

**CHILDREN'S
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REVIEW**

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FROM THE EDITOR

Well, it's March, late March, in fact, and I seem to be behind as usual. I don't understand how it happens that, as I cut down on what I am doing, I seem to get busier all the time. Kate Thompson's new YA novel, the Guardian Award winner, *The New Policeman*, depicts a situation in which time is being sucked out of this world and into the otherworld. Maybe she's right—at least in my case as volume 28 of *Children's Folklore Review* will probably not get into the mail until this summer.

This issue of *CFR* contains papers from the 2005 American Folklore Society meetings in Atlanta. Three of the papers came from the much-too-early-in-the-morning 8:15 AM panel, "Children's Folklore, Film, and Names." Alexander M. Bruce's "Who Needs a Prince?: Re-Evaluating Girls' Reactions to Disney's Fairy Tale Films" examines the ways in which contemporary girls feel about the princesses that Disney has made into an industry. Randy Williams' "Tea for Two: Valentine's Day at Adams Elementary" looks at a rather formal in-school celebration and its traditions. Monica Foote's "Vanity Plate Children: The American Propensity Towards Namesaking," is both a substantive and statistical analysis of how Americans choose names for their children. The fourth paper, from a panel entitled "Movement and the Cultural Body," is Irene Chagall's "Let's Get the Rhythm . . .", a study of handclaps that examines both the tradition among children and the way(s) handclaps have been incorporated into such popular culture venues as movies and television.

The 2005 AFS was a particularly rewarding conference for me as the Children's Folklore Section gave me a Lifetime Achievement Award for my contributions to the study of children's folklore and, especially I think, for editing this journal. I must say that I am proud to be in a group that includes Iona Opie, Dorothy Howard, Edith Fowke, Roger Pinon, and Brian Sutton-Smith—the latter of whom was both encouraging and helpful when I was just starting with this publication. Moreover, I would not be editing *CFR* if it were not for East Carolina University's funding (through the English Department), the associate editing of Laurie Evans, and all of the people who have allowed their fine articles to be published in these pages. It is all of you (or "all y'all" in local folk speech) who have provided the input that I have been privileged to organize and make available as the *Children's Folklore Review*.

C.W. Sullivan III

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PRINCESSES WITHOUT A PRINCE: A CONSIDERATION OF GIRLS' REACTIONS TO DISNEY'S "PRINCESS" MOVIES

ALEXANDER M. BRUCE

In Fall 2004 I taught a course on "Folklore and Fairy Tales" at Florida Southern College. For that course, I assigned, among other works, a number of psychoanalytic and feminist arguments about what fairy tales, especially in their "disneyfied" incarnations, had to say to young girls. By and large, the critics stressed the negative qualities of the stories, notably how the heroines rarely have any "heroic" qualities about them. Yet I noticed that the critical works tended to rely on anecdotal or limited evidence of girls' reactions, or were simply out-of-date. Thus my students and I decided to survey and interview real, live second- and third-grade girls about their understanding of the "disneyfied" fairy tales and their heroines, specifically those whom the Walt Disney Corporation, in recent years, has very actively and aggressively packaged as "princesses." The results of this preliminary study suggest that a re-evaluation of girls' responses to the popular fairy tales is in order. The girls, who were absolutely familiar with the animated versions of the stories (and also of course their "princess" heroines), were not necessarily blinded by the marketing. As can be expected, the girls exhibited a wide range of reactions and attitudes, from those who were absolutely enchanted by the tales to those who recognized the absolute fantasy within the stories. Still, despite this lack of singular interpretation, the girls did tend toward one general reaction: they want the life of the princess—just not necessarily the prince himself.

It is not an understatement to say that in the twenty-first century, Disney's princesses have become a directing force of young American girls' culture. Since 2000, the Walt Disney Company has been pointedly marketing their self-styled "princess" merchandise, including videos, clothing, games, and dolls and other toys. The company has enjoyed steadily increasing profits from the sales of such "princess" items, from approximately \$300 million in 2000 to a projected \$3 billion in 2005.¹ Disney's success in its princess line stems from the high visibility and recognition of the female characters deemed "princesses" who each appear as central characters in popular animated Disney films. In its initial marketing overtures, Disney identified six princesses: Snow White from *Snow White and the Seven Dwarfs* (1937); Cinderella from *Cinderella* (1950); Aurora, better known as *Sleeping Beauty* (1959); Ariel, *The Little Mermaid* (1989); Belle, the "Beauty" of *Beauty and the Beast* (1991); and Jasmine from *Aladdin* (1992).² With the exception of Jasmine, each princess is in effect

the title character of her movie, and also with the exception of Jasmine (and arguably Belle), each movie focuses on the princess character nearly exclusively. In summer 2005, Disney did assert in several press releases that Pocahontas (1995) and Mulan (1998) have “always” been numbered among the princesses, and while they are still not consistently packaged with the original six, their presence is indeed growing.³ However, for this study conducted in 2004, neither Mulan nor Pocahontas was presented or considered as a “princess,” for Disney had not clearly marketed them as such.

The six princesses that were considered have clearly dominated Disney’s marketing. For example, of the 648 products listed in their 2004 holiday catalog, 125 (19.3%) are princess items, that is, products featuring at least one of the princesses and/or with “princess” in the product’s name. In fact, of the 57 items advertised in the first thirteen pages of the 128-page catalog, 49 (86%) are explicitly princess items, such as the Disney princess dolls, the \$300 “Princess Bounce Castle,” and the “Princess Racing Helmet” to go with the “Princess Jeep.”⁴ Notably, the princesses come earlier in the catalog than the merchandise associated with “The Incredibles,” which at the time was Disney’s most recent animated film.

These princesses—through their movies and merchandising—have become immediately identifiable to young girls, who may even think of them as their role models and inspiration. Such has been the concern of critics who, since at least the 1970s, have been arguing vocally about the depiction of women in these movies, with most arguments claiming that the princesses convey ultimately negative messages to young girls.⁵ The critics argue that since 1937, when Snow White first sang “Some day my prince will come,” the Disney movies have been reinforcing the idea that women should play a subservient, passive role, and that the females who have taken the movies to heart have thus been taught that they should fulfill that passive role in society, not acting but waiting for a man to give them the perfect life. The active women in the movies, the critics note, are almost always evil; in fact the villain in four of the six princess movies is female. The arguments of the critics are strong, but as it has been fifteen or more years since the wave of criticism hit its greatest height, it is now worth exploring the question again; times have changed and, arguably, so have the interests and perceptions of young girls.

This study thus began with the following questions: Do girls of 2004 “read” these movies as girls of the past did (at least according to the earlier critics)? And do these movies indeed exert any influence over girls today? To answer these questions, I, with the assistance of the eleven students in my “Folklore and Fairy Tales” class, surveyed and interviewed groups of young girls in second and third grades—girls aged seven to nine—to learn from them directly what they thought of the nature and role

of the princesses in the Disney films. I also sought to discover if the girls had internalized any of the arguably anti-feminist messages of the movies, or even if they could identify any such messages.

The discussion necessitates a definition of a Disney “princess.” As noted, Disney has identified the princesses by name and visual appearance through its own marketing efforts. To supplement that overt definition, the corporation has sought to clarify the qualities of a princess in its line of princess-themed materials, especially books. For example, the Disney-approved 2004 publication *What Is a Princess?* by Jennifer Weinberg says that “a princess is kind . . . smart . . . caring”; “a princess likes to dress up,” “is brave [and] ready for fun,” and “loves to see new things”; and “a princess is a dreamer,” “is polite,” “loves to sing and dance,” and, of course, “a princess always lives happily ever after!” Empirical observations add to the understanding of a princess. Each of the princesses is the protagonist (or one of two very close protagonists) in an animated film made by the Walt Disney Company. Each princess is a human being (except in one case of a mermaid who becomes a human). She has as an overt motive finding the right man to marry; as such marriage represents fulfillment to her: even for those princesses in an unpleasant situation, marrying their true love is presented as a stronger motivation than escaping the unpleasant situation (for example, Snow White and Cinderella do not complain about cleaning but rather sing for their wishes and dreams to come true in the form of a prince). She meets and marries this man and is rewarded by becoming a “princess”—living in a castle, having wealth and servants, etc. By this definition, Cinderella, Aurora (the Sleeping Beauty), Snow White, and Belle are all princesses. Ariel (the Little Mermaid), does not fit the definition perfectly, as she is already a princess—but in the undersea world of the mer-people, which is apparently not satisfactory. Jasmine of *Aladdin* challenges the definition two ways: she is not the clear protagonist nor is she rewarded by becoming a princess, for she actually begins as a princess. Still, she is a central character; she does have marriage to the right man as her goal; she does find and marry him and thereby reach fulfillment. Other human female characters from animated Disney films either are not the protagonists of their films (as in Esmerelda from *Hunchback* or Megara from *Hercules*), or they do not have as a primary motive marriage to their “princes” with its expected reward of becoming princesses (as in Mulan, who fights for her father’s honor, or Pocahontas, who chooses to stay with her people rather than go off with her love interest in the end).

For this study of girls’ reactions to the “princesses,” I selected second- and third-grade girls of Lincoln Avenue Academy and of Resurrection Catholic School, both in Lakeland, Polk County, Florida. The two schools were chosen mostly because of convenience: I had experience with both

schools and anticipated that the principals would be open to assisting with the research project. The respective principals, Ms. Evelyn Hollen and Ms. Nancy Genzel, having reviewed the research proposal with its accompanying approval of the Institutional Review Board of Florida Southern College, agreed to participate.

Lincoln Avenue Academy is a public “magnet” school concentrating on mathematics and science with students enrolled in kindergarten to fifth grade. Lincoln reported that of its 507 students enrolled in Fall 2004, 33% were African-American, 4% were Asian-American, 4% were Hispanic, 4% were Indian, and 55% were white. As a magnet school, Lincoln is required by state law to have a percentage of African-American students that mirrors the percentage of African-Americans in Polk County. Lincoln also reported that 24% of its students qualified for free or reduced lunches.⁶ Voluntary responses gathered from the surveys administered as part of this study suggest that almost all students at Lincoln are Christian of various denominations. Finally, Lincoln reported that in the Fall of 2004 there were 33 girls in second grade and 56 in third.

Resurrection Catholic School is a parochial school with students enrolled in three-year-old pre-kindergarten classes to eighth grade. Resurrection reports that of its 555 students enrolled in Fall 2004, 4% were African-American, 4% were Asian-American, 12% were Hispanic, and 80% were white. Resurrection also reported that, based on its own surveys conducted in the Spring of 2004, 8% of its families made less than \$36,000 annually—that is, perhaps 8% would be eligible for free or reduced lunches in the public school system. Resurrection also reported that 71% of its families made more than \$71,000 annually. Not surprisingly, Resurrection indicated essentially all the students were Christian (96% being specifically Roman Catholic). Finally, Resurrection reported that in Fall 2004 there were 30 girls in second grade and 30 in third.

I chose to focus on second- and third-graders—that is, seven- to nine-year-olds—because, as Jean Piaget outlined, children of that age are moving into the “concrete operational stage”—they are able to think more critically because they have some ability to understand symbols. They think logically and can understand more complex cause-effect relationships. They can also empathize with others’ feelings; they are less egocentric than children younger than they are.⁷ As well, they have not reached puberty with all of its complexities, nor are they so old as to be bored with Disney’s princess films. For the interviews, the subjects were sorted by grade level instead of age with the assumption that they would be more comfortable and open in their academic peer groups.

In consultation with the school principals, I developed a survey to be distributed to all the target subjects at the respective schools. (See Appendix 1.) The surveys were distributed approximately two weeks before

the interviews were scheduled. Lincoln returned 46 surveys: 19 from second graders, 27 from third graders; this represented a return rate of 58% for second grade and 48% for third grade, or 52% overall. Resurrection returned 29 surveys, 18 from second graders and 11 from third graders; this represented a return rate of 60% for second grade and 37% for third grade, or 48% overall.

Parents were asked to assist in completing the survey. The subjects were asked to give their age and grade and to consider a list of selected Disney films and indicate which they owned, which they had seen, and which were their three favorites (without having to rank them first, second, third); the Disney films in the list were chosen because each featured a human female as a central character. The parents of the subjects were then invited to answer several optional questions: with whom the subject lives, the subject's race and religious affiliation, and the mother's and father's education and occupation, though I will note that the responses from those questions offered little insight, and I have not pursued those data.⁸

After the surveys were returned, I proceeded with the interview process with the assistance of my student researchers. I had prepared a list of questions that was meant to allow for multiple means of approaching issues; each research assistant received a copy of the questions and collectively reviewed them. (See Appendix 2.) As we were conducting group interviews, the assistants were divided into teams of two, three, or four (depending on the situation), with one researcher designated as the interviewer and the others as note-takers who assisted in collecting responses; we audio-taped the interviews as well, but having the note-takers helped resolve any confusion about who was speaking at a given moment. Both interviewers and note-takers were coached in the principles of proper interviewing technique, primarily not leading the subjects with either verbal or non-verbal cues as well as ensuring that subjects had equal opportunities to share their responses.

The interviewing conditions at each school were similar. Each school allowed us to conduct interviews first thing in the day. Each offered the use of their cafeteria, with the students sitting in groups at tables as far removed from one another as possible. There were minimal distractions: Lincoln had some student art on the walls, while Resurrection had essentially nothing. A staff member was on hand at each school to oversee the interviews. Each interview session lasted between 30 and 35 minutes.

The subjects were arranged by grade level. At Lincoln, where 37 subjects reported for the interview, there were two tables of second graders (six at one table, seven at another) and two tables of third graders (twelve each). At Resurrection, 28 subjects reported for the interview and were placed at three tables: two tables of second graders (nine at each) and one table of third graders (ten subjects). The subjects each wore a nametag to

facilitate identification. The interviews were audio-taped, with at least one note-taker at each table to assist in recording the responses. Following the interviews, the researchers typed up the transcripts for each interview group.

