Very short staccato notes imitate tip-toe movements in dance or dots in the painting which we also practiced with fingertips and sometimes in our feet. The third style of music in this composition was a longer, more fluid line and we moved with whole body movements in these sections of the piece.

Once the basic movements had been learned, we transferred them to the paper using brushes with water. We listened to the music again and as the music changed, we switched strokes with the brushes giving them lots of practice with each movement and with various size brushes. Once they showed an understanding of the movement and control of the brush, they moved to blue paper and used red paint to make the large portion of the design. The following class period we again reviewed the strokes with the music and water and completed the design using the accent colors.
Reflection. Following each activity, we talked about what we experienced, how our bodies felt, and considered how they would have felt had we continued longer (for example, painting a whole room with rosemaling strokes instead of merely a small picture). Students in Grades 4 and 5 were given Tenkboks (Thought Journals) in which to take notes and then record their impressions and thoughts on reflection questions. (Appendix C)

Music. Incorporating music into each lesson was essential as these sessions were still, first and foremost, music classes. Therefore, we explored how moving with certain music may help our brush strokes in painting or how the steady beat was essential for staying together in a canon or dance or when accompanying someone. Being able to do some live performances of the music through collaboration with other teachers, such as solo piano pieces, vocal solos and flute music provided an added bonus for teaching appropriate audience behavior and respect for performers, which is not a given with students today. Some of the simple folk tunes were easily adapted to accompaniments on Orff instruments, and we developed performances for ourselves with these creations.

Story writing. We listened to, read and told stories and then considered what greater truths were contained in them. Students took turns creating stories from pictures or building on the verses of songs. These activities were quite telling in regard to which students had experience in telling stories and creating their own ideas for endings. It also clearly showed which students really needed help in sequencing parts of
a story or following an idea through to the end. Fourth and Fifth grade students also took a turn at creating “Troll Stories”, samples of which appear in Appendix D.

**Dancing.** Several styles of Scandinavian dances were taught or illustrated to the classes. Kindergarten and 1st Grade students did the Circle Dances, typical of the Viking age. Second and Third graders did the same dances with partner steps more typical of the more modern folk dance of the 20th century. Fourth and Fifth graders also learned the basics of the Circle Dance as well as other partner and village dance steps, such as the Rheinlander, Schottische, and Fjaeskern (a Swedish dance).

**Celebration.** Our Festival of Sharing was done in two parts due to space considerations. The Kindergarten-Grade 3 students participated in performing songs and dances for their teachers and aides. Following this, they led their teachers through the displays to show off their art work and explain the other items on display. Cookies and treats were available as they shared their stories.

A “Library Corner” was also set up so the students could show pictures and read stories as they waited for their time at the table to sample the delicacies. The table was set with traditional dishes such as pickled and smoked herring, Swedish meatballs, *Frukt Suppe* (fruit soup), assorted cheesess from Norway Sweden and Denmark, *Flatbrod* (flatbread) and other ethnic dishes brought in by other students. Appendix E contains a listing of the foods we served. Students did not have to try any of the foods, but most tried some.
Students in grades 4 and 5 did not present a program. They did, however, display their projects and viewed the others as well as eating all the food available!

In the following chapter, I recall my expectations for the various aspects of the project.
Chapter 4

Expected Outcomes

In many rural school situations, the person teaching music is often not certified in the subject but has some knowledge or early background in one aspect of it. Often times there are no materials or curriculum to use beyond songbooks and videos. Curriculum guidelines are present, however, with no materials and untrained musicians as teachers, they are not fully implemented. Thus when I came to this school, there were few standards or expectations in place for behavior, music reading or listening skills, attention to detail, group performance goals or integration of subjects and life. Additionally, the classes were scheduled for 30 minutes twice a week, minus line-up and travel time from the other side of the building, often leaving barely 20 minutes available for instruction.

A project of this size, encompassing over 160 students will bring a myriad of expectations (including CHAOS!!!) Often music classes are viewed as fillers to cover prep time of “real’ teachers, so schedules are frequently changed without notice or regard for planned lessons. Detailed plans often suffer in such a setting. Therefore, my plans were written in a menu format for the weekly themes. (Appendix B) Goals for this project were numerous, including:

- Help students identify and share their own heritage
- Develop an appreciation for the hard-work and determination of the pioneers and immigrants who struggled to make a life away from home
- Acquaint students with cultural artistic traditions in a hands-on format
- Allow students to respond kinesthetically to the music of another culture
- Familiarize them with story-telling techniques through Art (pictures), Music (sound), and Dance (Movement).
- Give students a “taste” of Scandinavian heritage and my joy in sharing it.

I expected that most students did not know their own heritage or even perhaps what that term meant. This assumption was indeed borne out by the results of the Pre- and Post- Project Inventories, (Appendix E).

Based on their behavior and casual conversations, I expected that free time for most students was filled more with watching TV, Nintendo and sports rather than creative projects as a family. I did expect that they would enjoy the activities as my own children had. No scientific assessment of this was done.

Judging from earlier attempts at movement with these students, I believed that they would enjoy learning the dances. However, I was apprehensive about their ability to move appropriately and safely to the music. This was especially risky in free movement activities. All students learned specific, choreographed folk dances. Grades 4-5 only tried folk dances, no free movement activities.

Food has always been high on students’ lists of enjoyable adventures, and I expected it to remain a positive experience. The Kindergarten students had the opportunity to make and sample “Stamp Cookies” using Scandinavian stamps of Santa Lucia, Viking Ship, Viking bust, Heart baskets and Heart circles. They had a great time and really enjoyed eating them too. The rest of the students did not cook as a part of the class time as the Home Economics kitchens had been dismantled.
We did, however, have a Festival the last week with various authentic foods. I was certain the students would enjoy the cookies, rosettes, *krumkake*, *sandbakkel*, Swedish meatballs and the *Kransekake* (almond wedding ring cake). I did not expect them to like the cheeses or either the pickled herring or the smoked herring.
Overall, the goals I had laid out were met and exceeded in many ways. Often teachers and artists are their own worst critics, and this case was no exception. There were many things I would like to have tried, done differently or explored in more depth or to a greater level of precision. However, considering each goal in turn provided additional insights into the success and affirmed that this exploration had merit for the students and for myself.

I was quite surprised and initially very disappointed to read the answers in the Post-Project Inventory. I had asked them the same questions orally and they had given me great responses and good insights into what they had learned. However in their written response, they often left questions blank or said they did not know anything. The reading and writing skills of the students I worked with as a whole were lower than the city school in which I concurrently taught. Therefore the majority of my assessment is based on their oral responses and my visual observations.

The primary goal was to give the students an opportunity to explore a particular heritage and thereby encourage them to identify and explore their own roots. The success of this endeavor for the older students is documented in the Pre/Post Project Inventory results which are detailed in Appendix E.
Results show a marked improvement in number of students who were able to identify their own heritage by the end of the project who could not do so at the beginning. Of students in Grade 4 the rates moved from 10/25 to 18/25 and likewise for Grade 5 5/28 to 12/28. This indicated that there had been conversations at home regarding family stories and culture which had not happened for most students before. Additionally, several students began bringing in pictures and artifacts which had been passed down in their families that they had not known about before. Several students shared stories in class or in the hallway, even after school was over, about parents who had spent time living in other countries or about where their great-great grandparents had come from. They were very eager to let me know these special stories, and that excitement was fun to see.

Talking about the lives of the immigrants and pioneers was perhaps the least developed portion of the project. Although we touched on it briefly in regard to each theme, the time constraints did not allow for much discussion in class and their Tenkbok (Thought Journal) entries were minimal in regard to this area. (Appendix C) It would be more effective if a unit like this were connected with the classroom teacher in social studies or Early American history classes. Curriculum guides which address these areas for 4-12 grade students are available through the Heritage Hjemkomst Center in Moorhead, Minnesota. It is a fascinating subject and explored frequently in the Midwestern states. For our part, the best discussions in regard to this came with the students in Grades 2-3 as they spent time carving their Primstav calendars.
Overall, it would probably be more productive to develop this specific theme with older students, which was not an option at this time. The research I did in this area, however, was very helpful for me. Recognizing the hardships, sacrifices and perseverance of that generation has helped me clarify what I do--and do not--want in my life. One lesson that can be gleaned from their experience is that no decision is ever final; situations can always be changed. When things are not working, make changes in what you are doing. Also, it became very clear that making dreams of value come true demands taking risks.

An integral part of this project was giving the students a chance to explore some traditional artistic expressions of the culture which are still practiced in other communities today. Although I have seen these around me all my life, I had never learned to do most of them myself. It was a giant learning curve for me as well. This was perhaps the most enjoyable part for my students as well. There is no art program in this school at present so this project served an additional purpose for these students.

The younger students (Kindergarten and Grade 1) learned the story of the Swedish *Dala* horses. One of the teacher aides had been to Sweden and brought in some of her *Dala* horses for the rest of the classes to see as well. The students enjoyed painting their own wooden horses which had been prepared in advance with a base coat in the traditional red-orange color. We then talked about the origin of the flower designs and the traditional colors. In a two-day painting project, we completed the
horses. The children were very eager to take them home to show or give to their parents as gifts. This project turned out far better than I had imagined for this age group.

The students in Grade 2-3 studied the *Primstav*, an ancient Norwegian calendar stick. I was really surprised to find that almost half of my students could not put the months of the year in order, and several still could not keep it straight even though the months were notated on the board. Nevertheless, the students enjoyed the work and said they wanted to keep on working on them at home. I believe this would be a good project for me to use at the beginning of the year to connect with my younger students. Each month, as we introduce a new theme, we could add a simple carving for that month. At the end of the year it would become a review stick for the themes and skills we learned throughout the year.

Fourth Grade students were quite interested in the Norwegian sweaters and some modeled the sweaters on display. Many were surprised by the weight and warmth of the sweaters and liked the various silver clasps. The 4th Grade project was an introduction to Hardanger Lace. It was interesting to note that some of the “smartest” students in the class for book learning had the most difficulty even threading the needle. Many of them came up repeatedly and asked me to do it for them and then again to do the stitches once they had threaded the needle. The students who usually have the hardest time sitting and listening or following direction seemed to master the steps immediately and were thrilled to go around as the expert to help others figure out what to do. One boy, in fact, asked to borrow the book so he could look at it and figure
out how to do some additional steps. On both days we worked on the project, the teacher came to pick up the class and remarked on how quiet and attentive they were, especially the boys who were totally engrossed in their work.

The Fifth Grade project was devoted to the Norwegian art of Rosemaling or Flower Painting. We spent one day in preparation, looking at designs and examples. Two days were spent on the actual painting projects. The results were amazing! In fact, they were so good I decided to buy keepsake boxes for my Beginning Band students to try it again with acrylic paints and a better surface for display. Although they were more creative and chose not to do the traditional designs, their work still included the steps and the elements of the traditional style.

Music listening in school when I was young involved sitting still and listening for hours and weeks at a time. Over the years I have seen teachers allowing the students to draw pictures as they listen. The listening I did at home, however, was seldom sitting down. We acted out everything we heard – from gun battles of the “1812 Overture” to the “Waltz of the Flowers” to all the words of the songs in whatever language they were written.