With the survey results and transcripts of the interviews, I was prepared to make some analysis of the data. I knew from the beginning that given the small populations of both schools, even their combined population would not allow for a true random sampling. Therefore any results must be considered tentative and preliminary at best—certainly not absolute “conclusions.”

Table 1 indicates the percentages of the 75 subjects who have seen a given princess movie, who also own a copy of the movie, and who consider the movie among their favorites.

TABLE 1: Survey responses

Movie	Seen it	Also own it	Favorite
Among top 3 favorites			
<i>Snow White</i>	88%	65%	12%
<i>Cinderella</i>	91%	69%	35%
<i>Sleeping Beauty</i>	80%	40%	24%
<i>The Little Mermaid</i>	95%	71%	32%
<i>Beauty and the Beast</i>	91%	65%	17%
<i>Aladdin</i>	84%	63%	21%

The percentage of subjects who reported that they own the movies warrants commentary. For one, it cannot be determined if the subjects asked for the movies or were given unsolicited copies. Such is especially worth noting as Disney has adopted a particular strategy for encouraging people to buy the movies whether they are immediately desired or not. Disney offers the movies for sale on VHS tape or DVD only for limited periods and then removes them from circulation. Then, after a period of several years and with great fanfare, Disney re-issues the movie in some form of a “special edition” (and Disney has certainly taken advantage of DVD technology to create fancier and fancier editions)—again with the advisory that they won’t be available forever! (See Table 2.) The strategy may encourage some parents (or grandparents) to buy copies whether children have requested them or not. In short, because they do not indicate if the child asked for the movie or was just given the movie, the results simply support the observation that the movies seem to sell well.

Table 2: Schedule of releases of Disney videos

Movie	First video release	Most recent release (as of October 2004)
<i>Snow White</i>	1994	2001 ("Disney Special Platinum Edition")
<i>Cinderella</i>	1995	No other release
<i>Sleeping Beauty</i>	1997	2003 ("Special Edition")
<i>The Little Mermaid</i>	1990	1999 ("Limited Edition")
<i>Beauty and the Beast</i>	1992	2002 ("Disney Special Platinum Edition")
<i>Aladdin</i>	1993	2004 ("Disney Special Platinum Edition")
<i>Pocahontas</i>	2000	No other release
<i>Mulan</i>	1999	2004 ("Special Edition")

The subjects' notation of their three favorite movies on the survey may be likewise considered suspect. Initially, quite a few of the subjects did not indicate their three favorites, suggesting that the directions for doing so were easily overlooked. Thus the interviewers asked those subjects who had not indicated their three favorites to do so. However, the subjects may have been influenced by their peers, as many subjects completed the survey at the interview table surrounded by their peers.

The "Seen it" category offers perhaps the safest conclusion, as the data indicate that the subjects clearly were familiar with the princess movies. Nor was there any appreciable difference between the two school populations; the subjects knew the movies and their princesses.

The interviews offered much greater insight than the surveys, and I will talk about my observations in several categories. Again, because of the small sample, my observations should not necessarily be considered "conclusions"; I rather see them as some patterns worthy of continued exploration.

Several of the questions prompted girls to think about the qualities or definition of a princess. In practical terms, the girls knew that a princess was either the daughter of a king or married a Prince, and that there are no princesses today outside of a few in Europe or Asia. More striking were the comments the girls made about what princesses did and why they would like to be a princess. Princesses "act cool," "dance," "live in a castle," "wear pretty dresses," "kiss people," get saved by a Prince, and "marry a Prince." But they also "do their own thing," get to "boss people around," get "whatever they want." In terms of what it takes to be a princess, comments included having "self-respect" and "courage and leadership," but more than such character traits, the leading feature of a

princess was her beauty: while princesses were often described as kind and helpful, they were more often described as pretty and beautiful.

Over and over again, the girls equated "beauty" with "good" and "ugly" with "bad." Of course, they absolutely agreed that the princesses were all beautiful, and they consistently pointed out that bad characters "scowl" and that their "face always looks mean" or "ugly" or "scary looking," and they often had such features as a "long nose" or "creepy fingernails" or even a "uni-brow." In response to the question "What do good female characters in Disney films do?" answers focused on appearance as much as action: good females "look pretty," are "nice," "sing," "dance," "save people," "fall in love," and, interestingly, "take orders" (just one such comment, though).

The girls also frequently associated material objects with princesses—their crowns, their dresses, their hair and jewelry. Having such objects seemed to an attraction for these girls. Without being too cynical, I think that the association of the princesses with material objects is part of Disney's marketing plan, as evidenced by their commitment to having plenty of princess merchandise available for girls to request. Whether Disney created the desire for material objects or is simply tapping into a pre-existing desire can be debated, but I think it is worthwhile to note how effectively Disney has used folklore to make a profit.

Finally, to gain a sense of what sort of future the girls saw for themselves, I asked about marriage and career plans. The questions about marriage did not lead to many different responses, as by and large the girls either assumed they would get married or had no real comment. (Only one said "We'll probably have to.") The girls' comments about falling in love did suggest that they recognized that the "love at first sight" of the Disney films was not so realistic. In terms of their careers, most girls have in mind a job—or two or three! There were four who saw their future in terms of an attribute rather than a career, saying that they wanted to be "famous," "rich," or a world traveler; of the rest, as only two replied with an "at-home" career ("mother"), it is fair to say that they see themselves as having a job outside the home. Such counters the general sentiment of the 1980s feminist criticism, which feared that girls would all sit around waiting for their Prince. Still, the choices of careers warrant some attention, for they fall into two broad categories, each related to the princesses: "service" jobs and "appearance" jobs, as outlined in Table 3. Granted, the types of jobs the girls noted are easily seen as a function of their experience—that is, we should not expect an eight-year-old who has not been around lawyers to say she wants to be a lawyer. Still, however, the girls most want to pursue jobs which focus on being "kind" (a key attribute of the princesses) or otherwise serving others or which focus on having or creating an

attractive public appearance—"beauty" (the signal attribute of the princesses). There are few business-related careers noted.

Table 3: Possible careers noted by subjects, with frequency of response

"Kindness Service"	"Beauty/Appearance"	Other
Vet (12)	Actress (7)	Athlete (4)
Teacher (6)	Singer (4)	Artist (2)
Doctor/nurse (6)	Hair Stylist (3)	Mother (2)
Army (1)	Princess (3)	Travel (2)
Waitress (1)	Dancer (2)	CPA (1)
		Famous (1)
		Rich (1)
		Work at Disney World (1)
		Writer (1)

Thus the responses from the interviews suggest that girls have heard several different (and somewhat mixed) messages from Disney's princesses. Girls associate the princesses with bravery and kindness to others—a sense of selflessness. Princesses are also independent, which is generally a positive trait, although too much independence in a princess can lead to rebellion and insistence on getting things her way—and given that princesses seem to have all the beautiful possessions they could hope for, such an attitude suggests that "getting things your way" means "getting the material things you want." The girls also make extensive value judgments about the significance of physical beauty, as reinforced by the very consistent comments that equate "beauty" with "good" and "ugly" with "evil." But the movies do not seem to have had such a negative influence on the girls' future plans, as so many had careers in mind—though the careers tended toward careers tied with kindness or beauty.⁹

The significance of folktales in the development of our children is not to be doubted—but the sort of influence is constantly changing, and we ought to be sensitive to the means and extent of such current influence, especially as folktales become most esteemed for their marketing opportunities. Girls today may not be looking for their Prince, but in some ways, they're still looking to be a princess.¹⁰

Appendix 1: Survey

"The Role of the 'Princess' in Animated Walt Disney Films"

Parent/Child Survey

RESPONSES WILL BE HELD IN STRICTEST CONFIDENCE.

Name of child being interviewed:

Age of child being interviewed: _____ Grade: _____

Child lives with

 Mother and Father Mother Father Other: _____

Daughter's race/ethnic background:

 African American Hispanic Asian White
Other: _____

Religious Affiliation:

Mother's occupation:

Father's occupation:

Level of education (indicate highest level completed)

Mother

- some high school
 high school
 some college
 Associate's degree
 (AA, AS)
 Bachelor's degree
 (BA, BS)
 some graduate school
 Graduate degree

Father

- some high school
 high school
 some college
 Associate's degree
 (AA, AS)
 Bachelor's degree
 (BA, BS)
 some graduate school
 Graduate degree

Please review the following Disney titles with your daughter. Which of the films do you own or has your daughter seen? And what are her top three favorites? (Please circle her favorites—no need to rank them.)

Own it	Seen it	
___	___	<i>Snow White and the Seven Dwarfs</i>
___	___	<i>Cinderella</i>
___	___	<i>Alice In Wonderland</i>
___	___	<i>Peter Pan</i>
___	___	<i>Sleeping Beauty</i>
___	___	<i>The Little Mermaid</i>
___	___	<i>Beauty And The Beast</i>

Own it	Seen it	
___	___	<i>Aladdin</i>
___	___	<i>Pocahontas</i>
___	___	<i>Hunchback Of Notre Dame</i>
___	___	<i>Hercules</i>
___	___	<i>Mulan</i>
___	___	<i>Tarzan</i>
___	___	<i>Lilo And Stitch</i>

Appendix 2: Interview questions

Interview process

Two goals of interview: To establish that the girls can "read" movies as text and that the movies affect the girls' own self-perception.

Have girls sit in semi-circle. Be sure all are within microphone range. Leader reads the following: "Thank you for being here. We're going to talk about some Disney movies you may have seen. Do you all like Disney movies, like Cinderella and The Little Mermaid? Alright! We're going to audiotape our meeting today, so I hope you'll speak loudly. Now let me check everyone's name before we begin."

Check names, left to right, against the permission forms. Speak very clearly so that it's clear who is there.

"Now, as we begin, let me point out that there's not a right or wrong answer to any of these questions. We just want to hear what you think." Begin interview. Encourage each girl to respond to each question.

QUESTIONS

What is your favorite Disney animated (cartoon) movie?
Who is your favorite character?

- Do you like the movies with princesses?
 Have they also read or heard the stories? (Does story exist only in the movies?)
 How can you tell a good character from a bad character in these movies?
 More than action?
 What do good female characters in Disney films do? What do they look like?
 What do bad female characters in Disney films do? What do they look like?
 What is a step-mother, step-sister?
 Who are the princesses?
 What do princesses do? What does it take to be a princess? What's a princess look like? What makes them happy? What do they want—what's really important to them?
 Why do you like the princesses? Why is ___ your favorite princess? (If you could be any princess, which one would you be and why?)
 What words would you use to describe a princess?
 Do the princesses have fathers? How do their fathers treat them? Do you think they are treated right?
 Can a girl become a princess today? Could something like Snow White or Sleeping Beauty happen today?
 (To those who don't name a princess as their favorite) Who's your favorite character again? And why?
 What do you want to be when you grow up?
 How do you think young women and men meet and fall in love?
 What is love like? Do you think it's like what you see in the movies? Do you think it's like what you see in *Cinderella* or another of the "princess movies"?
- Do you think Cinderella was right to act as she did?
 Do you think it was right for the Little Mermaid to do what she did?
 How do Belle (*Beauty and the Beast*) and Mulan differ from Aurora (*Sleeping Beauty*) and Snow White?
 Which princess would you like to have as a big sister, and why?
 What song(s) do you associate with each of these movies: *Snow White*, *Cinderella*, *Sleeping Beauty*, *The Little Mermaid*, *Beauty and the Beast*, *Pocahontas*, *Aladdin*, and *Mulan*
 What do you think your favorite movie has as its message?

END NOTES

¹ Disney reported this information in the press release "Disney Princess proves she's still the fairest of the land; girls' lifestyle brand set to become world's largest in 2006":

Disney Consumer Products (DCP) (NYSE:DIS) announced today that Disney Princess will add another jewel to her tiara in 2005: \$3 billion in worldwide consumer products retail sales. The young girls' lifestyle brand continues to expand into more categories and countries, such as India, and with the release and marketing of the Cinderella Platinum Edition DVD this October [2005] and Little Mermaid Platinum Edition DVD in Fall 2006 to support its popularity, the brand is on track to become the largest global girls franchise in 2006 with 40% growth in 2005 and 300% growth over the last three years.

² Although Disney has produced straight-to-video sequels to many of these movies (such as *Cinderella 2: Dreams Come True* or *Little Mermaid 2: Return to the Sea*), these sequels were not considered at any point throughout the study.

³ See "Disney Princess proves she's still the fairest of the land." Interestingly, the Disney Corporation, in the introduction to its 2001 collection of quotations entitled *Disney's Princess Magic*, called Pocahontas and Mulan "nonroyal Disney heroines." Apparently, Disney has since elected to drop the cumbersome yet accurate description of Pocahontas and Mulan and simply count them among the Princesses.

⁴ This same catalog does reveal Disney's efforts to expand its marketing base by creating "princesses by association." Disney offers 11-inch dolls of the six princesses—but also of Mulan, Pocahontas, Esmerelda (from *The Hunchback of Notre Dame*), and Tinkerbell. The inclusion of the first three seems to be an effort to make the group of princesses more ethnically diverse: Mulan is Asian, Pocahontas is Native American, and Esmerelda is at least "non-white," as she has darker skin. Tinkerbell is heavily marketed throughout the catalog, but not as a princess; Disney elsewhere distinguishes her from the princesses, such as by offering a shirt with a Tinkerbell design or with a Princess design—but not with both. The fact that Mulan and Pocahontas are featured only as these dolls—and are not part of other Princess packages—undermines Disney's claim that the two have always been considered Princesses.

⁵ See, among others, the following works: Alan Dundes, "The Psychoanalytic Study of the Grimms' Tales with Special Reference to 'The Maiden Without Hands'"; Lauren Dundes and Alan Dundes, "The Trident and the Fork: Disney's 'The Little Mermaid' as a male construction of an Electrical fantasy"; Sandra M. Gilbert and Susan Gubar, "The Queen's Looking Glass"; N. J. Girardot, "Initiation and Meaning in the Tale of Snow White and the Seven Dwarfs"; *In Front of the Children: Screen Entertainment and Young Audiences*, ed. Cary Bazalgette and David Buckingham; Marcia K. Lieberman, "'Some Day My Prince Will Come': Female Acculturation through the Fairy Tale"; Kay Stone, "Things Walt Disney Never Told Us"; Kay Stone, "Three Transformations of Snow White"; Jane Yolen, "America's Cinderella."

⁶ According to the 2004 Florida state guidelines, students from a family of four qualify for free lunches if the annual household income does not exceed \$23,920; they qualify for reduced lunches if the annual household income does not exceed \$34,040.

⁷ See Miller 29-107, especially 59-62 for more information on Piaget and his theories.

⁸ The surveys did point toward one difference between the white and non-white subjects that might bear future consideration, given a greater body of subjects:

non-white subjects reported owning, on average, 6.9 movies each, whereas white subjects reported owning 8.5 each. Potentially, this discrepancy reveals a difference of interest in Disney movies.

⁹ There are definite ways that the process of interviewing these girls could be improved—clearer instructions on the survey, smaller groups of interviewees to facilitate discussion and discourage copycat answers, and more focused questions. More striking are the possibilities for further study. It would be worth pursuing a longitudinal study to see what these girls had to say about the importance of the Disney films in their lives in another five or ten years. As well, it would be beneficial to interview older girls and women right now to see how the responses of the subjects correlate to a broader picture. And the effects of the currently popular “live action” princess movies such as *The Princess Diaries* (1 and 2), *Ella Enchanted*, and *A Cinderella Story*, ought to be examined; these movies have some impact on their audience of pre-teen girls, and it would be worth finding out if the audience found the movies and their heroines any more “real” than their animated counterparts. Finally, the study must be expanded beyond the two schools—there need to be more subjects, especially minorities, before solid claims can be made.

¹⁰ A version of this paper was read at the 2005 meeting of the American Folklore Society. My thanks to Ms. Evelyn Hollen and Lincoln Avenue Academy, to Ms. Nancy Genzel and Resurrection Catholic School (both of Lakeland, Florida), and to my student researchers: Lauren Burtz, Patrick Cummings, Sarah Furr, Peter Haynicz, Rachael Kraemer, Sara McDowell, Liz Maddox, Amy Miller, Carlee Miller, Jessica Steinke, and Paul Weaver II.

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“TEA FOR TWO” AND THE REST OF THE SCHOOL: VALENTINE’S DAY AT ADAMS ELEMENTARY

RANDY WILLIAMS

I have fond memories of creating valentines with my mother and then going out in the cover of night to place my love creations on family and friend’s doorsteps, ring the bell, and hide in a nearby shrub to watch my “valentine” retrieve my heartfelt declarations. Why? That’s the way we celebrated Valentine’s Day in our family, our town. To me, Valentine celebrations have always been an adventure. That must be why when my oldest daughter (now 23) came home from first grade at Adams Elementary in Logan, Utah, with an invitation from the PTA to the school’s Valentine’s Tea my heart went pit a pat. But what exactly was a Valentine’s Tea? In keeping with the grand motherhood tradition, I asked my neighbor. I learned that the tea is a big affair at Adams, hosted by the school and the PTA in celebration of not only Valentine’s Day, but much more.

Posters and banners with symbols of love, cooperation, respect, manners, and friendship herald the event throughout the school. Although school days leading up to the event are filled with normal school activities, there is much excitement. And on the day of the tea, which is 14 February, or the closest school day to the 14th, students do exchange Valentines with their classmates, but it is the tea that holds their attention.

The event is held in the school’s media center, elaborately decorated with balloons and crepe paper, with an arched white lattice entryway festooned with pink, red, and white marking the tea space. The table decorations reflect the theme (which is different each year), often hand made by PTA moms and sold later to help with the cost of the tea.

After the general invitations are distributed by the PTA, a buzz goes throughout the school. Children giggle and whisper about who they will “go with” to the tea and how they will select their partner, what they will wear, and what kind of entertainment there will be. Some years as the tea approaches, PTA members or older brothers and sisters visit classrooms and act out situations on manners: what to do when seating a person at a table, how to talk politely with your partner, simple table manners, listening skills, appropriate “tea” voice level, etc. Of this Mrs. Spuhler, who taught at Adams when the event started, explained:

In our classrooms, we did a lot of activities about manners for the 2 or 3 weeks before the tea was held. [Like] how to use napkins, have the boys even practice holding the chair for the girls. Play games with people who said nice words. All

kinds of things like that. Just using good manners. . . And it was just a really neat time. . . I think it makes the children more aware, especially with the manners teaching, of other people in the school and little more respect for other people. . . I think the whole school benefited from it. Because of it, I think, there was a lot of love. The children felt closer to one another on that day. They had respect for one another, kind words were used, and sometimes those would go on for quite a while. (L. Spuhler, interview with R. Williams, 15 March 2001, Providence UT).

Judy Greene, long time 5th grade teacher at Adams and now an instructor at Utah State University's Elementary Education Department, stated about manner education:

We'd talk about how you're going to go with someone, and it doesn't mean a date. You're just escorting a young lady or you're being escorted by your man to go to the tea. And what you talk about and how you sit . . .

I had two favorite books. One was called, *Manners are Fun*. It's just basic good manners. And then I found another one about manners, and it was like old fashioned manners. *Ma'am and Manners* by Ruth Cowler. And it's all about etiquette and the Golden Rule. And I've shared these and showed them to the children (J. Greene, interview, R. Williams, 23 March 2001, Utah State University, Logan UT).

The manner instruction, posters, and PTA invitations are all part of the adult Valentine's Tea education. There is, of course, the children's (folk) education: the stories! Like all rites of passage, the Valentine's Tea has initiation processes. Older students, functioning as wise tradition bearers, reminisce with each other and with younger children (the novitiates) about past teas, especially stories about who they "went with." Younger children are taught the rules of the tea by older students and siblings, so by the day the event arrives students are primed on how to act and what to do. Thomas (who attended Adams from 1993-1999) recalls: "I have two older sisters who I watched go to the tea when I was little, so when I got to Adams I kind of knew what to expect. But I was still a little nervous my kindergarten year, especially since Valentine's Day is my birthday" (T. Williams, phone interview with R. Williams, 17 October 2005).

Although younger students learn the ropes of the tea from older siblings and students, the event is uniquely experienced by each student.

Kaitie (who attended Adams from 1991-1997) recalls: "I never truly loved it [the tea] but I did not hate it there because it allowed me to get out of class! I got my picture in the paper" (from "Remember Adams Elementary's Valentine Tea?" Questionnaire, May 2001). And JD (also at Adams from 1991-1997) recalls: "In third grade I really wanted to go with a certain girl and I got to go with her. In 4th grade it snowed really hard that day [tea day] and school was cancelled. The next day I didn't wear my Sunday best and I was embarrassed [because we had the tea on that day] (Questionnaire, 2001). And Sadie (who attended Adams 1990-1996) said: "I loved to hate it. I remember all my friends and I always complaining." When she was asked if she would like her children to participate in a Valentine's Tea, she said "Yes! It is good, clean fun!" Kaitie said of that question: "Sure, why not, just as long as things don't get too out of hand. Just Kidding. It was an experience I never forgot and it was fun" (Questionnaire, 2001).

Along with hearing from older students about what to expect (with occasional exaggeration that is meant to scare/test the younger children-like initiations do), partners have to be selected. This process varies from classroom to classroom, teacher to teacher, and year to year. In the first years of the tea, children didn't partner, going as a class. However, early on mixed-gendered partnering began, with teachers' assigning or helping the children choose partners. The earliest partner selection method was drawing names out of a hat on the day of the tea or cutting hearts in half and having a boy or girl take one side of a heart and finding the person who had the other half of their heart for their partner. These methods are still used in some classrooms; but today many educators use more unique methods. One teacher has the young men in the class pick a young lady's name from a slip of paper and then call her on the phone, asking her to accompany him to the tea. The young lady responds over the phone. Some classes use personal written invitations to ask and to answer.

However, in recent years, students have also participated in more elaborate pairing activities that model the creative asking and answering activities of local high school students' proms. To this end, some teachers have their students select partners by having all the girls take off one shoe and the boys each choosing a shoe. The young lady who has the mate (Cinderella-like) is the young man's partner. Other teachers have all the girls in their class choose a candy bar, all the boys in class (in a separate room, of course) choose a candy bar, and when they reassemble in the classroom, the boys pair with the girls who have the same sweet.

The choosing of a partner or pairing on Valentine's Day is a longstanding tradition. Some believe that on the eve of Lupercalia (a Roman rite of fertility performed over 2,000 years ago by shepherd folk) young men would draw the names of the girls who would be their dance

partners for the celebration. Another tradition holds that in France's Vosges Mountain region the elders would divide the youth into two groups: one had the names of young women who wished to marry, the other had a list of young men. The elders would line up at the window of houses along narrow street and take turns calling out the names of the youths. The couples would then meet and see if they liked each other. If they did the woman would prepare a meal which the couple would share. Then the pair would attend a Valentine's dance together.

Although the children at Adams Elementary are not "pairing" for a long term relationship, they are pairing in a reflection of both long standing Valentine's day traditions and the communities' pairing attitudes. Sue Sorenson, Principal at Ellis Elementary now (also in Logan, Utah) but 4th grade teacher at Adams Elementary for 19 years states:

Generally the focus [of the tea] has been on manners so that they are using it as a way to promote good manners, where we wear our best clothes and are on our best behavior. Traditionally at Adams everybody has been paired up with someone to go to the tea with. Now, that is not necessarily the case here [at Ellis Elementary]. . . But when I was at Adams, it was the manners and then we would always pair someone up with the tea and [have] a little mini-manner theme. The boys would pull the chairs out, the girls would sit down. Some years I'd have them sit by the person they went to the tea with and some years I'd let them sit wherever they wanted. Depends on what kind of group I had, and if I thought they could be nice to each other or not (S. Sorenson interview with R. Williams, 20 February 2001, Logan UT).

Because the tea day is so busy, teachers sign up for 20 minute tea times—pun intended—for their class to attend the event, two classrooms at a time. At the appointed time, the children, all decked out in their finery, with boy/girl partners on each other's arm, promenade from their classroom to the media center with other children peeking from classroom's to watch.

Once the children are in the media center each pair (which can include three children if the boy/girl ration is not exact) pass through the arch into the party. As the children enter, parents stand just inside the tea area snapping pictures and taking videos of their children. Amidst the giggles, younger children look a bit wistful like they are part of a fairy play, mid-aged students often act "grossed-out" at having to touch, if only the arm, of the opposite sex, while fifth graders, the oldest at the school, express a combination of youthful boredom and near-teen delight. The parents coo and laugh and talk with teachers and other parents as the children march by with the sounds of music filling the air. When possible, music is provided

by Logan High School or Mt. Logan Middle School orchestra students, all alumni of Adams Elementary—who began their orchestra experience in 4th grade at Adams. When this isn't an option, a boom box and CDs provide the music.

The event is a community day. Once the children are inside the officially marked "tea" area, the young men seat their guest(s) and then themselves and wait for the PTA members to serve the treat. The children sit, visit, eat and are photographed (again) for about 10 minutes and then, when their politeness is stretched to the limit, they are excused from the table and return to their classrooms where many teachers visit with their classes about the experience, sharing examples of previous years, and learning what the kids thought of their "tea" experience. In fact one fourth grade teacher has all her students write a paragraph or two about their Valentine's Social [as the event is now called] experience and binds them all together for each student, including a picture of the student and his/her partner on the cover.

Why the name change you might wonder? I asked Kelli Stack, PTA mom and co-chair of the event in 1998; she said:

It was the Valentine's Tea before [we hosted the event] and we just did the Valentine's Social—just cause they were not really having tea or anything and it was just more a social thing (K. Stack interview with Randy Williams, 19 March 2001, Providence UT).

Thus, with all that is constant about the tea (date— or close to it— manner education, treat, parent/educator involvement), there is variation. The name is only one change. Over the years each Valentine's Tea chair (or co-chairpersons) has added her touch with activities coming and going with some to come back again, depending on the PTA board, school, parents, and community folkways.

Martin, a fourth grader at Adams in 2001 summed up the day this way:

I went with Mataya and James to the Valentine's Social. It is in the Library each year. The Valentine's Social is a party that the school PTA organizes every Valentine's Day. We drink punch, eat cookies and practice our manners. I wore my best clothes. The PTA gave us cookies and 7-Up. I don't like 7-Up at all. I got my partner by choosing a candy bar. We went at 10:10 a.m. I was scared. I chose a Crunch bar. At the end of the day we passed out Valentines. My favorite was Kodey's Valentine, it was a heart bean bag. It was red, it had a black smile and eyes that rolled around (from 2000-2001 *Valentine's Social*, Laura Stewart teacher, Adams Elementary).

Why a Valentine's Tea? Why not just exchange Valentine cards and goodies and be done with it? Well, Adams School, which was built in 1937, did celebrate Valentine's Day that way. In fact, for many years the big event in February was a Founder's Day celebration. But things change with the times, and on 10 February 1966 a Valentine's Tea was held under the direction of the PTA. The school administration and the PTA decided it was time for the students at Adams to learn to be more civil and mannerly. The first Valentine's Tea was held in the auditorium for all the children (no separate "tea" times) with punch and cupcakes served by the PTA. This year's Valentine's Social is slated for 14 February 2006 and marks the 40th celebration.