The music of Grieg is a favorite of mine, especially “In the Hall of the Mountain King.” I have used this piece often in my classes in the past, but this time I included more of the suites from Peer Gynt, as well as the story from the play itself. With the younger students we explored sneaking like a troll and becoming frightened like Peer. Then we acted it out with the music, showing the mounting excitement and fear as the
trolls closed in. The older students analyzed and charted the music, creating a listening map to follow.

The end of this scene is the rising of the sun which, of course, turns all the trolls into stone if the sunlight falls on them. “Morning” is the next piece in the Suite, and we moved to find its melodic shape, then we experimented on Orff instruments to play the tune. Then we built a composition deciding which “voices” of instruments should enter or leave in which order to make the sunrise sound like it is growing to fill the sky, then melding or disappearing into full daylight.

Instrumental music samples were not the only pieces to which we moved. The songs of the immigrants describing their hopes and dreams, as well as their homesickness, called for expression as well, sometimes joyous and sometimes quiet and contemplative. The folk dances also brought movement and lots of laughter to the day’s activities.

Dances were introduced using the Four-Step Language Process outlined in Phyllis Weikart’s book, Teaching Movement and Dance. This process begins with students saying what they will do in rhythm, then saying and doing the action together in rhythm. Once they have mastered the combination audibly, they continue moving while whispering the steps and finally thinking the steps while performing them. Individual steps were mastered before group components were introduced. Once mastered, some groups took it to the next level of adapting or improvising variations to the basic steps.

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The students in K-1 did beautifully on folk dances, as did most students in Grades 2 and 3. These classes also participated well on free interpretive dances while listening and responding with the music. However the majority in Kindergarten, Grades 1, 4 and 5 used the opportunity for crashing into or stepping on others or jerking arms in circle dances. During the last two days of school, as the younger students waited in line for the All-School Potluck, they began on their own to sing and dance the songs we had been learning. As they were standing in line, they reverted to the individual steps rather than partner or group movements. I was pleased to see their choice to adapt to the area and situation.

Grieg’s music for “Peer Gynt” easily led the way into studying how music can tell a story without any words. We listened to other pieces to see what stories they suggested before learning the titles of such pieces. Then we talked about how pictures tell stories without words.

The visual I used for this activity shows a meadow with a stream and a stone bridge. The next picture is a close-up of the bridge with a troll standing below it. The final picture shows the troll falling in the water. From here, students told stories about how the troll got into the water. Some were very creative from fish tales to acorns falling on his head, to slipping on a bar of soap. After hearing the Scandinavian troll story of the Three Billy Goat’s Gruff, we listened to the music from “The Mother Goose Suite” and portrayed each of the characters and scenes as they occurred. A favorite for all groups was hearing the alternate version of “The Nanny Goats Gruff” done in rap style. We talked about how different versions of a story can tell the same tale even if
many details are altered. We transferred the lesson from this discovery to our ongoing discussions of how people can appear different but still have value.

Eventually all students liked the troll stories. However, in the beginning, some students complained that trolls were too scary – even in 4th grade. So we again talked about characteristics of trolls (they are not very smart and you can trick them easily). Then we talked about why people would use troll stories and what variations we have in this country. Students were then encouraged to try their hand at writing a Troll or Nook story of their own. Again, many had problems sequencing or creating new ideas. But several students wrote very good stories and some had lessons or morals to be taught through them as well. Samples from Grades 4 and 5 are included in Appendix D.

Both school districts in which I teach have implemented the Olweus Bullying Prevention Program which was begun in Norway. The issue came up a few times about how in some of the stories it sounded like bullying behavior by the trolls. The use of troll stories (or any fairytale for that matter) can be very effective in helping students identify bullying behaviors without the stress or trauma of talking about their own experiences in a group setting. This could be an effective tool in helping children deal with situations they don’t feel comfortable talking about directly.

Another major goal of this project was to give students a “taste” of a different culture and find the joy they share. Our closing Festival of Sharing did in fact give them a
small taste of Scandinavian food. For many this was their favorite aspect of the whole unit, which was not too surprising.

The younger students were timid about trying the cheeses and most elected to try the white cheeses such as Farmer’s Cheese from Sweden. They did like it, and some came back for seconds. The older students tried the Gjetost (brown goat’s cheese) from Norway which has a very strong flavor. Most of them liked that as well. Many of them also tried the herring – both kinds and really liked it. What surprised me the most was how much they (and I) liked the Fruit Soup which was served warm with heavy cream over it. Once they tasted it, several came back for seconds and thirds until it was all gone!

The Principal also joined in the festivities at the closing. He commented that it was “outstanding - extremely well done and very informative, creative and exciting.” The teachers also commented throughout the rest of the week and to the rest of the staff who chose not to come that it was very educational for them as well as for the students. The most telling sign perhaps was that the students would not leave when it was time to go; they wanted to stay and eat more and read just one more book or tell one more story.

A very exciting aspect of this project for me personally is that it helped me reconnect with the stories of my youth and I was able to recapture the joy I used to have in sharing those stories and traditions. I felt myself starting to come alive again inside. I began to understand why I take some things so seriously that seem to matter so
little to others. I also noticed and came to a better understanding of why things I could
tolerate so easily drove others crazy. The perspective of time coupled with an
understanding of my roots and core values has clarified what is important to me in
different situations.
Chapter 6

Conclusions

Perspective is the key to understanding what seems odd, wrong or inexplicable. Having grown up in many places but surrounded by largely rural immigrant populations, those same perspectives and values helped to shape the way I view my world and the people in it. Values I have learned or realized within myself include a strong sense of individual responsibility coupled with a constant striving for the greater good for the community. I have discovered a fascination with mythical and enchanted perspectives on the world, an intense frustration with those who work against the common goal or the greater purpose, and a strong belief in the ultimate triumph of good and virtue over harm and evil.

The teaching strategies which I have come to embrace through this project are numerous. Many of them are easily translated into strategies for living well as well. Our lives are stories of how we have lived and with whom we have lived. They are intertwined with those who shape us and those we shape in the process. Therefore many lessons are related to storytelling.

I used to be very dramatic and a masterful storyteller when I was young and when I was first teaching. Then, in an effort to conform to what administrators wanted in their staff, I toned down and tried to fit into the mold. I didn’t fit, I only became moldy. Through this project, I once again told stories as if they were a part of me. I
became alive and animated again. I rekindled that joy of delivery. I realize I need to again be larger than life – or at least full of it (life, that is!)

I also realized again how well students relate to stories that are told from the heart. In reflection upon my 25 years of teaching, my best lessons from Preschool through adult classes has been when I have used some form of story to introduce or support the theme or lesson. Engaging the listener’s brain with imagination, drawing them in, gives them a deep hook onto which they can hang all the subsequent information. From that hook, students and teachers or parents can grow the lesson together.

Relationships are difficult to form with 370 students a week and several performance obligations that accompany the program. I used to be able to accomplish that through private lessons with each student, but teaching part-time hours and in multiple districts precludes that. However, I have now seen how a creative project, early in the year, would be helpful in getting to know the students on a personal level. I believe that personal connection is key to surviving and thriving with students in schools today.

The Creative Pulse has helped affirm my belief that learning and growth do not happen all at once. Some seeds that are planted may take months or years to blossom or produce fruit. We as teachers need to be open to accepting growth as it happens – even if it is not how or when we planned it in the lesson book. Sometimes we need to
just trust the process. Teaching is about sharing and helping others - as well as myself - grow and better understand who they are and what their world is. It is not about me proving I know something or can do it “right.”

To live authentically and teach authentically, I must continue to grow myself. I will continue to learn and teach through my cultural heritage and become a master of it, whichever classroom form that takes. I will continue to live the stories of my life and write the stories I’ve shared through children’s books and liturgical dramas that I can use in my classroom, my home or my community. I will continue to travel over land and sea and explore cultures and traditions which will enrich my life and the experience of those around me.
## APPENDIX A

### GLOSSARY OF SCANDINAVIAN TERMS

<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
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<tbody>
<tr>
<td>Barnetro</td>
<td>Childhood faith, typically learned at mother’s knee</td>
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<tr>
<td>Dala Horses</td>
<td>Carved horses developed in Dalarnja area of Sweden. Typically painted with red-orange background and decorated with the kurbit flower designs.</td>
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<tr>
<td>Folkminnevitskap</td>
<td>Literally, “Peoples’ memory of what life was like in the old days”</td>
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<tr>
<td>Fylke</td>
<td>A subdivision of a region of Norway, comparable to an American county</td>
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<tr>
<td>Hardanger Lace</td>
<td>Needlework patterns developed in Hardanger fylke of Norway. Initial design is begun with Kloster Bloaks and developed into intricate designs noted by cut out sections between stitches</td>
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<tr>
<td>Harding Fiddle</td>
<td>Violin type instrument developed in the Hardanger fylke of Norway characterized by 4 regular playing strings atop and 5 sympathetic harmonic strings which vibrate below the finger board.</td>
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<tr>
<td>Hulder Folk</td>
<td>Mythical human-like creatures which are very small. Sometimes they are peaceful and helpful, other times mischievous. Female huldres can be very cunning and smart, while males are usually stupid and ugly but kind. They are known instantly by the long tail between their legs and are often suspected of secretly stealing human babies and leaving a holder, or “changling” of their own.</td>
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Nokks  Mythical creatures which live in the water seeking company to lure or drag into the depths with them. They are said to change their appearance to human form in order to entice humans to their fate.

Odelsrett  Literally, the oldest one’s rights. Equivalent to the English term “primogeniture” which gave the right of property inheritance to the firstborn son or daughter, along with the responsibility of caring for the elders until their demise.

Primstav  Ancient carved calendar stick. Designs indicated symbolically when to plant, celebrate, harvest, worship, etc. Icons included both Christian and pagan or secular events within the year.

Rosemaling  Norwegian flower painting from the Rococo period characterized by swirls and double-loaded paintbrushes always using earth tones. Used to decorate the walls of homes as well as smaller items such as bowls, spoons, boxes, and jewelry.

Smorgasbord  Spread of various foods for celebrations, featuring several meats, cheeses, soups, breads and desserts.

Troll  A mischievous mythological creature of Scandinavia, often ugly and not very bright. Trolls are sometimes so small they are invisible to human eyes and other times appear as giants, and are usually up to “no good”. They turn to stone when caught in sunlight.

Turu or Tvaara  Stirring stick made by immigrants from fir tree tops. It is used like a hand egg-beater by rolling the stem of the instrument between the hands.
APPENDIX B

CURRICULUM WEEKLY THEMES

WEEK 1  Introduction and Social Times

This week is a brief overview of the project and an introduction to the land and countries of Scandinavia. We will consider the “who” and “why” of the immigrant flood of the 1800s. We will also reflect on what things may force changes in our own lives and what lessons we can learn from those who moved so far from all they knew and not only survived but in many cases thrived and helped make this country what it is today.

WEEK 2  NATURE AND NEEDS

This week will focus on the forces and joys of nature. Scandinavian landscape and climate can be very challenging with extreme cold and no sun for days or weeks in the Winter and rugged terrain forcing isolation for many. The same held true for many of the immigrants who continued the traditions of bringing nature’s beauty into their lives in every way possible. Music, art, dance often took their inspiration from nature bringing a sense of comfort, color and familiarity into everyday life.