The tea's appearance in 1966 came at the time of great social change. The heightened celebration of Valentine's Day (eventually totally replacing the founder's day celebration), with a parent-hosted and school sanctioned rite of passage focusing on civility, reflected the parents' and educators' desire to teach and reinforce local social manners, model the communities mores and customs, and bring parents, teachers, and students together in a celebration of "love" and control.

In the minutes from the February 1976 Adams Elementary PTA meeting we learn:

The Valentine Tea is a very special occasion of the year. It is a tradition that everyone looks forward to. The children as well as the Room Representatives and PTA officers have a very enjoyable afternoon. The Valentine Tea requires a lot of time and effort on the part of the chairmen. We spent many hours making plans, arrangements, and making decorations for it. The PTA likes to provide a formal affair for the children where they can enjoy themselves as well as use their very best manners (Adams Elementary PTA minutes, housed at Adams Elementary).

The Valentine's Tea is a life cycle event. Although each culture defines the cycle of life in a variety of ways, in the United States we often think of ourselves passing through four general phases: childhood (from birth to ten years old), adolescence (from ten to twenty-one), adulthood (from twenty-one through sixty-five) and senior (from sixty-five onward). It is in our most intimate groupings that we learn how to negotiate the life cycle with folk customs that aid a person's progress through the cycle, marking with ritual and ceremony the key points a person moves through. The elementary school years (hence the name), whether public, parochial, private, home or other, are a time that children learn their communities' (family, ethnic, religious, regional, etc.) cultural norms, attitudes, heritage, etc., which they then use as a guide through their lives. Thus, we experience human transitions from birth through puberty through adulthood through

death by virtue of being human in our “groups.” As members of a group we experience and interpret those transitions in a variety of ways which delineate both the ways in which we are different as well as the ways in which we are similar. Some of these passages are marked by specialized rituals: rites of passage. Regardless of culture, these rites are marked by a three-part sequence outlined by Arnold van Gennep in *The Rites of Passage*, in which the group member experiences temporary separation from society, a liminal phase of betwixt and between, and a reincorporation into the society with new status (1961). For students at Adams Elementary, the tea day is definitely a liminal day.

All people start at the same place on the life cycle: birth. As individuals progress through childhood they are initiated into the society—and that is exactly what happens at Adams Elementary’s Valentine’s Tea. And, as an individual moves through the life cycle satisfactorily he/she becomes, usually by virtue of age and appropriate behavior, a full member of the society. At Adams we see parents and teachers (and older students or siblings that “teach” on an even more intimate level) the folkways of the group to the young. And, as an individual ages and more fully understands the mores of the society (folk group), he/she is elevated to a new status of sage: keeper of group knowledge and customs; thus, remembering for the group the full circle of the life cycle. At Adams the sages are the long-term teachers, PTA parents who are longstanding participants at the school, and for this event again, older students who also remember for the young. This folk learning serves to perpetuate the values, goals, taboos, fears of the group.

Laura Stewart, a fifth grade teacher at Adams Elementary for many years said of the event:

Personally, I really like the Valentine’s Social. . . because it’s something that the kids can get excited about and even though they say they don’t want to go, they all do. They love it. And it just helps enforce manners, and how to be polite. I think it is great. . . . [Regarding the parents’ participation] The parents love the Valentine Social and they all want to get that day off work, if they work. The want to come and be with their kids. . . I haven’t ever heard any parents be concerned about it. And kids if they are from other countries or other cultures [they] enjoy doing this as part of our culture here. [Regarding the continuation of social] I think it will continue because the parents are so strong behind it (L. Stewart interview by R. Williams, 20 February 2001, Logan UT).

The Valentine’s Tea is a time for the community—school, friends, parents, and some grandparents. However, the community of Adams Elementary is changing from a predominately homogenous, Anglo-Mormon

demographic to a community of greater ethnic and religious diversity, including international students and parents, as many adults attend Utah State University. Yet, the Valentine Tea/Social, with its focus on good manners, civility, sociability, and mix-gendered pairing continues, continues to reflect the value systems of most of the parents/community members and therefore continues to be a central ritual at the school.

As Laura Stewart stated, parents of most children take the time-slot of their children's "tea time" off from work or home activities to come and watch their children promenade and experience the tea while visiting with other parents, teachers, and the principal. The event truly does unite the children and the parents for this one day.

The Tea was in some ways a precursor for another local dating ritual: the elaborate asking/answering for prom dates. In Cache Valley (where Adams Elementary is situated) the high school students have a long standing tradition (about 20 years) of asking for dates to major school dances in a most elaborate way. This dating ritual involves parents and friends in the asking and answering for/of prom dates where both boys and girls do the asking. Thus, greatly alleviating the fear of rejection. As well, on the prom date, youths group date (like at the tea), going with 2-20 couples.

I believe, in Cache Valley, Utah, this high school tradition had its beginnings in the student's elementary school, with safe, well supervised mixed-gendered interaction that moved forward with them to high school dances where they had "tea for two" and the rest of the school, reinforcing family/religious rituals (like *quinceañeras* and wedding receptions) which all reflect what they learned in kindergarten at the Valentine's Tea.

On Valentine's Day Adams students and educators step into a liminal space and share a time-of-out-time from the ordinary school routine of lessons and healthy food in exchange for fancy dress, goodies, gifting (cards and small treats), and limited school work that day in an effort to present the communities' folkways. Although the school's celebration does include the popular culture expectation of store bought Valentine cards and goodies, the communities' traditions are presented and modeled for children as well.

And, it is more than just than manners and polite conversation that is being perpetuated. For instance, although there are often men on the PTA board (especially in the early years), I have found no record where a man acted as the Valentine's Tea chair or co-chair, thus modeling, perhaps, another community trait for the children. When I asked some Adams alumni if they would host a tea at their children's school, all the girls said yes and all the boys said no.

This longstanding rite of passage gives parents and educators an opportunity to highlight community ideals, in a safe, mostly fun

environment. And, although not all children or parents will choose the lifestyle presented by the school/community on this day, the largeness of the group and the desired inclusion of all the students, teachers, and parents, makes the event truly communal.

VANITY PLATE CHILDREN: THE AMERICAN PROPENSITY TOWARDS NAMING

MONICA FOOTE

In American culture, we like namesaking. We like to call our children after ourselves, our relatives, or after other people who are important to us. Sometimes this practice is taken to extremes. People are familiar with boxer George Foreman, his five sons all named George and his daughters Freeda George and Georgetta (Foreman 2005). Most families do not go this far, but Alice Rossi has found that a high percentage of families include at least one child named for someone else. Namesaking does, however, take more than this one form and is even more widespread than is readily obvious. While very few people actually know a family containing six people named George and two with derivatives of that name, most people know at least one family that practices namesaking by way of semihomonymous naming, in which the children are given names that *resemble* those of others without being identical to them. This frequently, but not always, takes the form of a recurring initial letter. It is not at all uncommon to come across a family in which the parents are named Jack and June and their bright-eyed children are John, Julie, Jeff, and Jamie.

In this paper, the factors that have been found to be most important to the naming choices that American parents make will be explored, followed by an examination of the studies that suggest that these factors frequently lead specifically to children being named after someone else. Both direct namesaking and semihomonymous naming will be taken into account and answers as to why people would make these kinds of choices will be sought in the traditions of the people who tend to do this more frequently as well as in the realm of cognitive psychology and the unconscious thought processes that inform our preferences. Finally, a look at a certain aspect of American worldview will enlighten us as to why this practice of namesaking has been described as a particularly American phenomenon.

Americans use a rather small pool of forenames. *The Dictionary of American Family Names* (DAFN), which gives information on the provenance and meaning of some 70,000 surnames, and these are only the surnames that occur 100 times or more in the phonebook, states that in contrast to this huge pool of surnames, where forenames are concerned, 95% of the population possesses 1% of the forenames that are currently in use. This means that 5% of the population uses very uncommon or entirely unique forenames, but the vast majority tends to reuse the same names over and over. We shall begin our exploration of why that might be with a look at the things that go into a parent's child naming decision-making process.

Five of the six factors that Richard Alford describes in his discussion of American naming practices have to do with ensuring that the child being named conforms to familial expectations by connecting them to the person for whom they are named (130-31). These factors are (1) a desire to honor a namesake, thereby giving the child certain responsibilities towards the reputation or memory of that namesake; (2) a desire to emphasize family continuity, which may be particularly important in modern American society because such continuity is not currently very strongly supported by things that used to be nearly ubiquitous like common geography or common trade; (3) a desire to encourage qualities characteristic of the namesake, which puts a stronger burden of responsibility on the child than even the obligation to honor the namesake; (4) a desire to encourage identification with or attachment to a family, differing from family continuity above in that this point suggests a less diachronic view of the fracturing stresses put upon the family by society; and (5) a desire to emphasize membership in a subgroup, such as an ethnic or religious group. The only decision-influencing factor Alford offers that does not have to do with molding the child in the likeness of someone who has come before is simple aesthetic preference, which, as we will see later, may not be so far removed from these family-oriented factors after all. Alford later collapses the factors discussed above into names from relatives and names from non-relatives.

Myron Brender, in his *Some Hypotheses about the Psychodynamic Significance of Infant Name Selection*, offers ten possible motivations for the selection of any given name for a child. He makes further subdivision of the factors that Alford lumps under "aesthetics," but half of his "motivations" still act as threads tying the child to its family and the tradition that it comes from. In particular, the ideas of the importance of (1) family tradition, (2) ethnic custom, (3) direct namesaking (often with undertones of contagious magic causing the child to be like the one it is named for), and (4) the psychological connotations of names, offer interesting material to aid our examination of the reasons parents would give children names identical with or very close to their own (4-8). Now, by "psychological connotations of names" Brender means to indicate attribute names, such as those that evoke a quality that the parents desire their child to have, and names that evoke stereotypical qualities or behaviors in the minds of the parents. He offers that giving children names that evoke certain qualities, along with direct namesaking, shows signs of magical thinking on the part of the parents. Giving these types of names indicates the parent's belief that a certain name will have a formative and positive effect on the personality of the child, which raises the question of whether or not names do, in fact, construct identity, which shall be addressed in just a moment.

A 1961 study of name choices made in American middle-class families in Chicago found that five out of six of the families involved in the study had at least one child who had been expressly named after a relative (Rossi 503). Fully 16% of these children had been named for more than one relative, having a middle name in honor of a relative as well as the first name. This is a rather large segment of the population that systemically reuses the same forenames over and over, particularly taking into consideration the ever-expanding wealth of baby name books and the steadily increasing acceptability of entirely unique names invented by the parents.

American culture has never had an institutionally prescribed system for choosing a child's name, as many other cultures do, nor has it ever had some manner of list from which names must be chosen, as some others have done. Catholics and Jews are theoretically supposed to follow certain guidelines when choosing names, but in practice in this country, few of them do (Alford 130). Why, then, do we voluntarily confine ourselves to such a small pool of names? And why are so many of them chosen specifically and consciously to imitate the name of someone else, and why are so many others chosen, probably much less consciously, to evoke the name of someone else? Rossi says that this practice is simply a meaningless retention of traditional pattern (501). I would agree with the second part of that statement, that namesaking is a retention of traditional pattern, but I would argue strongly against the idea that this retention is meaningless. Unconscious, perhaps, but the folk almost never retain practices that are truly meaningless to them. Rossi herself presents material that is in opposition to her above claim, namely the fact that she found that people with high levels of kin involvement, who interact with their kin on a regular and intimate basis, are more likely to name their children after a relative than those who have lower levels of kin involvement. Furthermore, these children, named after relatives, are more likely to develop high levels of kin involvement themselves, extending beyond the relationship with the person for whom they were named (Rossi 501). This suggests that this traditional pattern is one that acts as a means of increasing cohesion within the kin group, which makes it far from meaningless.

In his 1948 article, Louis Feipel discusses what he calls the folklore trait of semihomonymous child-naming. By giving a child a name that *resembles* one's own without being identical to it, one can fulfill the desire to make the child an extension of the self without appearing quite as ambitious or conceited as our friend George up above. A quick perusal through the obituary section of any newspaper will turn up evidence to support the idea that this is, in fact, a current naming practice and that it is very extensively used (Hans is survived by son Henry, Mike is survived by son Mike and daughters Michele and Mary Anne, Max is survived by sister Madelein, wife Marta, son Michael and grandson Martin, etc.

(*Minneapolis Star Tribune* 3/7/2005, *San Francisco Chronicle* 3/7/2005)). In this article, Feipel presents examples of this semihomonymous naming from 266 different families. Kin involvement has been shown to be very important to the practice of direct namesaking, but data on the kin involvement levels of the people mentioned in this particular article is unavailable. One must work with the information that is available. Examining the list of names for probable cultural backgrounds may lead to the revelation of patterns that might allow us to better understand why these people, rather than others, should be the ones to engage in this sort of naming.

Certain personal names correlate strongly enough with certain ethnic categories of family names that the DAFN, which took its data from phonebook listings, could use the personal names attached to the family names in which it was interested in order to determine the ethnic origin of that family name when the etymology of a particular name was less than straightforward. The choice of personal names that parents make are often done along traditional lines reflecting the language and culture of the parents and their heritage even when, and very likely because, the family name has been too Americanized to be recognizable. The DAFN gives a useful illustrative example of how this was done:

The English forename *Stanley* is favored by Polish Americans, presumably because it is reminiscent of the common Polish forename *Stanislaw*. In our terminology, *Stanley* is associated with the Polish CELG (cultural, ethnic, or linguistic group) and is therefore weakly diagnostic. (xxvi)

The fact that forenames can be diagnostic for the cultural origins of surnames shows that specific ethnic groups do indeed tend to confine themselves to a small set of forenames and to pass them down as a matter of tradition, names acting as the link to the cultural past. "Americans tend to favor forenames that were borne by their ancestors, long after they have ceased to use the language of their ancestors" (Hanks and Tucker 67). Choice of forename is strongly influenced by the type of kin structure that the namer is embedded in and the extent to which that structure has been reinforced in the mind of the namer.