WEEK 3  TROLLS, LORE & MYTHOLOGY

Every culture has its own folk stories and myths about how things came to be the way they are. As historian Snorre Sturluson stated, “We do not have to believe the things our ancestors believed, but we should know what they believed and why.” The stories of the nokks, trolls and hulder people were sometimes just stories, but often there are lessons of truth to be learned from the ordeals the characters went through. These entertaining stories were ways of teaching necessary lessons that would stick in one’s mind forever.

WEEK 4  ARTISTS & ARCHITECTURE

Staburs and Saeters have unique functions and designs which hint at the character and beliefs of a bygone era. The structure and design of the Stave Kirke are models of wood engineering which still stand today. Viking Ships show the mastery of sailing for which the Vikings are noted. The Hjemkommst, meaning “Homecoming” is a model ship built in Hawley, MN indicates the strength of the ties among immigrant descendents today and the genius of the design. Vigeland and Thorvilson and among the noted sculptors from Scandinavia. Edvard Munch and Theodore Kittlesen are well-known visual artists. Authors and storytellers such as Hans Christian Andersen and Henrik Ibsen are well-known around the world.
WEEK 5  FAMILY TIMES

Work was hard and community opportunities were quite limited in the old country as well as for the immigrants. This was especially true in the long Winter months. After supper was over and put away, families would sit together in the great room or only room and work on their own chores such as mending, sewing, carding, carving, and the like. Often times, this is when stories would be shared or songs and scripture taught. The stories of the forefathers held great importance and any news from back home or from the few neighbors was welcomed and shared over and again.

WEEK 6  ARTS AND CRAFTS

During the evenings, the special crafts were developed and honed over the years. Woodworking, such as detailed calendar sticks which told the times of planting and harvest, festivals and historic events to the more whimsical Dala horses and chip carvings were usually done by the men. Needlecrafts such as carding of raw wool, spinning of yarn and knitting, Hardanger Lace, and Tatting were often left to the women folk. Rosmaling, was a specialized form of Flower Painting developed in the 1800s during the Rococo period of Europe which brightened up the homes for the long Winter months, covering the dark sooty ceilings and walls was usually done by men who traveled from home to home, village to village. Candlemaking and Straw weaving were also important crafts to be learned.

WEEK 7  MUSIC & DANCE

The music of Norway reflects the landscape and the tenacity of the people who endured great hardships and extremes as the pioneers and immigrants did. Music not only reflected nature but emotion, lifting spirits to the soaring heights of the mountains as well as the deep abyss of the fjords. Music of the Harding Fela and Salmodikon, as well as earlier forms of the floyte filled the air with joy and harmonious sounds, inviting all to come and dance a Springer, Ganger, Gammeldans or Bygdedans.

WEEK 8  FESTIVAL OF SHARING

This final week is a time to share our stories and adventures with our teachers and finally take our projects home. Lots of food and fun and lots of memories.
WEEK 1    APRIL 9-13    THEME: Introduction and Social Times

TRUNK TALK OBJECTS

- Crown
- Map or Globe
- Viking Ship
- Kon Tiki raft model

SONGS

- Jeg gikk meg over sjo og land
- Oleana
- Sula, Sula
- Per Sjulspring

STORIES

- Why Kings and Queens Don’t Wear Crowns
- Troll Meets Trickster
- Leif the Lucky

LISTENING SELECTIONS

- Sailor’s Song
- Frühlingsrauchen
- Music of the Saami from Voices of Forgotten Worlds: Music of Indigenous Peoples

MOVEMENT

- Danish Dance of Greeting
- Per Sjulspring

DISCUSSION/REFLECTION QUESTIONS

- Where is Norway? What shape is it? What does it look like there? Do they have a president or a king? What do you think their kings are like?
- Many Norwegians were fishermen. They would be gone for a long time. When they came to America, they came for the rest of their lives. What would it be like to leave your home and know you would never see your friends or homes again? Did that happen in any of the stories you’ve heard before? Has that happened for you? Sometimes it is fun to go back and see where we used to live or where our family came from.
- If you were to go to a new land, would you rather go by boat, plane, train, car or ??? What would entice you to come and see it or try it?
- How could you describe being on a ship? What did the music make you think about? What title or name would you give it? How does the name Grieg gave it fit? Listen again and see if you can picture what the sailor sees while standing on board his ship

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WEEK 2  APRIL 16-20  THEME:  NATURE AND NEEDS

TRUNK TALK OBJECTS  Glass Bluebird

SONGS
- Alle Fugler, Smaa det er
- Hils fra meg der hjemme
- Jeg gikk en tur paa stein
- Lokk
- Deilig er Jorden
- Det Rusler og Tusler, rasler og tasler

STORIES
- Grieg in Nature

VISUAL ARTS
- Jomfruland - Theodor Kittelsen
- Vintermorgen - Th. Kittelsen
- Det Rusler og Tusler

LISTENING SELECTIONS
- Concerto in A Minor (exerpt) – Grieg - Piano Concerto (with orchestra)
- Bekken – Grieg - piano
- Morning – Grieg - Orchestra
- Notturno – Grieg - piano
- Butterfly – Grieg- piano
- Fuglen – Grieg- piano
- First Flute – Kevin Locke (Native American Flute and Nature)

MOVEMENT
- Improvised movement to create sunrise, imitate butterflies and birds.

DISCUSSION/REFLECTION QUESTIONS
- What are the gifts of the earth?
- Where do you think the immigrants would settle when they came to America? Why would they choose such places?
- If you had to start over in a new country or planet and had nothing with you, what would be the first things you would look for or make to survive?
- Listen to these pieces by Edvard Grieg as you look at the pictures of Norway. Which music do you think fits best with each picture? How did the music make you choose the picture you thought fit the best?
What music do you hear in nature when you wake up in the morning? What songs does Nature sing to you at night? How does the music of the Native American flute match this idea?

Listen to Morning, Does the music always get louder? What happened in the end? Why do you think Grieg wrote it that way? Let’s experiment with light and see what happens. We will start with all the lights off and the shades pulled. Can you see anything? What happens if I open the door just a crack? What happens if I open it a little further? (continue adding light). When all the doors are open and the lights are on, can you see each strand or ray of light or does the light fill the whole room and you don’t notice it there? How is that like the music? Are there other things in life that are like that?

Norway, Sweden and Denmark have very different landscapes and challenges associated with them. Describe the differences using pictures to help clarify the discussion.

What effect you think the mountains or the ocean or the open fields have on the way life was lived in the 1800s and before? Why would immigrants choose to find similar areas here and why would some avoid them at all costs?

ASSIGNMENT

- When you go home tonight or wake up tomorrow, take some time to listen to the songs nature is singing or take a walk outside if you can. What animals are adding their voices? How is the grass singing or the trees clapping or dancing?
- Using Orff instruments, figure out the melody for “Morning” and play it, then write it out and play it again. Arrange a piece with additional instruments joining to create a musical sunrise.
- Make a relief map of the three countries, noting the major waterways, mountain tops and ports.
- Make a model Stabur, Viking Ship or models of tools used in everyday life of immigrants and pioneers.

WEEK 3 APRIL 23-27 THEME: TROLLS, LORE & MYTHOLOGY

TRUNK TALK OBJECTS

- Troll
- Hulder Doll

SONGS

- Det Rusler og Tusler, rasler og tasler
- Loose Tooth
- Per Sjulspring
- Three Nanny Goats Gruff
- Monday Tirsdag, Klapp, klapp, klapp
STORIES

- Toothache Troll
- Nokk fra Vinjevaten
- Troll Meets Trickster
- Midwife to the Hulders
- Guru at the Crossroads
- The Princess and the Stable Boy
- The Three Billy Goats Gruff
- The Three-Headed Troll with One Eye

LISTENING SELECTIONS

- In the Hall of the Mountain King (from Peer Gynt)
- Morning (from Peer Gynt)
- The Three Billy Goats Gruff (from Mother Goose Suite)

MOVEMENT

- Troll Dance (improvised)
- Billy Goats Gruff (acted with music)

DISCUSSION/REFLECTION QUESTIONS

- Why do you think they told Troll stories? What things might they need to explain that they didn’t know or understand? What lessons may those stories try to teach? How did they brush their teeth before the time of dentists and toothpaste? Do you know anyone who has had teeth pulled because of the Toothache Trolls?
- Listening Expansion: Notice the tempo, pitch, volume. How do the changes add to the excitement and anticipation as Peer runs from the trolls? What happens at the end? Remember the trolls turn to stone if they are caught in the sunlight. Do you think Peer made it outside?
- Tell a troll story using the picture as your guide. When you look at it, what story do you hear? How might it change by looking at the details in the picture? Tell the original story of the Three Billy Goats Gruff.
- How did the music tell the story without words? What happened in the music when each goat crossed the bridge? What did the troll music sound like?
- Why would people use trolls to explain things they did not understand?
- What ideas or images do we use to explain things we can’t understand?
- Why were people afraid of trolls?
- What things may the immigrants have had a fear of?
- What things do people fear today?
- What things do you wonder or worry about?
WEEK 4  APRIL 30-May 4  ARTISTS & ARCHITECTURE

TRUNK TALK OBJECTS

- Shingle from Stav Kirke
- Book of Hans Christian Andersen Stories
- Norwegian Wool Sweaters

SONGS

- Jeg gikk meg over sjo og land
- Oleana
- Kan du Synge, Johanna?

STORIES

- The Little Mermaid
- The Ugly Duckling
- The Neilsons – Life in a Dugout

LISTENING SELECTIONS

- Concerto in A Minor
- Saeterjentenes Sondag

MOVEMENT

- Danish Dance of Greeting
- Introduce projects with preparatory movement

WEEK 5  MAY 7-11  THEME: FAMILY TIMES

TRUNK TALK OBJECTS

- Turu/Tvaara
- Primstav
- Dala Horses

SONGS

- Jeg gikk meg over sjo og land
- Kan Du Singe, Johanna?
- Fola, Fola Blakken
- O Du som mette
- Barnetro
STORIES

- Dala Horses
- Folk Stories
- More troll stories

LISTENING SELECTIONS

- Peer Gynt Suite

WEEK 6      MAY 14-18      THEME: CRAFTS

TRUNK TALK OBJECTS

- Straw Ornaments
- Hardanger Lace examples
- Rosemaling examples
- Viking Ship
- Dala Horses
- Primstav

SONGS

- Jeg gikk meg over sjo og land
- Oleana
- Sula, Sula
- Det bor en baker

STORIES

- More Troll Stories
- More Folk Tales

LISTENING SELECTIONS

- Anitras Dance

MOVEMENT

- Move in preparation for art/craft experiences
- Per Sjulspring
WEEK 7 MAY 21-25 THEME: MUSIC & DANCE

TRUNK TALK OBJECTS

- Violin

SONGS

- Jeg gikk meg over sjo og land
- Oleana
- Sula, Sula
- Per Sjulspring
- Hils Fra Mig
- Jeg gikk en tur paa stien

MOVEMENT

- Danish Dance of Greeting
- Per Sjulspring
- Rheinlander
- Fjaeskern
- Schottische

WEEK 8 MAY 29-June 1 THEME: FOODS & REVIEW

Practice songs and dances for presentation.

Explain/show how food was prepared or stored by immigrants.

Finish any art projects.
APPENDIX C

TENKBOK – MUSIC JOURNAL

JEG JIKK MEG OVER SJO OG LAND

A Journey for the Future into the Past

TENKBOK - MUSIC JOURNAL

Helena Flats School
Kalispell, MT

STUDENT NAME ___________________ GRADE ______
**EXPECTATIONS**

As with any study of another country or culture, some activities and sounds may be very new and different to our ears and understanding. But it is in exploring these differences that we can learn about others and in turn about our own selves. It is expected that all participants will engage in this project with full attention and effort. Respect for the culture and for the class is essential. Written work must be completed on time and accurately. Students will complete both a pre-project inventory and a post-project inventory. Each student will choose a self-directed learning experience as detailed later in this packet. This will be completed no later than May 24th, 2007. Art projects will be kept until the Sharing Celebration.

The ideas and artistic expressions that have been handed down through the ages in the folk forms of traditions, dances, art and music have endearing and lasting qualities. Because they came from the people, they teach us a lot about what people liked and enjoyed as a culture or community. These are meant to be shared and enjoyed. So, have fun, enjoy, and share in this special heritage.

**PRE-PROJECT INVENTORY**

This will be completed in class at the beginning of the project. Be honest and clear about what you know. An additional copy is included in the packet so you can write down notes for yourself as we go. This will help you remember your thoughts about each area we study and allow you to record any questions you may have as well.

**POST-PROJECT INVENTORY**

The format will be similar to that of the first inventory. However, it is expected that answers will be more complete and thoughtful after having worked through these materials. Answers for both inventories will be used without names in the presentation of the whole project at the University of Montana.

**HERITAGE**

Each of us came from somewhere other than right where we are. Perhaps the majority of your background is Native American which we studied last year. If not, your ancestors came from at least one or perhaps several other countries around the world. We will in time learn about those cultures as well. As we study the immigrants from Scandinavia, ask yourself what your family may have had in common or what things were different for them. Talk with your parents or grandparents to help you learn the answers!
SELF-DIRECTED STUDY

Art and Culture is by its very nature related to the people it involves. So, too, our learning should focus in part on our own areas of interest. For this project you will select both a first and second choice for your personal area of study. Learn all you can about the subject and find an appropriate means of presentation for the class of your findings. Some topic ideas are listed in more than one area. You may wish to focus your search on one aspect of that person or topic. Your presentation should last 5-7 minutes. You may use posters to present your information if you wish. Record your first and second choice on this page and also on the copy at the end of the booklet which you will turn in by Friday, April 27th, 2007. If you wish to cover an area not listed here or present in a novel way, see Ms. White to OK it before selecting that option.

MUSIC/MUSICIANS
Victor Borge
Jenny Lind
Edvard Grieg
Ole Bull
Dances
Harding Fela

LITERATURE
Thor Heyerdahl
Henrick Ibsen
Hans Christian Andersen
Troll Stories

ARTISTS/FORMS
Munch
Theodor Kittelsen
Vigeland
Dala Paintings/Horses
Chip Carving
Hardanger Lace

ATHLETICS/SAILING
Telemark Skiing
Sonja Heine
Hjemkomst
Kon Tiki Voyage
Viking Sailors
Evenrud

HISTORY
Viking Stories
Nobel Peace Prize
Dag Hammersjold
Paper Clip Project
Immigrants
King Christian X

TRADITIONS
Reybild, Denmark
Tivoli, Denmark
Santa Lucia (Sweden)
Baking
Candlemaking
Mythology

MY PROJECT CHOICES ARE:
1. ________________________________________
2. ________________________________________
TROLLS & NORSK MYTHOLOGY

“The peculiar in life was what made me wild and mad….
dwarf power and untamed wildness….audacious and bizarre fantasy!”

- Edvard Grieg

MYTHOLOGY

Odin
Freya
Thor
Tyra

Reflection: How do mythological figures of the past influence us today?

TROLLS

NOKKS:

HULDERS:

TROLLS:

ART CONNECTIONS: After viewing the picture “Det Rusler og tusler, rasler og tasler” (Th. Kittelsen, 1900) explain how the elements in nature influence the popularity of troll stories.
Look carefully at the drawing, “Trollene hadde bare ett oye sammen alle tre,” (Erik Werenskjold) then make up your own troll story which would relate to the picture. Write it on the back.

After hearing the story of The Little Boys, compare it with the story you wrote. What was similar? What was different? Read someone else’s story. Which did you enjoy the most?

**REFLECTIONS: Answer the questions honestly and completely.**

- Why would people use trolls to explain things they did not understand?

- What ideas or images do we use to explain things we can’t understand?

- Why were people afraid of trolls?

- What things may the immigrants have had a fear of?

- What things do people fear today?

- What things do you wonder or worry about?

- Have you made up stories to explain something or make sense of something when you didn’t know the whole story?
THE LEGEND OF PEER GYNT

Author: Music:

There once was a little boy named Peer Gynt. He was a bad boy. He stole things, played tricks, and never helped his mother. Everybody hated Peer Gynt. One day, he went to a wedding. There he met the most beautiful girl in the world. He knew the instant he saw her that he was in love. The girl's name was Soveig. Peer knew that one day he would marry this wonderful girl. But that would not happen because Soveig's parents had heard about Peer and they didn't like him. They told Peer to leave their daughter alone because she would not marry him. Poor Peer's heart was broken. He knew that he could not stay in the village because seeing Soveig would be too painful to his heart. So he ran from the village and into the mountains where he could be alone forever. But little did Peer know that along his way he would have many adventures.

MUSIC: ___________________________________________________

In his first adventure he arrived at the hall of the Mountain King. He was then surrounded by many ugly trolls. The king wanted Peer Gynt to marry his daughter who was beautiful but not as pretty as Soveig. The king described what Peer would have to do to marry his daughter. The things he would have to do were: grow a tale, not see the light of day for the rest of his life, and, last but not least, slit his eyes to see the world as a troll does. Peer was not about to become a troll. After saying "NO" the trolls started to surround Peer. Peer started to step backwards and he heard church bells ringing. When the sounds hit the eardrums of the ugly, hairy trolls, they melted away to never be seen or heard from again.

MUSIC: ___________________________________________________

Peer's next adventure was to Mongolia where he found a white stallion and a beautiful red robe. He put on the robe and rode the stallion into the nearest village. There, he was greeted by a couple of men. He was invited to a village supper that was in his honor. There were many dances to be danced, there were also belly dancers. Peer had never been happier in his life.

MUSIC: ___________________________________________________

There was one dancer that Peer watched very closely. She was the chief's daughter. Peer loved her so much, more than anyone ever. Towards the end of the dance, Peer started to remember his home and his mother, Ace. Peer was homesick. After the dinner, Peer rode out of town on the stallion and rode for home.

When Peer returned home, he rode straight for his mother's house. But when he arrived at the house, his mother wasn't there. Peer later learned that after he left, his mother searched night and day for him for she missed him so much. After searching for years, Ase finally died of a broken heart. Peer was sad, his heart had ripped in two.

MUSIC: ___________________________________________________

Peer walked through the streets of the village, wondering what he should do next. He walked until he was in front of an old house. Peer knew whose house this was! This was where his sweetheart, Soveig, used to live. Peer ran up to the door, his heart pounding. Who was to answer the door but none other than Soveig. At first Soveig didn't believe that this was Peer, but when Peer told her his story, she knew that this was Peer and only Peer. Peer and Soveig were married and lived together in Peer's house for many happy years to come.

MUSIC: _____________________________________________________
REFLECTIONS ON PEER GYNT SUITE AND ROSEMALING

Describe the music you heard, in terms of melodic shape, volume, range, instrumentation, etc.

In The Hall of the Mountain King

Morning

Anitra’s Dance

Ase’s Death

Solvieg’s Song

As you listen again to Anitra’s Dance, move your hands/arms in sync with the music. Then practice the rosemaling pattern on paper. Describe what you felt as you traced the rosemaling pattern, painted with water, and moved.

Compare your initial attempts at scrolls with the results after tracing and after moving.

Are you satisfied with your scrolls? Was it easier or harder then you imagined? How would it feel in your body to do a whole wall, room, ceiling in Rosemaling?
NEEDLECRAFTS

Hardanger Lace

Tatting

Knitpling

What was the biggest challenge in making a kloster block?

Why would designs vary so much from one area to another?

Describe the pattern you liked the best.
SMORGASBORD

MEATS
- Torsk
- Lutefisk
- Herring
- Salt Pork
- Swedish Meatballs

CHEESES
- Farmer’s Cheese
- Gammelost
- Gjetost
- Primost
- Jarlsberg

BREADS
- Julekake
- Flatbrod
- Lefsa

BAKING
- Kransekake
- Krumkake
- Sandbakkels
- Rosettes
- Stamp Cookies/Shortbreads

OTHER SPECIALTIES
- Rommegrot
- Frukt Suppe
IMMIGRANT STORIES

Russ

Carolina

Johann

Sailor

REFLECTION

If you were to leave home tomorrow and know that you may never see your family/friends again, what would you do tonight?

What do you think you would miss the most? The least?

When do you think you would begin to miss it/them and why?

How does the music capture that feeling?
APPENDIX D

4th Grade Troll Stories

The Widow Woman and the Nook

by Courtney

There once was an old Nook. He was a sneaky fellow. If a child went out too far the Nook would pull them down. One day the Mayor wanted that lake to be safe. A widowed woman said she knew what to do. She told some men her plan. They went to the lake and got in boats. The widow woman put a hole in her boat. The boat started to sink. “Help!” she shouted. When the Nook heard this he came, not as a monster but as a young man. “Come with me…” he started to say. But then the men threw out ropes and captured the Nook. Then the widow woman swam over to a boat and got in. The Nook was never heard from again.

The Troll in the Haystack

by Libby

Long ago where fantasies were told there lived three brothers. One was named Hans and one named Christen and the other Anderson. Hans was the oldest and had the looks. Christen was the second oldest and had the brains. Anderson was the youngest and had all the friends. They had a job at the hay barn where they cleaned the stables. One girl who worked there was named Greatal. She was very sassy. She bossed, teased, played jokes, and worst of all she doesn’t believe in troll storys. Hans, Christen, and Anderson liked Greatal but were afraid to speak to her.

One day Greatal heard a noise in the hay shack. She went to go look what it was and there she could not believe her eyes. There on the hay stack she saw a Hulder. And out came a three headed troll giant. He grabbed her by her arm and tugged her in. “Let go of me you filthy beast!” she cried.

Hans, Christen, and Anderson ran in to see what the matter was. Hans poked the giant in the eye and he sunk back in the hay stack. Greatal thanked him and they got married. Greatal did not dare to think about not believing in trolls again.

They lived happily ever after. Well, not quite.
Long ago when trolls and Nook storys were told lived a young girl who thought she could do anything, even though she was never taught how to do that specific thing, like swimming! So one day, two girls walked up to her at school and said, "I bet you $50 that you can't take a swimming race in the lake next door."

"Bet you I can," she declared. So the next day all 3 girls walked down to the lake to have the race.

READY? SET? GO !!!!

So the girls swam as fast as each one of them could go. Now boys and girls, remember the little girl who couldn't swim? Well, she swam out 50 feet until she had to take a break. Now this little girl knew all the Nook storys imagined but she must have never payed attention to them because the whole point was to never go out unless you know how to swim!