By making use of the DAFN, the ethnic origins of the families cited in Feipel's study can be traced and the functions of these surnames can be identified. By function I mean whether the surname is indicative of the original bearer's occupation, of the location that that person came from, or of the kin group that the original bearer was part of. Of the 107 family names for which information about function was available in the DAFN, 41 were specifically noted as being patronymic in origin, a reduced form of a

patronymic, or a variant of a patronymic. A further 23 are derived from personal names, and yet another 13 are derived from nicknames or bynames. This is in contrast to the 17 listed as names indicating a location and the five that are occupational names. Thus, nearly 72% of these names have their origins in the personal identifier of an ancestor and suggest that the family might be one in which a high level of kin involvement would be encouraged.

The ethnic origins of the names suggest the same trend. Of the 226 names for which an ethnic group of origin could be identified, using the DAFN, 83 come from cultures in which patronymic identifiers were historically commonly used. These being family names of Irish, Scottish, Welsh, Swedish, Danish, Dutch and Jewish origin (Ingraham *passim*). Another 108 are of English origin, a culture that has historically used patronymics, but not to the same institutionalized extent as those listed above. 35 of these English surnames fall into the earlier category of surnames derived from personal identifiers.

Given the strong connection between the surnames which appear in Feipel's article, belonging to people who practice semihomonymous naming, and cultures that historically used patronymics, and the even stronger correlation between these names and *specific families* that historically used patronymics or surnames otherwise derived from the names of ancestors, it is tempting to draw the conclusion that having origins in a culture or family that uses these ancestor-invoking surnames might make one more likely to name one's child after a relative. If sharing a name with a kin member will dispose one towards a greater level of kin involvement, and having a greater level of kin involvement will dispose one towards naming their child after a specific kin member, further perpetuating the cycle of kin involvement and namesaking, might not surnames derived from the personal identifiers of ancestors, or coming from cultures in which such surnames were very common, indicate families in which high levels of kin involvement have historically been perpetuated? This is a somewhat circular argument, but it might explain why such a large proportion of the people mentioned in Feipel's article have surnames that invoke ancestors, or come from cultures in which ancestors are routinely invoked in surnames.

But, Feipel's study is specifically about *Semi-homonymous naming*? Why do people choose names that *evoke* other names rather than simply choosing a namesake for their child outright? Is it even done that often? In my own case, I know that my father, Michael Harriman Foote, made the final decision about my name, Monica Harriman Foote, just as his mother, Martha Harriman Foote, did for him. Semihomonymous naming is done much less consciously than direct namesaking. When asked for the reasons that led to the eventual choice of my name, my father said that he liked the etymology of it and that he and my mother wanted to avoid very common

names like John, Mary, or Michael. Notice that two of the rejected names, which must have come into brief consideration for him to have bothered mentioning them, begin with M, as fits the pattern for firstborns in my family, and one of them is even his own name! He certainly would not say that his or his mother's names were important considerations in choosing mine, but there may be reason to believe that they were important nevertheless.

When asked why they have chosen such and such a name for their child, many parents would respond that the name simply "sounded right." The idea that they may have chosen the name because of its similarity to their own might well never consciously occur to them. The "name letter effect" (Nuttin, "Narcissism" 353-361) might go a long way to explaining why certain names "sound right" when being combined with one's own family name or when being applied to one's own children. This effect describes the findings that letters occurring in one's own name are found to be more attractive than letters that are not. One explanation offered for why this should be is that ownership of an object is sufficient to enhance its attractiveness to the owner in relation to other similar objects. This effect has been demonstrated in communities using twelve different European languages, suggesting that it is not restricted to one linguistic or ethnographic group, but rather it might be tied more closely to cognition (Valentine 9).

The idea that this name letter phenomenon might be explained by the fact that, growing up, one encounters the letters contained in one's own name more often than other letters and that it is the frequency of encounters that forms preference, is strongly argued against by the data which was collected largely from professional academics, who do a great deal of reading and thus encounter letters, including those in their own name, in other myriad combinations with great frequency, and which found that the letters composing the subject's own names were still greatly preferred (Nuttin, "Narcissism" 353). The theory was bourn out to a statistically significant extent in all but three of the populations involved in the study. Further examination of the data showed a statistically significant preference for the initial letter of one's forename in all of the studied populations (Nuttin, "Affective Consequences" 391). This may help explain why Miguel is survived by wife Maria and sons Michael and Mario, Joe is survived by daughter Jennifer Jean, and Lloyd is survived by daughter Louisiana (*New York Times* 5/15/2005).

The name letter effect would seem to suggest that parents might give their children names similar to their own because, by virtue of the letters that compose the name, and particularly by virtue of the initial letter of the name, the chosen name represents a thing of value to the parent because it is something of their own (Nuttin, "Affective Consequences" 381). The

child as well, belonging to the parent, is of great value to the parent and thus the parent would desire to confer an item of value upon this new being of value. Cognitive psychologists have also found that name attractiveness has a positive effect on social judgments (Valentine 10). If one is more disposed to think well of people whose names they like, and more disposed to like names that are similar to their own, it is reasonable that they would give their children names similar to their own, which, to their minds, are aesthetically pleasing and will encourage people to like them. None of this is conscious, of course, but the way that we think about things like aesthetics and social interactions will inform our choices regarding these matters regardless of our conscious awareness, or lack thereof, of these thought processes.

Harking back to the question of whether name constructs identity, Samuel Obeng suggests that "name constructs a person because the name one bears may create an attitude in those who hear it even before they meet the name bearer" (164). He says that in this way it can be argued that one is not simply *called* X, one *is* X. Zaitzow, Skipper, and Bryant say that names are more than arbitrary symbols. They exert a powerful influence on behavior and thus guide our activity while at the same time transmitting cultural knowledge about the person being named (83). Cognitive psychologists have found that, despite not being cognitively processed for meaning, names are far from being meaningless nonsense words (Brennen 139). While proper names might not be integrated with the rest of a person's semantic system, they usually denote gender, nationality, language, class, and age. How far having a label permanently attached to oneself actually goes to constructing one's identity depends on the person. A name might be integral to one person's sense of self, but a mere label to another.

Parents frequently choose their children's names in order to construct a certain identity for the child. Brender calls this a child-oriented method of naming, since it indicates a preoccupation with the child's future and development (6). This is in opposition to the parent-oriented methods of naming such as arbitrary choices (novel strings of syllables), idiosyncratic choices (names with semantic meaning – very unusual in the United States), or choices designed to emphasize the parents' uniqueness and opposition to expectations (recognized but very singular names). These parent-oriented choices reflect the personality of the parents rather than attempting to define the personality of the child. A glance through any phonebook will show that child-oriented naming choices are much more common in this country than parent-oriented naming choices. (There are many more Emilies and Sarahs and Jasons and Christophers than Brizjais and Moon Units and Aloysiuses.) This phenomenon coincides with the future-oriented basis that has been found in the study of American

worldview (Dundes 69–84). Americans are conditioned from earliest childhood in a variety of ways to be preoccupied with the concerns of the future, therefore it is entirely reasonable that Americans as parents should tend towards trying to build what they consider the “proper” future for their children, that bit of themselves that will continue further into the future than their own reach will, from the very first moments of those children’s lives, from the moment that they are officially brought into the society by the bestowing of a name. Parents want their children to be judged kindly in social situations and to remain involved in the family, that is, with them. Parents frequently try to achieve these future oriented goals by giving the child a link to the past, situating the child within a kinship system that will act as a support network in order to shape the child into the sort of person that the parent feels the child would do best to be.

Namesaking is very widely practiced in the United States and many of the identified factors that influence why parents choose any certain name for their child suggest that this should not be in any way surprising. American naming choices tend to be made in a traditional manner despite the fact that American culture has never had an institutionalized system for guiding parents in their choices. The more involved with one’s family one is, the more likely one is to engage in namesaking, either of the direct or semihomonymous varieties. Some of this can be traced to the practices of the cultures from which the families that do this are from, and some of it can be attributed to an unconscious aesthetic preference for names that resemble one’s own. Parents who engage in namesaking do so with their children’s futures in mind, whether they simply hope that the child will be liked, which will help it succeed, or whether they want to ensure that the child will be involved with the family and will thus reinforce the strength of the family as an entity into the future. That this concern with the child’s future should be major motivating factors in American child naming becomes clear in the light of the knowledge that American culture is very deeply future-oriented. Children are the future and it is by means of the names that we give those children that we attempt to ensure that that future will be bright.

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LET'S GET RHYTHM

IRENE CHAGALL

Handclaps, often overlooked and challenging to document, are a striking folklore tradition shared predominantly by young girls between the ages of five and eleven on every populated continent and many islands between. Participation in the handclap game reveals a fascinating exhibition of the cooperative nature of girlhood. The activity is child-initiated, tactile, and rhythmic. Upon close scrutiny this praxis is seen to be profound in its treatment of serious issues, even though initially it may appear mundane. The poetry is prosaic; the music, not much to note. Yet these games supply many meaningful observations of how young girls perceive themselves and others. It is a medium executed in plain sight whereby girls have private interactions that are nearly codified, without the need of any externally imposed structure. This paper discusses four distinct aspects of the genre: (1) enculturation in the formation of childhood social identity; (2) the influence of ethnic factors; (3) the use of audio-visual media in recording the genre; and (4) the constraints in classification of handclaps. It is my goal to expand appreciation of this worldly, though some would argue commonplace, activity by producing a documentary video based on fieldwork and research. The widespread appeal of the tradition can be more thoroughly appreciated by viewing the action. Peter and Iona Opie, highly respected children's folklorists in the English-speaking world during the middle and late twentieth century, wrote "A printed page cannot convey the exuberance of children singing these games" (*Singing Game* vii). The bond between the girls resonates in rhythm beyond any description on paper.

Handclapping games have been included in the domain of folklore for well over a century. Prominent folklorist Simon Bronner delivers an apt description of the phenomenon:

"[T]he tradition of hand-clapping games...involves performance and integration of different expressive behaviors that defies easy typology. Such games combine gestures, music, and words creatively arranged in rhyme. Socially, they vary according to ethnicity and region, and, significantly, age. Typically played between two girls, each using two hands, the hand-clapping games involve speaking four-line verses usually with alternate lines rhyming." (*American Children's Folklore* 166)

There are also a significant number of games with patterns that do not cross an individual's center axis inviting expansion of the game into a circle with any number of players. While this eliminates certain movements, it encourages the use of more complex rhythm patterns such as those in described by Jones and Hawes for "Hambone" (34-36) and "Mama, Mama, Can't you See" that I recently collected (see Appendix 2 for further discussion). Overall the rhythmic structures are relatively stable and repetitive. Variations in text abound, yet similar materials are found wherever English is spoken. Many rhymes cross over to jump rope and ball bouncing.

Study of the handclapping tradition demonstrates its contribution to the enculturation of young girls. These games have a social function in the realm of peer acceptance. There is no biological imperative. It is strictly a voluntary activity. No one officially takes lessons. No one is expected or forced to learn handclapping, yet the vast majority of girls go through a handclapping "phase." Games increase in complexity with the participants' ages and until the amusement fades as other interests prevail. Handclaps are generic gossip. They express concerns without personal specificity. The spontaneous activity provides a context for girl-to-girl communication. Simply by being included in a game, a girl feels socially accepted. Brian Sutton-Smith states that the approval of other girls grows increasingly important during this developmental stage of childhood (*Ambiguity* 44). All players perform identical tasks, cooperatively, with a goal of shared success. The rhymes and songs are repeated because they are entertaining. Though the activity is "performed," an audience is not necessarily desirable. A typical game takes less than a minute. Handclaps require minimal organization: two people, no special equipment or space. There is no way to commercialize handclap; nothing that can be packaged and sold. Rich or poor, girls pick up these routines from each other and pass them on (see Appendix 1 for a list of thirty common rhymes).

An ethnic group that has a strong handclapping tradition is Korean Americans. Both traditional Korean handclaps and American repertoire contribute to the girls' formation of social identity. "Pulen Hanul," a Korean handclap for two shown in my promotional video, has a gesture not found in American handclaps. With a diagonal and upward swing of their right arms, they brush the backs of each other's right hands. The same gesture is repeated using left arms and hands later in the four beat rhythm pattern. The movement is flowing, as befits a song about white boats, or clouds, floating high in the sky, according to a translation by UCLA graduate student Seungyen Lee in 2004.

Female commentary on racial, ethnic and sexual issues is imparted in many handclap games. The extensive distribution of certain texts discussed below, such as "Down, Down Baby," "Apples on a Stick," and "Miss

Susie Had a Steamboat," affirms the attraction to the forbidden. As much as young girls yearn to be "grown up," their feelings and anxieties about the changes they face in upcoming years need to be processed. The games are an agent of this enculturation providing stages for growth and passage outside parental guidance (Bronner, "Left to Their Own Devices" 107). They impart pre-conscious information that adults are hesitant to communicate to the young. Furthermore, they are fun, which alleviates some of the stress of figuring out how to fit in. It is unlikely that a little girl will learn the lines "Not because you're dirty, not because you're clean/ Not because you kissed a boy behind the magazine" (Bauer and Bauer 1) from a parent or teacher. Barbara Kirshenblatt-Gimblett asserts when a child hears traditional material from another slightly older and "wiser," even if it includes taunts and insults, she will consider the intent impersonal and does not feel full responsibility in repeating it (73).