So, anyway as the girl started to rest she could hear the other two girls saying, "I am gonna win!!" Then all of a sudden she felt slimy hands climb up her legs as it felt the seaweed around her legs. She started to scream with water flooding into her lungs!!!!

"H...H...E...E...L...L...P...P" she gurgled as she started to drown.

15 minutes later

"Where'd she go?" the two girls asked after they won. "She owes me $50." But they never found the girl. The police and the F.B.I. even searched the lake for her body but nothing was found all except for her goggles floating in the water. But the one thought everybody was thinking was

"She

Just

Disappeared."
The Forest Troll

by Alissa

"What could a troll do to you?" said Mica.

"He's nastier than your mother on a hot day!" said her friend. Mika left for the forest.

"What's that I smell? Oh, a little human girl to eat."

Mika left. The forest is a scary place and she would never go back.

The End

The Little Troll

by Joey

Once upon a time there was this evil little troll. He stole kids stuff like toys, bikes, lunches. He made every little boy and girl in Brookdale mad. The troll was like this because he was mean and had no friends. One day he went to the forest to scare a sweet little boy playing with a stick. He was about to do it but then he heard this voice in his head saying, "Don't do it! Don't scare this little boy."

So the troll went home and thought over what he heard. Then something told him be good not bad. So the troll gave back all of the things he took from the little kids. After he did it the little kids said, "Thank you, now go away."

They were still mad after the troll did all his good deeds.

He was sad that even after he did that they still thought he was gross and mean. But there was one little kid what thought it was nice what he did. The little kid came up and said, "Thank you and do you want to be my friend?"

The troll's face smiled and said "Really?" "Yes!" the little boy said. So they went off to play games. That kid is still his friend to this very second.

The End
Three Trolls

by Jace

Once upon a time there was a troll named Lemagane. He had two friends whose names were Selagma and Telway. They were very curious. They always got in trouble from there curiosity. Lemagane got in trouble too because he was always with them. But he wasn't curious. He was always the one that says not to do the things they do. But there was always two of them so they always bribed him into going.

One day Selagma and Telway heard that there were humans around the area. They wanted to see them for theirselves. So they tried to get Lemagane to come with them. But he'd gotten smarter in the times so he said no. They kept asking but he said no again. So then they walked away.

The next day they came back. "That was so fun! They look funny!" laughed Telway.

Lemagane could totally tell they were trying to get him jealous. "What did they look like?" asked Lemagane.

"There really big and purple!" yelled Selagma.

Lemagane could tell they were lying because his dad told him what they looked like because he saw them with his own three eyes. "You did not go," said Lemagane.

"Yes, unhuh," replied Selagma.

"No we didn't," said Telway. Telway could never keep secrets. He always opens his two mouths about everything.

"OK, maybe we didn't but come with us to see them. There only going to be here a little while," pleaded Selagma.

"OK," said bribed Lemagane.

So the next day they packed up and left. They were never seen again.
The Three Headed Troll

by Brenden

Once there was a three-headed troll only with one eye who met a boy with a horse.

"I'll trade you this piece of gold for that horse," the troll said. "O.K." the boy said.

They traded but then the troll ran away with the horse and without giving the boy the gold. The poor little boy who didn't even have a home—the horse was the only thing he had. He cried and cried all day.

One year later the boy got enough money from his job. He got enough to buy a new horse. He did, but it wasn't like the other horse.

The Troll in the Tree Story

by Natalie

Once there was an old tree that nobody ever went to or by because they thought it was too scary and haunted. One day two boys and girls went to that tree after school and played there for a while. When they were ready to go home, they heard a voice say, "Don't come back or I'll eat you whole." They weren't scared because they didn't believe in trolls; but they didn't know it was three of them with one eye!

Together they thought they could take it down and they were right. Again after school they went to the trolls and tried to defeat them forever. All the kids defeated the trolls, and everyone in the town lived happy forever and ever.

Trolls in the Bedroom

by Kayla

Once upon a time there were 3 trolls. When a kids mom would tell them to clean their room and they didn't the 3 trolls would steal the kids toys. So that's what made kids clean their room.
The Three Huldres

by Kaleb

There were three huldres. Their names were Coko, Meco, and Soko. They were as stuped as a rock. They gave their gold away.

They came to a river. Coco said, "That is a deep river."

Meco said, "How will we get acrost?"

Soko said, "We will swim acrost!"

They got in the water. Then the water plunged down and they went down the river and were never seen again.

The End

Trolls in the Cupboard

by Tyryn

"Mom, everybody has a troll. I mean a stuffed troll toy. Do you think I could get one?" said Lily.

"Are ya crazy, no way," said Mom.

"But I could use a good friend," Lily said sadly.

"No! is my final answer!" Mom said angrily.

(My cupboard has my favorite things in it, like trinkets. I opened the cupboard and it's like what I magically wished for are there. There was a troll! I closed it. I couldn't believe it, so I closed it and I'll wait till tonight.)

"Good night mom!" said Lily.
"Good night; go to bed!" said Mom.

(OK, I'm pretty sure there's no troll in there. It was probably my imagination: here I gooo....)

"HELLO!" said troll.

"Ahh!" Lily screamed! "Your—your—a—a—tro—troll!" Lily said excitedly.

"Duhh, what did you expect!" said troll.

"I expec—"

"Hi, my name's Pobby and that over there is Dingon!" said Pobby.

"There's another one of you! Lily questioned.

"No, she's just my opod—it's like a troll but it's a 'mini opod.' They're very shy. What are you?" said Pobby.

"Umm, I'm a human," said Lily.

"Oh no, what time is it? Give it!" Pobby said.

"It's 11:59," Lily said quickly.

"Gotta go. See ya tomorrow night," Pobby said quickly.

"But where are you go—" Lily tried to say.

(The cupboard shut dust and dirty. I crawled back in bed curious and sleepy.)

"Bang, Bang!" the cupboard went. "Let me out, let me out!" said ??

"Who is it, (yawn)!" said Lily.

To Be Continued

- - - - -
APPENDIX E
Pre- and Post- Project Inventories and Results

PRE-PROJECT QUESTIONS

NAME ______________________________________________ DATE_____________________

What do you know about immigrants to the United States during the late 1800s and early 1900s?

What do you know about your own heritage?

What do you know about Scandinavian Art and Culture (current or immigrant)?

What do you think you might learn by studying this culture?

What would you like to learn?

Can you name any musicians or artists from Scandinavian countries?

Can you define these words?

Troll
Stav Kirke
Bunad
Viking

Fjell/Fjord
Stabo
Smorgasbord
Rosemaling
POST-PROJECT QUESTIONS

NAME ______________________________________________ DATE_____________________

What do you know about immigrants to the United States during the late 1800s and early 1900s?

What do you know about your own heritage?

What have you learned about Scandinavian Art and Culture in the United States?

What did you learn about yourself by studying this culture?

What have you learned about people?

Can you name any influential artists or musicians from Scandinavian countries?

Can you define these words?

Troll
Stav Kirke
Bunad
Viking

Fjell/Fjord
Stabo
Smorgasbord
Rosemaling
### Fourth Grade Pre-Test and Post-Test

<table>
<thead>
<tr>
<th>Question</th>
<th>PreTest</th>
<th>PostTest</th>
</tr>
</thead>
<tbody>
<tr>
<td>What do you know about immigrants to the United States during the late 1800s and early 1900s?</td>
<td>1. Do not no &lt;br&gt;2. I don’t know &lt;br&gt;3. I don’t know &lt;br&gt;4. nothing &lt;br&gt;5. They came over to have a better life.</td>
<td>1. I know that the Scandinavian immigrants wanted (and some did) to go to America. &lt;br&gt;2. They went to United States because it is so great. &lt;br&gt;3. If they didn’t move, they wouldn’t have anything. &lt;br&gt;4. That the Scandinavians would come here because they thought it would be a better place. &lt;br&gt;5. They came here to have a better life.</td>
</tr>
<tr>
<td>6. They have two names – one is Alean &lt;br&gt;7. They came to our country &lt;br&gt;8. I dont now &lt;br&gt;9. I don’t know &lt;br&gt;10. I dont know</td>
<td>6. They cam to the USA. &lt;br&gt;7. The people in Scandinavia didn’t have any room to live. &lt;br&gt;8. That they moved to Amica. &lt;br&gt;9. Scandinavian countries went to America because the older brother got everything and it would be a better life. &lt;br&gt;10. They left because they were running out of land.</td>
<td></td>
</tr>
<tr>
<td>11. They were alive &lt;br&gt;12. They traded food &lt;br&gt;13. I don’t know &lt;br&gt;14. I don’t now about imagrents &lt;br&gt;15. They came from Queen Charlotte islands to Canada, then United States!!</td>
<td>11. – (absent) &lt;br&gt;12. They came to USA because it is a better place. &lt;br&gt;13. They came here because they thought the USA was a better place. &lt;br&gt;14. – &lt;br&gt;15. The immigrants came to the United States because the rest of the family did not have any land. The oldest brother gets the land.</td>
<td></td>
</tr>
<tr>
<td>16. they also were called Aleins &lt;br&gt;17. nothing &lt;br&gt;18. They came to have a better life &lt;br&gt;19. They traveled to a different country &lt;br&gt;20. I don’t know</td>
<td>16. They had to move to the United States because they had no place to go. &lt;br&gt;17. They moved from Norway and something. &lt;br&gt;18. – (absent) &lt;br&gt;19. Scandinavians came to America because there was more freedom.</td>
<td></td>
</tr>
</tbody>
</table>
21. They came to have a better life.
22. They traveled to country’s to be settlers
23. They came to have a better life.
24. They traded food and came to have a better life.
25. I don’t know
26. – (absent)

20. People wanted more room so they moved to a different country.
21. They left their home because the oldest child got the farm so the others came here.
22. The immigrants traveled to the United States because their older brothers and sisters got the land.
23. They came to the USA because they thought it was a better country.
24. They came to have more space from an different country.
26. They came here to have a better live.

What do you know about your own heritage?

1. German, Indian, Irish, French, Scottish
2. I don’t know
3. Don’t know
4. Nothing
5. I am Irish, French, German
6. I’m a quarter indein
7. German, English, Indian
8. I don’t now yet
9. I don’t know
10. I went to Canada
11. My great uncle invented the space siute
12. I’m half Irish
13. I don’t know
14. I went to New England
15. I am German, French, Norweigan and Indian.
17. Nothing.
18. am part British.
19. I am Fernch, German, Polish, Irsh.
20. I am 25% inden and 75% Amarin.
21. I am German and Indian.
22. Indan, Jemen and Mexican.
23. Nothing.
24. I am part Indian.
25. – (absent)
26. I am french, english, dutch, Irish.