Although handclapping is a widespread tradition among different racial and ethnic groups (see Appendix 3 for a list of countries where handclaps have been collected), the tradition thrives in the African-American community. In the introduction to her dissertation *The Games Black Girls Play* (1997), Kyra Gaunt states:

For many days of my youth, games were a magical thread in the fabric of everyday life. Time stood still in those moments because a little girl's life was busy with handclapping and other games. The games, never discussed as cultural events or musical practice, were our private collection, our body of literature about us.(7)

Gaunt points out that the Slave Act of 1740 "banned using or keeping of drums, horns, or other loud instruments which may call together and give signs or notice to one another of [slave's] wicked designs or purposes"(98). Highly elaborate hand clapping and foot patting as accompaniment to songs, religious and secular, have long been a part of the African musical tradition. In her notes to the film *Pizza, Pizza, Daddy-O*, Bess Hawes states in the 1960s the games are the cultural property of black American children. The girls master the musical pulse and incorporate syncopations reminiscent of blues and jazz. A game such as "Miss Sue from Alabama" (see text below) coordinates a clapping pattern in triple meter with a rhyme in duple meter, producing a polyrhythm, an admirable musical practice throughout Africa and the reaches of the African Diaspora.

Coming from a tradition rich in encoded messages, African-American girls have a repertoire that includes rhymes dealing with taboo subjects, and not necessarily subtly. Although most adults turn a deaf ear to the lyrics on the playground, the girls often locate their game out of earshot of

anyone who might disapprove of what they are saying. One such rhyme that has been a favorite over the last forty years is "Down, Down Baby." The Langstaffs record a version that opens "The Blacks go down, down baby"(78) establishing ethnic identification. In predominantly African-American Marin City, California, this is the version I collected in October 2005.

Down, down baby, down by the roller coaster,
 Sweet, sweet baby, I'll never let you go,
 Shimmy, shimmy cocoa pop, shimmy, shimmy shy, (2x)
 Grandma, grandma, sick in bed,
 Mama called the doctor and the doctor said:
 Let's get the rhythm in the head. Ding! Dong! (2x)
 Let's get the rhythm in the hands. Clap! Clap! (2x)
 Let's get the rhythm in the feet. Stomp! Stomp! (2x)
 Let's get the rhythm in the ho-o-t dog! (2x)
 Put it all together, and what do you get?
 Ding, dong! Clap, clap! Stomp, stomp! Ho-o-t dog!
 Put it all backward, and what do you get?
 Ho-o-t dog! Stomp, stomp! Clap, clap! Ding, dong!

While chanting the line "Let's get the rhythm in the hot dog" the players rotate their hips, putting it all out there, in spite of adult disapproval of sexual subject matter. Of four other opening rhymes, three have a character who consumes alcohol, another unacceptable subject for the "sweet and innocent" girls; these have been documented as opening lines to the "Let's get the rhythm" sequence. The Opies report "When Jimmy got drunk on a bottle of gin,/ He called for the doctor and the doctor come in" from Stepney, followed by a note that "Dr. Knickerbocker, number nine,/ He sure got drunk on a bottle of wine" is the American version that also crosses over to a circle game(*Singing Game* 479). The Knapps report "Dr. Knack Knack, Number One/ He got drunk on a bottle of rum"(133). The Michaels and Whyte version, the fourth variant, is not lady-like either: "I Have a Boyfriend/Nabisco/He's so sweet/Nabisco/Like a cherry tree/ Nabisco/ Ahche ahche and a boom de boom/I need some money/ And I need it soon" (46).

Michaels and Whyte title their book *Apples on a Stick: the Folklore of Black Children* after the handclap which begins "Apples on a stick, make me sick,/ Make my tummy go two-forty-six"(11). These opening lines metaphorically refer to sexual intercourse, another prohibited subject among six- to eleven-year-olds. Many versions in the University of California at Berkeley Folklore Archives segue to more suggestive lyrics "... here comes (name, m/f) with the (tight/short) (pants/skirt) on." In her

doctoral dissertation *Eeny Meeny Pepsadeeny*, C. Merrill-Mirsky includes a variant says "with his pants undone"(104). There are certain implications regarding a girl who wears short or tight skirts or pants; there are different implications if it is a boy who wears the short or tight skirt or pants, not to mention "the undone pants." These are lines that authority figures label "inappropriate."

The lyric "That's the way, uh-huh, I like it" mimics the K. C. and the Sunshine Boys' song of the same title (copyright 1976) and carries a strong message regarding sexual pleasures:

That's the way, uh-huh, I like it,(2x)
 You got the looks, I got the brains,
 Peace, love, in your face,
 Brick wall, waterfall,
 Girl, you think you know it all.
 You don't, I do,
 So poof with the attitude.

The first time I heard the handclap, accentuated in African American style of speech, was in 2001, from a ten-year-old Alexandra Iwanicki of Tiburon, an upscale predominantly white suburb of San Francisco, who performed it with "attitude." My informant stated she learned it the first week of second grade on the playground from a friend who learned it at day camp over the summer.

Kids thrill in "getting away with" what will meet with disapproval if apprehended. A line such as "Here comes the lady with the African bootie" from "Mailman, Mailman" in the Marin City version appeals to kids for the same reason adults censor it. Published materials tend to edit out suggestive words and gestures, to "protect" young minds. From themselves? This cleansing obscures what children enjoy about, and learn from these games. In the attempt to enforce good manners, the parental guidelines modify the content and the game becomes vapid, in which case analysis is meaningless.

"Miss Susie Had a Steamboat" provides interesting example on the issue of taboo language. In *Handclap!: Mary Mack and 42 other Hand Clapping Games for Kids*, Sara Bernstein, age twelve, includes a "sanitized" version:

Miss Susie had a steamboat, the steamboat had a bell,
 Miss Susie went to heaven, and the steamboat went to
 Hello operator, please give me number nine,
 And if you disconnect me, I will not feel fine.

Compare this to a version found at www.geocities/Enchanted Forest/Glade.com (14 Mar 03), with "I can't even begin to describe the actions involved!" as opening comment:

Miss Susie had a steamboat, the steamboat had a bell (ding, ding)
 Miss Susie went to heaven, and the steamboat went to . . .
 Hell-o operator, please give me number nine,
 And if you disconnect me, I will chop off your. . .
 Behind the 'frigerator, there was a piece of glass
 Miss Susie sat upon it, and cut her little. . .
 As[s](k) me no more questions, tell me no more lies,
 The boys are in the bathroom, zipping down their. . .
 Flies are in the meadow, the bees are in the park,
 All the little boys and girls are kissing in the dark, dark, dark! . . .

The second version is much more likely to spread. The handclaps folder in the Folklore Archives at the University of California at Berkeley contains more than 130 variants of this handclap rhyme, and an additional 150 entries as either a jump rope rhyme or song. ("Say, Say Oh Playmate" is the only handclap to top "Miss Susie had a Steamboat" with 160 variants.) Why censor the pretended obscenity embedded in the poem? That is what makes it fun!

Collection of moving images of handclaps would make a valuable contribution to the classification and study of handclaps. It is possible now that the increased availability of video equipment makes documentation of movement much easier. In the past there was difficulty representing these games because of the challenges in delineating the motions. Alan Lomax's extensive audio collection of children's games from the 1930s on leaves the kinetic element a mystery. In notes for "Mosquito One," *There's a Brown Girl in the Ring*, performed by young girls in Massacre, Dominica, he comments "This somewhat surreal rhyme is accompanied by some tricky clapping performed by pairs" which gives insufficient information about moves more easily observed than explained. The recording audibly has hands clapping with various timbres indicating not just clapping but probably patting thighs or chest. Having visuals included would make the actions clear.

Jones and Hawes are more successful presenting "clapping plays" such as "Green Sally Up," "One-er-y, Two-er-y," and "One Saw, Two Saw," by indicating gestures above musical notation and lyrics: "R" for right, "L" for left and "O" for own, which suffices with this limited number of gestures. Hawes laments the complexity of the description, compared to the ease of "learning by doing" (19-37). Beverly Stoeltje uses similar gestural notation, and uses photographs when the movements are more varied, which happens often (*passim*). Sara Bernstein focuses primarily on

gestures. In her youthful enthusiasm she painstakingly breaks forty-two handclaps into sequences using seventy-two gestures, with a drawing for each one. Less attention is given to rhythm and melody, and (surprise, surprise), there is no analysis (*passim*).

Handclaps have been treated cursorily in film. "Cutaway" clips are found in *Mad Hot Ballroom* (2005), in *Ray!* (2005), in Michael Moore's *The Awful Truth: The Complete First Season* (2000), and in Teno's *Afrique. Je te Plumerai* (1992). Each depicts children contentedly handclapping as an expression of the joy in play and friendship for no more than ten seconds. A Folkways ethnographic collection *A Video Anthology of Music and Dance in Europe* includes a nineteen second handclap "Sing, Sang Sukh" from Iceland. Equally noteworthy, the earliest film documentation at the Library of Congress of a child-to-child handclap is "Pease, Porridge Hot," filmed by Alan Lomax in South Carolina in 1937, with a duration of twenty seconds. Written record of this game goes back to *The Newest Christmas Box* (1797) (Opie and Opie, *Singing Game* 440). Newell also included it in his collection *Games and Songs of American Children* with the comment that the gestures were "too complex to describe" (132). Z. N. Hurston's films, which constitute the earliest moving images of children's games at the Library of Congress, shot in Florida, circa 1927-29, have circle games with elements suggestive of handclapping, but no handclaps *per se*. (Recognizable games in these necessarily silent films, because they predate "talkies," include "Little Sally Walker" and "Draw Me a Bucket of Water.")

The opening scene of movie *The Color Purple* (1985), set in the South circa 1920, takes place in a flowering field with two girls handclapping. Director Steven Spielberg deftly uses a handclap not included in the book by Alice Walker as the connective tissue emphasizing the closeness of the sisters Celie and Mattie. The handclap connection returns in shadow effect to signify the imminent separation. As one might blow a kiss, the two sisters communicate through handclaps in the air. The sisters handclap again when reunite years later. The sight of two sisters handclapping effectively evokes their intense bond. The poster for the new musical *The Color Purple*, that is opening on Broadway as I finish writing this paper, December 2005, likewise depicts the two sisters handclapping in a flowering field. Will this bring a resurgence of handclapping?

In 1976, Kate Rinzler documented children's games in Washington, DC, on half-inch helical scan reel-to-reel video, a format now obsolete. She collected many familiar handclaps and other children's genres. She also taped what appears to be an emergent form, referred to as "cheers," "stepping" or "routines." Unfortunately this material is inaccessible due to the lack of funding to reformat. Eve Harwood reports similar activities in Chicago (24); Dargan and Zeitlin describe the practice in Brooklyn in 1985

(167); Gaunt and Merrill-Mirsky each mention "cheers" in their unpublished doctoral theses. The participants, ages between nine and twenty-plus, no longer face each other, but are in formations suggestive of cheerleading or drill team. Handclaps are often incorporated. The improvised text is frequently obscene. Girl-lore has expanded in a new direction, and it should be preserved, if for no other reason, for archival purposes.

A more recent film representation of the handclapping tradition is *Clap to It!* (1997), a "how to. . ." video for kids, with a "politically correct" selection of boys and girls demonstrating "clean cut" versions of the games, and followed by a narration that goes over the gestures in order for the viewer to learn. Unmoved myself, I wonder whether any children actually learn handclaps from this video. The treatment does not explore context and gives no analysis. The video includes "Miss Mary Mack," a well-known handclap rhyme with opening words that the Opies have traced back to 1865 to white children in Boston (*Singing Game* 469). An interesting feature of this handclap is that the regular four-beat clapping pattern opens with a "cross down" gesture where the players start by tapping their own shoulders with their arms across their chests, like a body lying in state. Roger Abrahams, in *Jump-Rope Rhymes: A Dictionary* notes that this rhyme (no. 334), like many other handclaps, has currency as a jump rope rhyme as well. He observes that the opening, "Mary Mack, dressed in black, with silver buttons down her back," is a riddle for a coffin, citing Archer Taylor's *English Riddles from the Oral Tradition*. Folklorist Alan Dundes enlivened his lecture on handclaps with this tidbit. A little insightful commentary of this nature would enrich the *Clap to It!* video.

Classification of handclaps is fraught with difficulties. Unlike folklore methodology for the comparative study of folktales and proverbs, handclaps have no type or motif index. Therefore any comparative work on the collection and classification of handclap texts lack cohesion and offers a challenge to the collector. The multiplicity of variations adds to the complications. Undue emphasis is given to text omitting the kinetic and musical aspects. Connections between handclap versions are difficult to delineate. The inclusion of materials generated by popular culture compounds this problem. Sometimes words from a popular song or a commercial jingle are tacked onto rhymes from the oral tradition. One example is "Rockin' Robin" (copyright 1958). The melody and the six lines of lyrics that follow the opening form the basis for the handclap, after which a verse of separate origin has been juxtaposed:

Ring, ring ring, to the rhythm machine.
 He rocks in the treetop all day long
 Huffin' and a-puffin' and singing his song
 All the little birdies on Jaybird Street

Love to hear the robin go tweet, tweet, tweet.
 Rockin' Robin, tweet, tweet-a-leet (2x).
 Mama's in the kitchen burnin' rice.
 Daddy's in the alley shootin' dice.
 Brother's in jail, raising hell
 Sister's in the alley, selling fruit cocktail
 (UC Berkeley Folklore Archives).