13. I think I am Norway and Sweden.
<table>
<thead>
<tr>
<th></th>
<th>1. They came from Qween Charlotte island</th>
<th>1. I learned that the little mermain was crearatied by a Scandinavian man.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2. I don’t know</td>
<td>2. Yes.</td>
</tr>
<tr>
<td></td>
<td>3. Don’t know</td>
<td>3. –</td>
</tr>
<tr>
<td></td>
<td>4. nothing</td>
<td>4. That they are really creative.</td>
</tr>
<tr>
<td></td>
<td>5. They are creative and like color</td>
<td>5. They make many coster [kloster] blocks.</td>
</tr>
</tbody>
</table>

|     | 6. I don’t no                            | 6. Thay pat on wolls to make it brite.                                           |
|     | 7. They make glass birds                 | 7. They paint inside they’re houses.                                             |
|     | 8. have now Ide                          | 8. The costey bok                                                                |
|     | 10. I don’t know                         | 10. No                                                                           |

<table>
<thead>
<tr>
<th></th>
<th>15. I’m Irish, German, English, Scottish</th>
<th>15. I’m Irish, German, Spanish, Idian, and English.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>16. We love to eat fruit and veges like a strabary for frut</td>
<td>16. I no I am part Indein.</td>
</tr>
<tr>
<td></td>
<td>17. Nothing</td>
<td>17. I am a future lady of fish. Saln poishan was famous for excaping from Indians.</td>
</tr>
<tr>
<td></td>
<td>18. I’m Irish, Hollish they came from Europe to have a better life</td>
<td>18. – (absent)</td>
</tr>
<tr>
<td></td>
<td>19. I’m German, Irish, Scotish, Enlish, Italian</td>
<td>19. I’m part, German, Inglish, Scottish, Italian, and a lot of Irish.</td>
</tr>
<tr>
<td></td>
<td>20. I don’t know</td>
<td>20. I’m Irish and Sweedish.</td>
</tr>
<tr>
<td></td>
<td>21. I’m German, French, Canadian, Norwigan</td>
<td>21. I am Norwegian, German, and French Canadian.</td>
</tr>
<tr>
<td></td>
<td>22. Gumanian, French, Irish, Indian, German</td>
<td>22. I’m Gumanian and French.</td>
</tr>
<tr>
<td></td>
<td>23. That I’m Italian and my great-great-grandma was a great cook.</td>
<td>23. I am Italian, German, and a tiny bit of Indian.</td>
</tr>
<tr>
<td></td>
<td>24. I’m Russian and my mom makes really good Russian meals.</td>
<td>24. I’m Russian.</td>
</tr>
<tr>
<td></td>
<td>25. I don’t know</td>
<td>25. irish.</td>
</tr>
</tbody>
</table>

**What do you know about Scandinavian art and culture (current or immigrant)?**
<table>
<thead>
<tr>
<th>Question</th>
<th>Answer</th>
</tr>
</thead>
<tbody>
<tr>
<td>11. I dont now</td>
<td>11. – (absent)</td>
</tr>
<tr>
<td>12. –</td>
<td>12. That Florida kids made a paper clip for each person that died in the Norwegian war.</td>
</tr>
<tr>
<td>13. I don’t know</td>
<td>13. The people used rosemaling to cheer up their homes.</td>
</tr>
<tr>
<td>14. They have great Mets</td>
<td>14. –</td>
</tr>
<tr>
<td>15. I don’t Know</td>
<td>15. They painted the inside of their houses because in the winter their houses were dark so when they painted them they were lighter and made rosemalings.</td>
</tr>
<tr>
<td>16. I don’t no</td>
<td>16. I now we bed and pant eat the [unreadable]</td>
</tr>
<tr>
<td>17. Nothing</td>
<td>17. Clas blocks</td>
</tr>
<tr>
<td>18. Don’t Know</td>
<td>18. – (absent)</td>
</tr>
<tr>
<td>19. They make sculptures</td>
<td>19. They did Hardanger lace.</td>
</tr>
<tr>
<td>20. I don’t know</td>
<td>20. Hard on your lase.</td>
</tr>
<tr>
<td>21. Creative, colorful.</td>
<td>21. They used colorful colors and they need to be patient.</td>
</tr>
<tr>
<td>22. I don’t know!</td>
<td>22. They made rosemaling paintings so their houses would stay bright since winters were long.</td>
</tr>
<tr>
<td>23. Colorful, creative</td>
<td>23. The Scandanavian has art with a lot of trolls.</td>
</tr>
<tr>
<td>25. I don’t know.</td>
<td>25. That they pant in thar housis</td>
</tr>
<tr>
<td>26. – (absent)</td>
<td>26. They make many it Brite.</td>
</tr>
<tr>
<td>Pre Test: What do you think you might learn by studying this culture?</td>
<td></td>
</tr>
<tr>
<td>1. Music, food, culture, dances</td>
<td>1. –</td>
</tr>
<tr>
<td>2. I will lern stuff</td>
<td>2. That I was from Sweten.</td>
</tr>
<tr>
<td>3. Their language</td>
<td>3. Don’t know</td>
</tr>
<tr>
<td>4. I think I will learn about art</td>
<td>4. That not everyone does things the way we do.</td>
</tr>
<tr>
<td>5. How kid learn in school</td>
<td>5. They beleved in trols.</td>
</tr>
<tr>
<td>Post Test: What did you learn about yourself by studying this culture?</td>
<td></td>
</tr>
<tr>
<td>6. Thay wars</td>
<td>6. My hettig [heritage]</td>
</tr>
<tr>
<td>7. What Food they eat</td>
<td>7. That I like to do Hulder lace</td>
</tr>
<tr>
<td>8. Ther Rligen [religion]</td>
<td>8. That one of my colters were cully to scadniva.</td>
</tr>
<tr>
<td>9. I don’t know</td>
<td>9. I figured out I’m Norwegian.</td>
</tr>
<tr>
<td>10. I will learn there pictures</td>
<td>10. I figured out I am part Indjian.</td>
</tr>
<tr>
<td>11. Dances, foods they eat</td>
<td>11. – (absent)</td>
</tr>
<tr>
<td>12. What they eat</td>
<td>12. My heritage</td>
</tr>
</tbody>
</table>
| Pre Test: What would you like to learn? | 1. What they eat  
2. The music  
3. Miths  
4. about art  
5. Arts  
6. Abut thar wars  
7. What animals they have  
8. Ther art  
9. Their foods  
10. Music  
11. The rest of my haritig [heritage]  
12. Language  
13. My heritage  
14. What Glad of Boats they have  
15. What they eat |
| Post Test: What have you learned about people? | 1. I learned a man went around the world in a bout.  
2. No  
3. Don’t know  
4. –  
5. During World War II they wore the Star of David.  
6. We are alik in most ways.  
7. They had a hard life.  
8. A lot of peopoel are imagrents  
9. Nothing  
10. They have different cultures  
11. – (absent)  
12. That seven men sailed around the world.  
13. They have different food.  
14. They wore gold stars.  
15. They came over to the US. |

| 13. I think I will learn about their culture and art.  
14. What culture means  
15. Food, clothes, dances, music!!  
16. Scandihavian’s  
17. Arts and calts, belives, langwige  
18. About their food, arts, songs  
19. What do they wear  
20. I don’t know  
21. Dance, music, celebrations, food, enviroment, arts, and clothing  
22. What they do  
23. Languages, foods, dance, songs, celebration, clothing  
24. What they eat? How they dress? What they do?  
25. I will lurn stuff  
26. – (absent) |
| 13. My heritage  
14. That they did closter blocks.  
15. –  
16. I non’t no.  
17. How to make clasl block’s.  
18. – (absent)  
19. That Scandenavian art can be fun.  
20. The Danish king made everybody wear the Star of David.  
21. That some food my grandparents have made and are used to.  
22. –  
23. My heritage  
24. That I’m different  
26. They belefed in trols. |
## 16. Indo crafts
17. Arts and crafts
18. Their foods and language
19. What do they use a
20. Their culture

21. Arts, dance and music
22. What kind of food they eat and
23. Arts
24. Their language
25. Food
26. – (absent)

21. That they are musical and
22. The Scandinavian people
23. They have different food, art and
24. That they are different from each
25. That not all people are the same.
26. They brush their teeth with their

### Can you name any musicians or artists from Scandinavian countries?

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>I do not no</td>
</tr>
<tr>
<td>2.</td>
<td>no</td>
</tr>
<tr>
<td>3.</td>
<td>No</td>
</tr>
<tr>
<td>4.</td>
<td>David Greig</td>
</tr>
<tr>
<td>5.</td>
<td>Grieg</td>
</tr>
<tr>
<td>6.</td>
<td>I don’t no</td>
</tr>
<tr>
<td>7.</td>
<td>No</td>
</tr>
<tr>
<td>8.</td>
<td>morning</td>
</tr>
<tr>
<td>9.</td>
<td>No</td>
</tr>
<tr>
<td>10.</td>
<td>Iceland reikishea</td>
</tr>
<tr>
<td>11.</td>
<td>I don’t now</td>
</tr>
<tr>
<td>12.</td>
<td>David Grieg</td>
</tr>
<tr>
<td>13.</td>
<td>Grieg</td>
</tr>
<tr>
<td>14.</td>
<td>Iceland reikishea</td>
</tr>
<tr>
<td>15.</td>
<td>Do not know.</td>
</tr>
<tr>
<td>16.</td>
<td>No</td>
</tr>
<tr>
<td>17.</td>
<td>No</td>
</tr>
<tr>
<td>18.</td>
<td>Evard Greig</td>
</tr>
<tr>
<td>19.</td>
<td>No</td>
</tr>
<tr>
<td>20.</td>
<td>No</td>
</tr>
<tr>
<td>21.</td>
<td>Grieg</td>
</tr>
<tr>
<td>22.</td>
<td>–</td>
</tr>
</tbody>
</table>

1. –
2. Hans Christian Anderson
3. Don’t know
4. Hans Christian Anderson
5. Gereg.

6. Cavrig
7. No
8. Daved Gerk
9. No
10. No

11. – (absent)
12. David Grieg
13. Edvard Greige
14. Stav kirke
15. No

16. No
17. –
18. – (absent)
19. Evigar Greigc
20. –

21. Grieg
22. –
Can you define these words:

Troll
Stav Kirke
Bunad
Viking
Fjell/Fjord
Stabo
Smorgasbord
Rosemaling

1. Troll = mistrifh macker; Viking = people who sale the sea and are like pirates; Rosemaling = useing string to creat disinght [design]
2. Troll = lives underground
3. Troll = ugly, not small; Viking = someone who sails seas; Smorgasbord = food
4. Troll = very dumb people; Viking = people who sail the seas; Fjell/Fjord = they are both land forms; Smorgasbord = a kind of food; Rosemaling = a kind of paint that they would use to paint their walls
5. Troll = a dumb creature; Fjell/Fjord = truck; Smorgasbord = diner
6. Troll = men are dumb and ug; Viking = sailed the sea; Smorgasbord = jit troll; Rosemaling = painty
7. Troll = many of them; Viking = pirates; Fjell/Fjord = pony; Rosemaling = flower
8. –
9. Troll = can be big or little and are dumb; Viking = big people who sailed; Rosemaling = flower painting
10. Troll = something that lives in bridges; Viking = people who travel and are violent; Fjell/fjord = tall mountains; Smorgasbord = church; Rosemaling = closterblock art
<table>
<thead>
<tr>
<th>No.</th>
<th>Definition 1</th>
<th>Definition 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>11.</td>
<td>Troll = lives under bridge; Viking = people with horns</td>
<td>11. – (absent)</td>
</tr>
<tr>
<td>12.</td>
<td>Troll = fantasy character; Stav kirke = step.; Bunad = clothing; Viking = warrior; Fjell/Fjord = peanut butter and jelly; Stabo = a hat; Rosemaling = giving</td>
<td>Troll = a dumb creature; Viking = sailors; Fjell/fjord = mountain; Stabo = building</td>
</tr>
<tr>
<td>13.</td>
<td>Viking = warrior; Fjell/Fjord = land form</td>
<td>13. Troll = a character; Viking = sailor; Fjell/fjord = a stream inside two mountains; Smorgasbord = food; Rosemaling = painting.</td>
</tr>
<tr>
<td>14.</td>
<td>Troll = to troll and catch; Stav kirke = a special nife; Bunad = a special food; Viking = a special parson that sails on water; Fjell/Fjord = a special boat; Stabo = a basket; Smorgasbord = a skat bord; Rosemaling = a sceneing</td>
<td>Troll = a really hairy troll; Viking = is a warer; Fjell/fjord = peanut and jelly</td>
</tr>
<tr>
<td>15.</td>
<td>Stav kirke = morning</td>
<td>15. Troll = a mischief maker; Viking = a warrior; Rosemaling = a flower</td>
</tr>
<tr>
<td>16.</td>
<td>Troll = a toll is a thing under a bridge people make storys</td>
<td>16. –</td>
</tr>
<tr>
<td>17.</td>
<td>Troll = giant; Viking = warrior; Stabo = stab; Smorgasbord = lots of food; Rosemaling = can’t explain</td>
<td>17. Troll = nooks and trolls; Viking = means pirate; Fjell/fjord = a person?; Rosemaling = mail</td>
</tr>
<tr>
<td>18.</td>
<td>Troll = mystical creature; Viking = warrior; Fjell/Fjord = peanut butter jelly; Smorgasbord = feast</td>
<td>18. – (absent)</td>
</tr>
<tr>
<td>19.</td>
<td>Troll = weird guy with big ears; Viking = men who traveled seas; Fjell/Fjord = pony</td>
<td>19. Troll = big or small person; Viking = people who sailed the seas; Fjell/fjord = tall wall; Rosemaling = panting.</td>
</tr>
<tr>
<td>20.</td>
<td>Troll = a big scary monster; Viking = a warrior</td>
<td>20. Viking = pirate</td>
</tr>
<tr>
<td>21.</td>
<td>Troll = a hairy person; Stav kirke = peanut butter; Bunad = music; Viking = people who sailed 7 seas; Fjell/Fjord = a truck; Stabo = animals; Smorgasbord = food; Rosemaling = flower</td>
<td>Troll = a myth to help teach lessons; Viking = sailed all seven seas; Fjell/fjord = mountains; Smorgasbord = church; Rosemaling = painting</td>
</tr>
<tr>
<td>22.</td>
<td>Stav kirke = morning; Viking = people</td>
<td>22. Troll = a mischief maker; Rosemaling = paintings of flowers</td>
</tr>
</tbody>
</table>

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<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>23. Troll = a hairy person; Stav kirke = peanut butter; Bunad = music; Viking = saved seven seas; Fjell/Fjord = a truck; Stabo = an animal; Smorgasbord = food</td>
<td>23. Troll = a character; Viking = sailed the seas; Fjell/fjord = two mountains and water in between; Smorgasbord = food</td>
<td>24. Troll = nasty grumpy; Stav kirke = an artist; Viking = a warrior; Fjell/fjord = a tall mountain</td>
</tr>
<tr>
<td>24. Troll = hairy monster; Fjell/Fjord = peanut butter &amp; jelly</td>
<td>25. Smorgasbord = food</td>
<td></td>
</tr>
<tr>
<td>25. Troll = a migit; Viking = waryer</td>
<td>26. --</td>
<td></td>
</tr>
<tr>
<td>26. -- (absent)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
## Fifth Grade Pre-Test and Post-Test

**Question**
What do you know about immigrants to the United States during the late 1800s and early 1900s?

<table>
<thead>
<tr>
<th>Question</th>
<th>PreTest</th>
<th>PostTest</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. The families never see each other again.</td>
<td>1. – (absent)</td>
<td>6. That a lot of people came in that time and that they brought a lot of culture</td>
</tr>
<tr>
<td>2. They came to have freedom and life and doing things they never did before.</td>
<td>2. They came for riches and land.</td>
<td>7. Not much.</td>
</tr>
<tr>
<td>3. They are people who came from other countries.</td>
<td>3. They came here for freedom.</td>
<td>8. They moved from different parts in the world to here and had the thanksgiving thing.</td>
</tr>
<tr>
<td>4. Nothing right now!</td>
<td>4. They were very different from some other cultures.</td>
<td>9. I knew that the immigrants have traveled and been to many places, also have used different kinds of cultures for different things.</td>
</tr>
<tr>
<td>5. I don’t know anything.</td>
<td>5. Tat tay wer in war at the time.</td>
<td>10. – (absent)</td>
</tr>
<tr>
<td>6. That they were mostly kicked out of their countries.</td>
<td>6. That a lot of people came in that time and that they brought a lot of culture.</td>
<td>11. –</td>
</tr>
<tr>
<td>7. They travel around the country.</td>
<td>7. Not much.</td>
<td>12. Silver was important.</td>
</tr>
<tr>
<td>8. Nothing.</td>
<td>8. They moved from different parts of the world.</td>
<td>13. They moved from different parts of the world.</td>
</tr>
<tr>
<td>9. They are people who live around here or have come from different countries.</td>
<td>9. That they were not from the US.</td>
<td>14. That they were not from the US.</td>
</tr>
<tr>
<td>11. Nothing.</td>
<td>11. They came for freedom.</td>
<td>16. They came here for freedom.</td>
</tr>
<tr>
<td>12. They travel.</td>
<td>12. Silver was important.</td>
<td>17. That there were trolls that looked like little people.</td>
</tr>
<tr>
<td>13. I don’t know, but I think they travel.</td>
<td>13. They moved from different parts of the world.</td>
<td>18. They came to America.</td>
</tr>
<tr>
<td>14. I don’t know.</td>
<td>14. That they were not from the US.</td>
<td>19. They believed in a different culture.</td>
</tr>
<tr>
<td>15. I do not really know.</td>
<td>15. No clue what it means.</td>
<td>20. That they played instruments differently than other religion.</td>
</tr>
<tr>
<td>16. They wanted to have freedom.</td>
<td>16. They came here for freedom.</td>
<td>21. It was different there now.</td>
</tr>
<tr>
<td>17. Nothing.</td>
<td>17. That there were trolls that looked like little people.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>22. Stabo. I do not no what this wrod is.</td>
<td>22. The trolls and Viking were coming to awer lands and to stell [steal] food.</td>
</tr>
<tr>
<td>----</td>
<td>------------------------------------------</td>
<td>--------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>23.</td>
<td>It was rough.</td>
<td></td>
</tr>
<tr>
<td>25.</td>
<td>They sing.</td>
<td></td>
</tr>
<tr>
<td>27.</td>
<td>Nothing.</td>
<td></td>
</tr>
<tr>
<td>28.</td>
<td>I dont no it.</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>What do you know about your own heritage?</strong></td>
<td></td>
</tr>
<tr>
<td>1.</td>
<td>Families live together and leave to collage at 18.</td>
<td>1. – (absent)</td>
</tr>
<tr>
<td>2.</td>
<td>I don’t know.</td>
<td>2. That I am an immigrant.</td>
</tr>
<tr>
<td>3.</td>
<td>That I am Scotish, Irish, Engliss, and German.</td>
<td>3. That I am Irish, English, and a bit German.</td>
</tr>
<tr>
<td>4.</td>
<td>Not very much except for that I have different blood.</td>
<td>4. That I am Irish, Scottish, German, Slovock and Lith waynian.</td>
</tr>
<tr>
<td>5.</td>
<td>I am Irich.</td>
<td>5. im iresh from my dads side.</td>
</tr>
<tr>
<td>6.</td>
<td>Nothing.</td>
<td>6. I know that I am Norwejen and I am relatet to the king of Norway.</td>
</tr>
<tr>
<td>7.</td>
<td>I not sure.</td>
<td>7. That my background is Irish. I am not sure what the other half is.</td>
</tr>
<tr>
<td>9.</td>
<td>I don’t know.</td>
<td>9. – [adopted]</td>
</tr>
<tr>
<td>10.</td>
<td>Most of it.</td>
<td>10. – (absent)</td>
</tr>
<tr>
<td>11.</td>
<td>That I am related to a lot of heritages.</td>
<td>11. –</td>
</tr>
<tr>
<td>12.</td>
<td>I’m quarter Japanese and white. My background is Thailand.</td>
<td>12. My dads mom was born in tyland so thats my background.</td>
</tr>
<tr>
<td>13.</td>
<td>I am part Irish.</td>
<td>13. Is that I’m part Irish.</td>
</tr>
<tr>
<td>15.</td>
<td>Do not know what it means.</td>
<td>15. Do not know what it means.</td>
</tr>
<tr>
<td>16.</td>
<td>They have a different culture.</td>
<td></td>
</tr>
<tr>
<td>17.</td>
<td>That I have Blackfeet in me.</td>
<td></td>
</tr>
<tr>
<td>18.</td>
<td>We have freedom.</td>
<td></td>
</tr>
<tr>
<td>20.</td>
<td>Nothing. I don’t know.</td>
<td></td>
</tr>
<tr>
<td>21.</td>
<td>It’s changed sense the 1800s to 1900s.</td>
<td></td>
</tr>
<tr>
<td>22.</td>
<td>Troll</td>
<td></td>
</tr>
<tr>
<td>23.</td>
<td>Do not know what.</td>
<td></td>
</tr>
<tr>
<td>24.</td>
<td>Some stuff.</td>
<td></td>
</tr>
<tr>
<td>25.</td>
<td>In my family, everyone has the last name.</td>
<td></td>
</tr>
<tr>
<td>26.</td>
<td>Some.</td>
<td></td>
</tr>
<tr>
<td>27.</td>
<td>What it is.</td>
<td></td>
</tr>
<tr>
<td>28.</td>
<td>Don’t no</td>
<td></td>
</tr>
</tbody>
</table>

| 16. | You have more freedom than other countries. |
| 17. | They had different religious. |
| 18. | We have presidents. |
| 19. | It came partly from different countries. |
| 20. | That we play and do stuff differently. |
| 21. | I’m white. |
| 22. | The Bunad were trying to stop. The savkirke came to awer homes. |
| 23. | ?? |
| 24. | I’m a little bit Indian. |
| 25. | We are American. |
| 26. | I’m part Irish. |
| 27. | Not much. |
| 28. | – (absent) |

| **What do you know about Scandinavian art and culture (current or immigrant)?** |
| 1. | They have here own songs that mean something to them. |
| 2. | That they can have only one oldest son and the rest have to leave the family and live on their own. |
| 3. | Not much (nothing) |
| 4. | Not very much but I am learning. |
| 5. | No thing I don’t no enetheng. |
| 6. | Thet the tok a lot of time in dowing |
| 7. | They do pottery. |
| 8. | Both and some. |
| 9. | They make craft like pottery and blankets. |
| 10. | Nothing |

| 1. | – (absent) |
| 2. | They do it with paterns and doe singng and put in a lot of work |
| 3. | That they had trolls. |
| 4. | Each Scandinavian tribe had different cultures. |
| 5. | Itay like trolls and halders. |
| 6. | That there is a lot of suf [stuff] that immigrants have bourtht her. |
| 7. | They make rosemaling and do different kinds of dances. |
| 8. | That they have different cultures. |
| 9. | I have learned that it can be very similar and different. Also that most women use and make art. |
| 10. | – (absent) |
| 11. Nothing | 11. – |
| 12. Sometimes they do pottery. | 12. That there days of the week are similar but different. |
| 13. I don’t know. | 13. That they do a swil with they art work. |
| 14. I don’t know | 14. They pant in a difrnt way than we do. |
| 15. immigrant because it is weird that they have that. | 15. I have lerand that they can do a lot of stuff and have good art. |
| 16. I don’t anything yet. | 16. It is very interesting. |
| 17. Nothing | 17. They have different cultures. |
| 18. Nothing | 18. They can sing. |
| 19. Nothing. | 19. It was mad for calthur and events. |
| 20. Nothing. I don’t know. | 20. That people think it is more valuable. |
| 22. Viking | 22. – |
| 25. They sing. | 25. Make dresses, little wooden horses, ect. |
| 27. Nothing | 27. It is very different. |
| 28. The sing. | 28. -- |