The second verse, considered "inappropriate" by parental figures, has a separate history. This exposes another obstacle to classification of the games. The common practice is to name the routine by the first line of the text, regardless of interchanged verses after the first sequence. Many standard verses are often mixed in different combinations, although only one version will prevail at any one location. The interchangeability of verses renders the cataloguing individual games problematic. Extensive data processing could improve this situation even though variants occur randomly. The Opies trace "I rode uptown to see Mrs. Brown" to 1850s in Suffolk (*Singing Game* 441); in 1977, the children at Sunnydale Children's Center in San Francisco recited "I went downtown to see James Brown." At that time James Brown's name was a household word, and that is exactly why the kids used it.

Variations occur from one playground to the next as well as to the far reaches of areas where the same language is spoken. Diffusion patterns are irregular. When memory fails, children invent "reasonable facsimiles" using their own words and passages, and combining a variety of rhymes from different sources. Some games even move across linguistic boundaries. The Opies refer to a version of "My Mother Said" in Chinese. They also cite an earlier version from Lancashire in 1875 (*Singing Game* 446); Brian Sutton-Smith presents a version from New Zealand (*Games of New Zealand Children* 85); Alan Lomax recorded it embedded in "Mosquito One" in Dominica in 1956 (*There's a Brown Girl in the Ring*, band 25); yet the only instance I have found of this rhyme in any collection from the United States is one entry in the UC Berkeley Folklore Archives.

Often the gestures and body movements associated with handclaps are omitted from text collections. The folklore archive collections at UC Berkeley, however, contain many drawings and photographic attempts to help convey the motions of handclaps. Once again the challenges of documenting this genre are evident. Due to a lack of standardized format, each contributor develops his/her own style of charting these moves—a folklore genre in and of itself. Each collector's drawings require new interpretation in order to compare versions. After reading so many verbal descriptions and attempts to chart the movements, I champion filming the genre. It is an expedient manner of showing the genre. While readers must

process an exhaustively long, involved description of the coordination of the words, melodies and gestures of each game on the written page, viewing twenty seconds of moving footage makes it all clear.

New gestures, openings and endings may be changed or added over time. "Pepito au Chocolat" has a unique gesture. This handclap, collected from nine-year-old Hannah Futterman of Corte Madera, in March 2003, is based on a French commercial jingle from the 1970s. She learned it the previous summer while visiting mother's family in France. Each girl, with the fingers of both hands intertwined, taps palms across to her partner's hands, right against left, and left against right, and then they spin around separately. The incorporation of various forms of footwork has been increasing in recent years. The final gesture, where each attempts to poke the other faster after the last word of the routine, is an ending also found in "Shame." Contrast this to the final gesture in "Miss Sue from Alabama" collected from an informant in Fort Bragg, CA, 1994, the players see who can "freeze" the longest at the end:

Miss Sue, Miss Sue, Miss Sue from Alabama,
 Sitting in a rocking chair, eating Betty Crocker,
 Watching the clock go,
 Tick-tock, tick-tock, banana rock,
 Tick-tock, tick-tock, banana rock,
 A-B-C-D-E-F-G, wash those spots right off of me.
 Moonshine, moonshine. FREEZE!

(UCB Folklore Archives)

The Library of Congress Folklife Archives has audio recordings by John and Alan Lomax from as early as 1934 in Atmore, Alabama, and Shreveport, Louisiana, of this rhyme, without the "freeze." Lesley Steinbach reported the same handclap in New York in her 1994 doctoral dissertation *A Study of Clapping Games* and has "freeze" in the second-to-last line, with no indication of the gesture (27). In "Slide," a handclap included in my promotional video *Hand Jive*, the final gesture contains only one word in this handclap. Each time the general pattern is repeated the players insert an extra internal pattern that progresses arithmetically. Upon reaching a pre-established goal, they say "slide" while they slip their hands between each others'. Demonstration is easier than description. The current accessibility of film/video provides new possibilities for accurate documentation. Seeing the action, as opposed to reading a verbal description, would help in the comparison of the characteristics.

Variation is often achieved through recombination of rhyming verses lacking any apparent correlation to geographic or historic factors. In the version of "Funny Little Dutch Girl" I played circa 1956 "My boyfriend's

name is *Tony*, *He comes from the land of Boloney*"; Alan Lomax collected the same version at Friar's Point, Mississippi, 1942 (Library of Congress: Selected Listings). Another widely reported version seems to be "Fatty...comes from Cincinnati" (Opie and Opie, *Singing Game* 452). The Opies report variations such as "Switzerlatti", "Sixolatti" or "Madagassi" (*Singing Game* 452). Robert Atkinson reports "*Sissy-nati*"(3). Other variations include "Michael...rides a motorcycle" (see Opie and Opie, *Singing Game* 452n); "Jello...comes from Monticello" (Withers 3); "Santa...looks like a banana"[sic], "Kevin...comes from Heaven", "Harry... comes from the land of Berry", and "Larry...acts like a canary" (Atkinson 3); "Herbie...comes from Plains, New Jersey" (UC Berkeley Folklore Archives, c. 1954); "Arnie...comes from the US Army" (Abrahams); "Davy...comes from the US Navy" (from my own collection, 2002); "Martin from the Isle of Tartan" (Opie and Opie, *Singing Game* 452). The Opies report a variant of this rhyme as "*Pretty Little Dutch Girl*" (*Singing Game* 450). The fact that the rhyme had crossed racial lines and thousands of miles deserves attention. The fact that this particular line invites variation shows a way in which this genre supports identity formation and creativity within a small space. (Incidentally, this boyfriend may have "rings on his nose," "forty eight toes," "a pickle for a nose"— just to mention a few of his outstanding qualities.)

Despite the number of variations in the versions of "Funny Little Dutch Girl," one consistency is a shared melody with several other well-known handclaps. It is a melody simple enough to be remembered after several repetitions. The same melody accompanies "A Sailor Went to Sea, Sea, Sea" and "Miss Suzie (Lucy) Had a Steamboat." Though most musicians would find nothing extraordinary in this melody, it supports other rhymes as well, for example "The Bedbugs and the Cooties." The lyrics have nothing in common with the other rhymes to the same melody:

Oh, I woke up one morning and gazed upon the wall,
 The roaches and the bedbugs were having a game of ball,
 Oh the score was 19-20, the roaches were ahead,
 The roaches hit a homerun that knocked me out of bed!
 Oh, I went downstairs to breakfast, the toast was hard and
 stale

The tea tasted like tobacco juice, the kind you get in jail,
 Oh, automatic butter and systematic cheese,
 Indian rubber sausages and double-jointed peas,
 Oh, the peas took a flip-flop and landed in the soup,
 And we all got the jim-jams from eating rotten soup!

(U C Berkeley Folklore Archives, 1963)

Most informants are not aware of the melodic identity, just as most children are not aware that "Twinkle, Twinkle Little Star," "The Alphabet Song" and "Baa, Baa, Black Sheep" have the same melody. Although most musicians would find nothing extraordinary about this melody, the particular appeal of this tune to those who handclap warrants further exploration.

Another handclap that reveals multiple variations is "Shame:"

SHAME! I don't want to go (1) to Macy's, no more, more,
more.

(2) to Mexico,

(3) to college,

There's a big, fat policeman at the door, door, door.

He pulled me by the collar, made me pay a dollar.

I don't want to go to (Macy's) no more, more, more.

SHAME!

(Steinbach 49)

Analysis of the three variants directs attention to the taboo activity: a policeman at Macy's implies shoplifting; a policeman in relation to Mexico implies illegal drugs (my collection from Marin City); and a policeman at college implies political activism or drugs (Michaels and Whyte, 46). The informants, regardless of the version, are processing information about illegal, anti-social behavior that piques their interest much to the chagrin of authority figures.

Because the documentation of children's games before the seventeenth century was not a customary practice, citing a *terminus ante quem* for the genre is not possible. Although the rhymes of most traditional handclaps in English can be readily traced back to the Great Britain, the rhythmic components may arguably be African. A comment in the Opies' scholarship hints handclaps being reminiscent of early Egyptian culture. They describe "two girls...kneeling...and hand-clapping. They looked like slave girls in an ancient Egyptian frieze. They were clapping to an exotic chant: "Em pom pee diddy vee diddy voskus..." etc. (Opie and Opie, *Lore and Language* 95). Ironically, a friend found a picture—which is not ancient—that utilizes authentic hieroglyphs, and matches this description. I have found glyphs with hands similarly positioned, but in a different context. Further research is needed to verify the scene. Can we establish that handclaps go back to ancient Egypt? A glyph for "a man jumping rope" was found (Budge 44). The Opies report the earliest record of "patty-cake," an adult-initiated game, is 1698 and the earliest record of "Pease, Porridge Hot," a child-to-child game, is 1797. They also state that

fashion for handclapping peaked "late nineteenth century up through the First World War" (*Singing Game* 440-3). This may reflect a trend in collecting as opposed to a popularity of the genre. Aries quotes Heroard, doctor to Louis XIII, who kept detailed records of the Dauphin's development in *Journal sur l'enfance et la jeunesse de Louis XIII*: "He played various games, such as 'I want your place', fiddle-de-dee, hand-clapping, and hide-and-peek with some soldiers" at the age of five or six (65). This would be in 1607, ninety-one years earlier than the Opies' 1698 documentation of "patty-cake." Handclapping of French soldiers needs further research.

The handclapping games are in our field of vision so often that we do not notice them. Some conclusions about the game are faulty. A teacher in Salinas had told me these games were no longer played, but the following week she called back and said the girls had *just started* playing them again. After watching my promotional video *Hand Jive* various viewers will inform me that they are noticing the games frequently in movies, newsreels, on playgrounds, at bus stops and just about wherever kids are waiting around for more than a minute with nothing to do. Some interviewees have tried to apply a seasonal connection to the activity. A Dutch teacher reported that girls play the games mostly in the spring in Utrecht. Newell (132) offers that girls use these games to keep their hands warm on cold winter mornings. My footage from Thailand was shot in mid summer. The season for handclaps can vary as much as the season for falling in love: it happens when the time and conditions are right. Often in collecting, I come across girls who will perform a favorite song, such as "He's Got the Whole World in His Hands" shown in my promotional video, using a familiar pattern. They claim to have "created" a new handclap, yet it is unlikely to spread. There must be some extra special appeal to the rhymes and melodies that do travel afar.

To generate interest and funding for producing an informed documentary on this engaging tradition, I have prepared an eight-minute promotional video *Hand Jive*. My desire to film the games started when I was traveling in Ghana in 1998. In Cape Coast, I saw three girls handclapping a pattern that is common in California. The joy of play shows in my photographs from that experience, and encouraged my thought of documenting the genre on video. My next travels took me to Thailand, where two girls started to play a game right in front of me. I had the video camera and taped them. The three of us watched it together on the tiny LCD screen, after which I joined in their game to learn the actions. They smiled as they bowed traditionally when taking their leave. We had a special bond, based on handclaps. An in-depth documentary on the handclapping tradition would open minds and hearts, and would illuminate a delightful aspect of girlhood the world over. On one of his final visits

with her, a friend repeatedly watched my "short" with his mother who was dying of cancer. She commented memorably "Those children. Such joy, and yet so exact"(Wegelin).

Informants consistently remark that handclapping is "fun." It is "pure unadulterated fun" when "pure" is taken to mean "genuine," and "unadulterated" means "without adult interference." It is fun to watch as well. What makes the activity so appealing? The words? rhythm? actions? the concentrated effort? In "Down, Down Baby" they chant "put it all together" and they do.

Handclaps play a viable role during a distinct developmental stage of childhood. Different from jump rope, where the opportunity to demonstrate individual skill is a driving force, handclapping is about the collaborative spirit of the group, for girls who enjoy working together in close harmony. As the Opies state "The songs and actions may change, but the important thing is that childhood continues to sing in the freedom of its own tatterdemalion world" (*Singing Game*, ix).

Appendix 1

Titles of some of the most popular handclaps in English that have appeared in multiple variants in currency over the last hundred years:

Apples on a Stick (Jelly in a Dish)
 The Bedbugs and the Cooties (having a ball game)
 Bobo Ski Watten Datten
 Dr. Knickerbocker
 Double, Double, This, This
 Down by the Banks of the Hanky Panky
 Down, Down Baby
 Eeny, Meeny Pepsadeeny
 Funny (Pretty) Little Dutch Girl
 Lemonade
 Long Legged Sailor (Have You Ever, Ever, Ever)
 Mama, Mama, Can't You See
 Mailman, Mailman (also Policeman, Policeman or Postman, Postman)
 (Miss)/(Old) Mary Mack
 Miss Sue From Alabama
 Miss Susie (Lucy) Had a Steamboat
 My Mother is a Baker
 My Mother Said
 My Mother told me (Rubber Dolly)
 My Mother, Your Mother
 Pease Porridge Hot
 Rockin' Robin
 A Sailor Went to Sea, Sea, Sea
 Say, Say oh Playmate
 Shame
 Slide
 That's the Way, Uh-huh
 Tiny Tim (Miss Lucy had a Baby)
 When Billy (Sally) Was One (Cross Down)
 When Suzie was a Baby

Appendix 2 Sample archival entry "Mama, Mama, Can't You See"

Handclap, African-American

Informants: Marianna McDevitt, 7 (Spanish/English bilingual)

Jocelyn Inglehart, 7

(African-American, first cousins)

16 Nov 2005

Text:

(Movement pattern #1—performed while singing lyrics)

D D B. A. D D F# (*chanted melody*)

Mama, Mama, can't you see,

(Movement pattern #2—performed with no lyrics)

(Movement pattern #1)

D D B. A. D D A.

What this baby's done to me.

(Movement pattern #2)

(Movement pattern #1)

Now he stole my MTV.

(Movement pattern #2)

(Movement pattern #1)

Now I'm watching Barney.