**Pre Test: What do you think you might learn by studying this culture?**

1. Some foreign words
2. I might find out how to live normaly and have a new life by doing stuff I have never did in my life.
3. There music, and there language. Plus a lot about how they live.
4. How they dance
5. Dances and songs
6. How they where kiked out and how they did after it
7. I would learn some dances and language or even some songs.
8. I could probly learn a lot like the music, the styl, the word

**Post Test: What did you learn about yourself by studying this culture?**

1. – (absent)
2. I differences by what they do and what we do
3. I learned about how you can make up things and they can really be true.
4. That I was influenced to become a part of something.
5. Nothing.
6. That I recunisd a lot of the stuff she showed us
7. I learned how to do rosemaling and its fun.
8. That they do different stuff then we do
9. I might learn how they dress, talk, or what they eat.
10. A lot
11. What they eat
12. How they sing and stuff
13. I might know by studying is how they lived.
14. I might learn how they speak
15. I might learn other stuff about the Scandinavian art and culture.

9. I learned that in different kinds of music from other places lots of people laugh but I think it’s interesting to listen to.
10. – (absent)
11. That they believe in mythical things. And that they are artistic.
12. The girls wear dresses with silver.
13. That we have different cake.
14. I can paint like they do.
15. Theyools and other stuff like

16. I might know their language
17. I think how to speak the language.
18. Different language
19. Their culture
20. Music

16. There culture is really religious.
17. They had different songs.
18. New songs
19. That there’s lots of cultures besides mine
20. That everyone’s different

21. Music
22. Smorgasbord
23. What they eat
24. Sings and maybe dances
25. They sing different

21. That were different
22. –
23. That there’s a lot of cultures.
24. Nothing
25. I have a different culture

26. The music the clothes
27. There name of famous people
28. The music

26. That I’m really good at learning things fast.
27. Nothing
28. – (absent)

Pre Test: What would you like to learn?

1. How to sing Scandinavian
2. I want to know how their days usually go by and how their life goes on.

1. – (absent)
2. Not all are the same

3. About their clothing
4. How they make their clothing

3. –
4. They were very different from us.

5. Dansos
6. What they are when they are traveling

5. That they mostly alike by how they dress, talk, and get along.
6. That they are very cool and that I like what they brought [brought]

7. I would like to learn the language
8. Different music, different words

7. That some of the kids get into what we are doing and some just don’t like it.
8. Some people are really different from you or you act alike.

Post Test: What have you learned about people?

1. – (absent)
2. Not all are the same
| 9. | I would like to learn different languages | 9. | I have learned that there are different languages and people sing, look, and do a lot of activities. |
| 10. | Everything I can | 10. | – (absent) |
| | | 11. | – |
| 11. | What some of their language is | 12. | That they carved and painted |
| 12. | How they get their names. | 13. | Is that they do different dances than use. |
| 13. | Why they were called these names | 14. | That they have vary difernt rigns. |
| 14. | How they dance | 15. | That they can swim and hunt stuff. |
| 15. | I would like to learn more about the Art and Culture. | 16. | They have culture and personality. |
| 16. | Music | | |
| | | 17. | They have different songs too. |
| 17. | How to speak their language | 18. | ? |
| 18. | How to draw stuff like them | 19. | What they eat, culture, art |
| 19. | Their music | 20. | That everyone does stuff differently |
| 20. | Dances | | |
| | | 21. | They are good singers what can change their voice great |
| 21. | Dances | 22. | – |
| 22. | – | 23. | Vikings, trolls |
| 23. | What did the kids do | 24. | There is many different types |
| 24. | The language | | |
| 25. | Who sung the first song | 25. | They have diferent cultures |
| 26. | What the eat and wear | 26. | That we are not all from the same place and other culture look and sound funny but you can learn a lot from it. |
| 27. | The most famous people | 28. | That they have way diferent cultures |
| 28. | How they dres | 28. | – (absent) |

### Can you name any musicians or artists from Scandinavian countries?

<p>| 1. | Sorry, no | 1. | – (absent) |
| 2. | I know some but I don’t know their names | 2. | No |
| 3. | No, I can’t | 3. | Hans Cristion Anderson |
| 4. | No, I can’t. | 4. | No |
| 5. | Yo Yo Ma | 5. | Yo-Yo-Ma |
| | | 6. | I cant rember eny sarig [sorry] |
| 6. | No | 7. | I know who they are but, I forgot their names. |
| 7. | No | 8. | Rosemaling |
| 8. | No | 9. | No |
| 9. | No I can not | 10. | – (absent) |
| 10. | No | | |
| 11. | None | 11. | – |
| 12. | No | 12. | ? |</p>
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<tbody>
<tr>
<td>13.</td>
<td>No</td>
<td>13.</td>
<td>Rosemaling</td>
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<td>14.</td>
<td>No</td>
<td>14.</td>
<td>No</td>
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<td>15.</td>
<td>No</td>
<td>15.</td>
<td>No</td>
<td></td>
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<tr>
<td>16.</td>
<td>Stabo</td>
<td>16.</td>
<td>No</td>
<td></td>
</tr>
<tr>
<td>17.</td>
<td>No</td>
<td>17.</td>
<td>Norway that's all.</td>
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<tr>
<td>18.</td>
<td>No</td>
<td>18.</td>
<td>Stav kirke</td>
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<tr>
<td>19.</td>
<td>No</td>
<td>19.</td>
<td>I forgot his name, but he had the trolls they sherd one eye</td>
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<tr>
<td>20.</td>
<td>No I don't know any</td>
<td>20.</td>
<td>I can't remember so no one</td>
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<td>22.</td>
<td>–</td>
<td>22.</td>
<td>–</td>
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<tr>
<td>23.</td>
<td>No</td>
<td>23.</td>
<td>Rosemaling</td>
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<tr>
<td>24.</td>
<td>No</td>
<td>24.</td>
<td>No</td>
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<td>25.</td>
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<td>25.</td>
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<td>No</td>
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<td>27.</td>
<td>No</td>
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<tr>
<td>28.</td>
<td>No</td>
<td>28.</td>
<td>– (absent)</td>
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**Can you define these words:**

<p>| | | | | |</p>
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<tr>
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<tbody>
<tr>
<td>Troll</td>
<td>Stav Kirke</td>
<td>Bunad</td>
<td>Viking</td>
<td>Fjell/Fjord</td>
</tr>
<tr>
<td>Stabo</td>
<td>Smorgasbord</td>
<td>Rosemaling</td>
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</table>

1. Troll = mean fairy tail creature; Viking = Sailor
2. Viking = a sailor from Norweign a special culture
3. Viking = a warrior
4. No I do not recall any
5. I dont know eny
6. Viking = a preson who trades and salis
7. Troll = a person; Stav Kirke = food; Bunad = country; Viking = travel Ocean; Fjell/Fjord = country; Stabo = food; Smorgasbord = names; Rosemaling = names
8. Troll = small; Stav kirke = artist music; Viking = big
9. Troll = person; Stav kirke = food; Bunad = country; Viking = people that travel the ocean; Fjell/Fjord = country; Stabo = food; Smorgasbord = names; Rosemaling = names
10. Viking = plunderer
11. Troll = a mystical creature; Viking = a person from the 1000 century
12. Troll = a person; Stav kirke = food; Bunad = country; Viking = a sort of pirate; Rosemaling = a painting art
13. Troll = a person; Stav Kirke = cooking utensil; Viking = a ship;
<p>| | | |</p>
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<tbody>
<tr>
<td>87</td>
<td>travel ocean?</td>
<td></td>
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<tr>
<td></td>
<td>Fjell/Fjord = country; Stabo = food; Smorgasbord = names; Rosemaling = potter</td>
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<td>13. –</td>
<td>14. –</td>
<td>15. –</td>
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<tr>
<td>16. Viking = sailor</td>
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<td>17. –</td>
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<td>18. Viking = old soldier</td>
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<td>19. Troll = a little mean person that lives under a bridg; Smorgasbord = lots of different food</td>
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<td>20. –</td>
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<td></td>
<td>Smorgasbord = dress or food; Rosemaling = painting</td>
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<tr>
<td>13.</td>
<td>Troll = ugly; Rosemaling = painting</td>
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<tr>
<td>14.</td>
<td>Troll = a crecher that is invisabl</td>
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<td>15. –</td>
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<tr>
<td>16.</td>
<td>Troll = A creature who tricks people; Viking = a person who sails ships</td>
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<tr>
<td>17.</td>
<td>Troll = It’s a big monster; Stav Kirke = a animal; Bunad = a troll that lives under water; Viking = a person; Fjell/Fjord = a big troll with a tail; Stabo = a small human like troll; Smorgasbord = a animal; Rosemaling = a flower</td>
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<td>18. –</td>
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<tr>
<td>19.</td>
<td>Troll = fury person; Bunad = a musical instrument?; Viking = a sailor; Fjell/Fjord = a kind of food?; Smorgasbord = a big bunch of food; Rosemaling = wher the paint on boxes and ther flowers</td>
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<tr>
<td>20.</td>
<td>Troll = a little or big peopl’s that use peoples; Viking = one of they first warriors</td>
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<td>25. –</td>
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<tr>
<td>26.</td>
<td>Troll = small’ Stav kirke = artest at music; Viking = strong</td>
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APPENDIX F

SMORGASBORD MENU

Pickled Herring
Smoked Herring
Torsk
Swedish Meatballs

Farmer’s Cheese – Sweden
Jarlsberg Cheese – Norway
Gjetost – Norway
Bleu Cheese – Denmark
Fontina Cheese – Denmark
Hvarti Cheese – Denmark

Frukt Suppe
Rommegrot

Knakkebrod
Lefsa

Kransekake
Sandbakkels
Rosettes
Shortbread Stamp Cookies
Peanut Butter Stamps
Krumkake Hearts
Swedish Almond Cake
APPENDIX G

PICTUES OF STUDENT ART PROJECT ACTIVITIES

Kindergarten- Grade 1

Painting Dala Horses
Grades 2-3

Primstav – Calendar Carving
GRADE 4

Hardanger Lace – “Kloster Blocks”
GRADE 5

Rosemaling