(Movement pattern #2)

(Movement pattern #1)

Barney got shot by G. I. Joe

(Movement pattern #2)

(Movement pattern #1)

I'm so glad that Barney's dead

(Movement pattern #2)

(Movement pattern #1)

Tic-tac-toe, three in a row.

(Movement pattern #2)

(Movement pattern #1)

D D A. G. D D D (*final note*).

Clap until you hands turn red.

(continue clapping 3 beat pattern—first three claps of Movement pattern #2)

Motions

Movement pattern #1

- Each player has her right hand facing down and left hand facing up.
- Fingertips are curled, to clasp other player's opposite hand, in a hooking manner.
- In eight counts:
 1. Each player pushes with right arm and pulls with left arm.
 2. Each player pulls with right arm and pushes with left arm.

Repeat a total of four times.

Movement pattern #2:

- In eight counts, with accents on 1.4.7.
 1. horizontal clap with neighbor(s), right palm facing down and left palm facing up.
 2. vertical clap with neighbor(s), right hand of one player to left hand of other.
 3. clap own hands.
 - 4.5.6. repeat 1.2.3.
 7. clap own hands.
 8. rest

Context:

After a session of Music for Children class at the San Francisco Community music center, Marianna initiated this handclap with her cousin Jocelyn. Marianna had been learning it during recess at school. Several other girls joined in, making the handclap a circle, rather than partner, game.

Analysis:

Television programming geared to children has been prevalent since the 1950s. Commercial products and images have been the everyday fare of the viewing audience. Jingles and characters from mass media often become incorporated in their lyrics of games. Advertisers strive to create catchy jingles. Name recognition leads to sales. Having their product become incorporated into a children's game is an excellent indication of success. There is a strong possibility of a connection between the introduction of the breakfast cereal "Cocoa puffs," in 1959, and the handclap line "Shimmy-shimmy cocoa pop", that gained popularity in the 1960s. "Nabisco" is substituted for "a biscuit" in "I Have a Boyfriend" (Michaels, 46). "Ronald McDonald" appears in other variants of the same handclap while "a biscuit" remains "a biscuit." (Bronner,

American Children's Folklore 65; Bauer, 16). The French "Pepito au Chocolat" was a commercial jingle. In "Mama, Mama, Can't You See" popular commercial characters Barney, an insipidly pink dinosaur, and G. I. Joe have crossed over into folklore. G. I. Joe is a soldier who is in the army to defend our country from enemies. His shooting and killing Barney is a violent act, a taboo topic for children this age. Something taboo is also enticing. Barney becomes the undesirable enemy. The informants are going through the passage from early childhood to school age consciousness. They have outgrown the cute pink dinosaur, and are now interested in boys. For further discussion see Elizabeth Tucker's article, "I Hate You, You Hate Me": Children's Responses to Barney the Dinosaur," *Children's Folklore Review* 22.1 (1999), 25-33, and Donna Lanclos's article, "Wee Chimneys and Bare Burns," *CFR* 22.2 (2000), 40. The "baby" stealing MTV suggests an affectionate baby, or boyfriend. MTV is the television channel that shows popular music videos that are highly charged with sexual imagery, usually disallowed for seven year olds. It seems this boyfriend wants to watch the proscribed videos without his supposed girlfriend. The girl trying to come to terms with male dominance goes to "Mama" who is still available for consolation.

The form of the song, the melodic line of the chant, and the rhythmic interlude closely resemble "Hambone" as presented in *Step it Down* (Jones and Hawes, 34-6). The accent occurring on an upbeat in the clapping pattern is noteworthy to musicians, but the girls are unaware of it. After just having tried to verbally describe this game, I recommend watching the game being played live or on film. In twenty seconds they would understand all of the above.

Appendix 3 Places where Handclaps have been Documented

United States
 Canada
 Mexico
 Caribbean Islands
 England
 Ireland
 Scotland
 Iceland
 The Netherlands
 France
 Spain
 Ghana
 Nigeria
 Cameroon
 Australia
 New Zealand
 Japan
 Korea
 Thailand
 Viet Nam
 China

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CFS: 2005 ANNUAL MEETING

The Children's Folklore Section of the American Folklore Society (AFS) met Thursday, October 20th, from 12:00 noon to 1:30 pm, at the Annual Meeting of the American Folklore Society, held this year at the Renaissance Atlanta Hotel Downtown, Atlanta, Georgia. Those present included Alex Bruce, Carole Carpenter, Irene Chagall, Joe Edgette, Bill Ellis, Sean Galvin, Kate McCormick, Jay Mechling, Priscilla Ord, Chip Sullivan, and Libby Tucker.

In the absence of president Tom Johnson, Chip Sullivan presided over the meeting. With no minutes from the previous year, Priscilla proceeded to present the treasurer's report. On August 31, 2004, there was \$10,190.00 in the endowment. In the fiscal year ending August 31, 2005, the endowment earned \$725.00 (7.11%) in the AFS investment pool managed by Smith Barney, bringing the total to \$10,915.00. Income in the past year was derived from the following: Memberships, \$554.37; *Children's Folklore Review (CFR)* subscriptions, \$130.00; the sale of Aesop Prize and Accolade seals, \$110.00; and miscellaneous \$11.67, for a total of \$806.04. Expenses included postage for *Children's Folklore Review* and mailing of Aesop Prize and Accolade seals, \$162.74; camera-ready copy for *CFR*, \$300.00; AFS administrative fee based on 18.5% of income, \$149.00, and *CFR* editor's membership in the Council of Editors of Learned Journals (CELJ), \$30.00, for a total of \$853.26. The amount of expenses over income amounted to \$47.22.

Chip then gave the editor's report. He continues to edit the journal, which, beginning the numbering with the old newsletters, has been published for fifteen years. For those wanting back issues, Sean suggested that we scan the old newsletters and offer a complete set for \$200.

The next volume, number 28, will be composed of the papers that were presented in the session Carole chaired in the morning, Children's Folklore, Film, and Names, with papers by Alex Bruce, Randy Williams, Monica Foote, and Carole.

As Chip looks toward retirement and a possible move to the Roanoke (VA) area, the section needs to consider the continuation of the journal. East Carolina University presently contributes \$2,500 toward its publication.

Whoever succeeds him as editor needs to have at least that amount toward its funding and be assured of an assistant. There was some discussion about whether the journal could be “published” online, and Chip said that he would talk with Tim Lloyd about that, as well as if back issues could be put up on JSTOR.

There were no submissions this year for the Newell Prize. A notice for professors to submit undergraduate papers should be placed in *JAF* (*Journal of American Folklore*) and the *AFS Newsletter*, as well as *CFR*. Bill suggested that we have a separate place on the AFS website and that we should send notices to departments, perhaps several times a year requesting submissions.

There, likewise, were no submissions for the Opie Prize. It was mentioned, however, that June Factor has recently completed a book about Dorothy Howard.

Libby announced this year’s Aesop Prize and Aesop Accolade winners. The 2005 Aesop Prize went to *From the Winds of Manguito: Cuban Folktales in English and Spanish*, retold by Elvia Pérez, edited by Margaret Read MacDonald, translated by Paula Martin, and illustrated by Víctor Francisco Hernández Mora (Westport, Connecticut: Libraries Unlimited, 2004) and *Roy Makes a Car* by Mary E. Lyons and illustrated by Terry Widener (New York: Atheneum, 2005). Three books were named 2005 Aesop Accolades. They were *The Flying Canoe*, retold by Roch Carrier, translated by Sheila Fischman, and illustrated by Sheldon Cohen (Toronto, Ontario, Canada: Tundra Books, 2004); *Grandma Lena’s Big Ol’ Turnip* by Denia Lewis Hester, illustrated by Jackie Urbanovic (Morton Grove, Illinois: Albert Whitman and Company, 2005); and *The Minister’s Daughter* by Julie Hearn (New York and London: Atheneum, 2005).

Kay Stone has been added to next year’s Aesop Prize committee, which will be chaired by Gail de Vos. Submissions should be sent to each of the following: Gail de Vos, Box 215, Seba Beach, Alberta T0E 2B0, Canada (Chair); Brian Sturm, School of Information and Library Science, CB#3360, 100 Manning Hall, University of North Carolina, Chapel Hill, NC 27599-3360; and Kay Stone, Department of English, University of Winnipeg, 515 Portage Avenue, Winnipeg, Manitoba, R3B 2E9, Canada.

Priscilla announced that she had talked with personnel at the American Library Association to determine what they charged publishers who wanted to print copies of their seals on book covers and dust jackets in lieu of purchasing award seals. Based on their price scale, the

following prices for seals and imprinting will take effect. Individual seals can be purchased for \$.10 each, and a packet of 24 seals would cost \$3.00, plus an additional 5% fee for shipping and handling. A bulk order of seals would cost \$105.00/1000. A one-time fee of \$50.00 would be charged for camera-ready copy, and \$12.50, for use on a commercial website. Use on a personal website would be free.

Carole announced that plans for the Children's Study Program at York University is in review, and she is hopeful for its adoption.

The next meeting of the Children's Folklore Section will take place during the 2006 AFS annual meeting in October in Milwaukee.

Respectfully submitted,

Priscilla A. O Ord, Secretary/Treasurer

P. S. Without his knowledge, the section officers and members voted to award Chip (C. W. Sullivan, III) its Life Achievement Award for his years of service as the editor of the *Children's Folklore Review*. Chip received the award during the AFS annual business meeting on Saturday. Previous recipients include Iona Opie (1989), Dorothy Howard (1990), Edith Fowke (1991), Roger Pinon (1993), and Brian Sutton-Smith (1996).

NOTES AND ANNOUNCEMENTS

Newell Prize

The Children's Folklore Section of the American Folklore Society annually offers the W.W. Newell Prize (which includes a cash award) for the best student essay on a topic in children's folklore. Students must submit their own papers, and published papers are eligible. Instructors are asked to encourage students with eligible papers to enter the competition.

Papers must be typed, double-spaced, and on white paper. On the first page, include the author's name, academic address, home address, and telephone numbers. Deadline for each year's competition is September 1st. Submit papers or write for more information: Dr. C.W. Sullivan III, English Department, East Carolina University, Greenville, NC 27858-4353.

Dorothy Howard in Australia

Museum Victoria, Australia, announces the 2005 publication of *Child's Play: Dorothy Howard and the Folklore of Australian Children*. Dorothy Howard visited Australia on a Fulbright Scholarship in the 1950s to observe and document the play and folklore of Australian children. This volume republishes Howard's original essays along with contextual essays by well-known authors June Factor, Kate Darian-Smith, and Brian Sutton-Smith. Dorothy Howard's materials are held in the Australian Children's Folklore Collection at Museum Victoria (from the publicity release).

For purchase information, contact Melanie Raymond, Publishing Manager, Museum Victoria, PO Box 666, Melbourne VIC, Australia 3001. E-mail: mraymond@museum.vic.gov.au

Disabled Children and Play

The Joseph Roundtree Foundation announces the publication of *Inclusion of Disabled Children in Primary School Playgrounds*, Helen Woolley with Marc Armitage, Julia Bishop, Mavis Curtis, and Jane Ginsborg. London: National Children's Bureau for the Joseph Roundtree Foundation, 2005. This research reveals some of the ways in which disabled children are included in the wealth of play activities in primary school playgrounds. It identifies organizational, social, and physical barriers to their inclusion. It suggests ways of overcoming these, examines examples of good

practices, and proposes ways of moving forward (from the publicity release).

For purchase information, go to: <http://www.jrf.org.uk/bookshop/default.asp>

Play & Folklore

The January 2006 issue of *Play & Folklore*, edited by June Factor and Gwenda Beed Davey, is available on-line at www.museum.vic.gov.au/playfolklore. *Play & Folklore* is “a forum for discussion about childhood and children’s culture and publishes articles, letters, memoirs and research studies that examine what children do when largely free from adult direction or control” (from the masthead).

Online Bibliography

Andy Arleo announces the creation of an online bibliography on children’s play and folklore in French-speaking areas: <http://www.bu.univ-nantes.fr/lettres/histoire/folklore.html>.

CONTRIBUTORS

ALEXANDER M. BRUCE, Associate Professor of English at Florida Southern College, has published on both folklore and medieval studies, including his books *The Folklore of Florida Southern College* and *Scyld and Scef: Expanding the Analogues* as well as numerous articles in such journals as *Southern Folklore*, *Contemporary Legend*, *Journal of English Linguistics*, and *Sewanee Medieval Studies*. He is currently working both on a collection of the ghost stories of Florida Southern and on a critical companion to Disney's Princess movies (and their underlying tales).

IRENE CHAGALL is an independent folklorist and researcher. She graduated from the University of California, Berkeley, with a major in sociology. Her MA is from Lone Mountain College (University of San Francisco) in Music and Theater Arts. She began video documentation of handclapping games in Thailand in 2002, and has conducted supplemental research at the Library of Congress and at the Smithsonian Folklife Archives in preparation for a broadcast quality documentary of this intriguing genre. She works as a music specialist in the Sausalito/Marin City School District in California.

MONICA FOOTE is a graduate student in the Folklore Program at the University of California, Berkeley. In addition to onomastics and children's folklore, her academic interests extend to epic song, folk belief, and folk art on the internet. Monica would like to dedicate this essay to Alan Dundes, without whose guidance and encouragement it would not have been written.

RANDY WILLIAMS is the curator of the Fife Folklore Archives at Utah State University. She currently serves on the Board of the Folklore Society of Utah and as Archival Liaison for the American Folklore Society. She is active in the Arts in Education Program and developed curricula for folklife education, including the Folklore and Folk Art Resource Guide, co-produced by the Utah Arts Council. She co-Directed the Fife Folklore conference for five years, created and directed USU's Kinship Conference, and has taught university courses in folklore. She is involved in the Veterans History Project and the Bear River Heritage Area fieldwork projects.