



THE MICHIGAN 4-H HISTORY PROJECT

COLLECTION manual & ORAL HISTORY INTERVIEWING GUIDE

FOR 4-H YOUTH, LEADERS & STAFF

 4-H 1598



4-H Youth Development • Children, Youth and Family Programs
Michigan State University Museum • Michigan State University Extension



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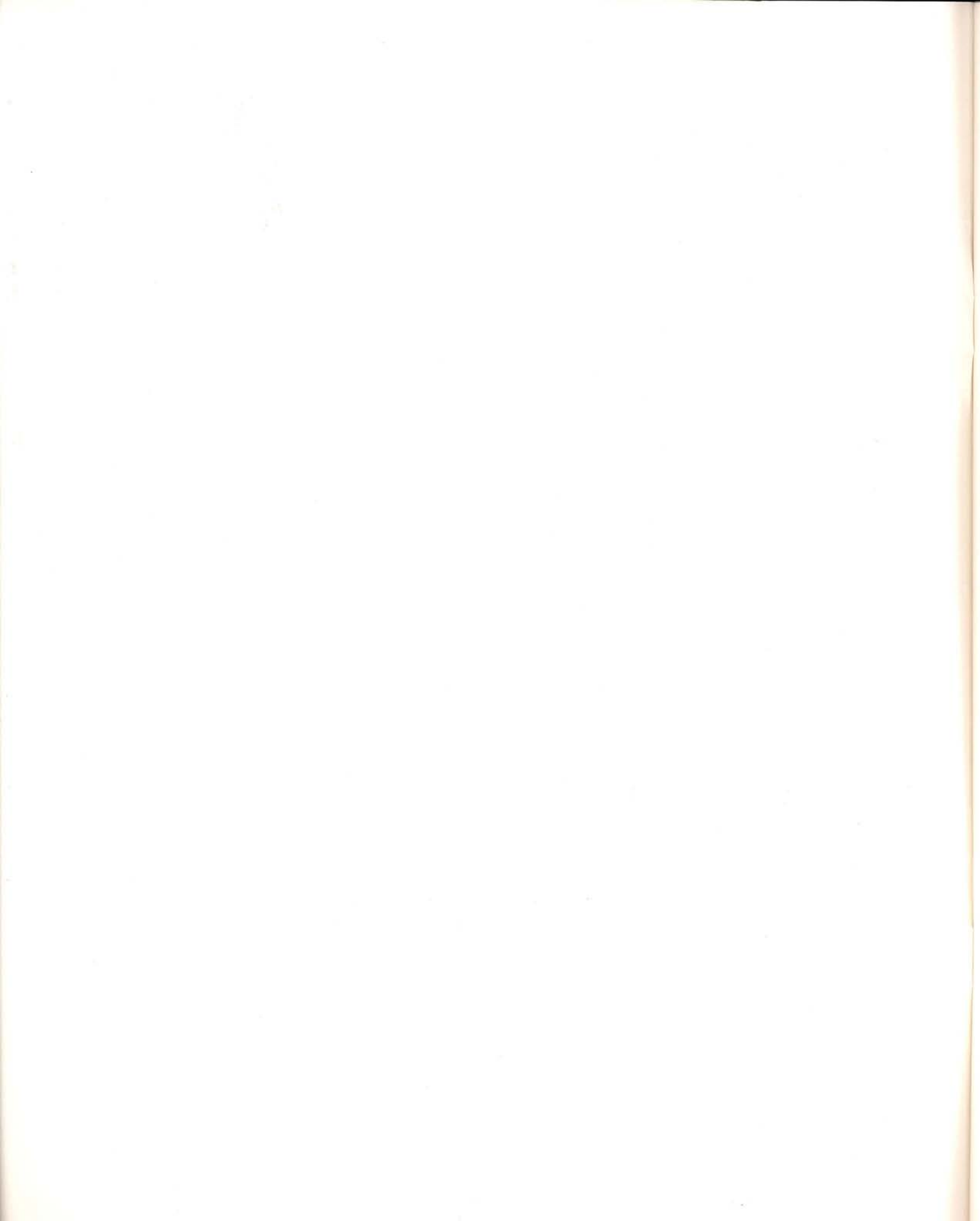
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INTRODUCTION

In 2002, Michigan 4-H celebrates the 100th anniversary of the nation's 4-H program. The celebration also marks the Golden (50th) Anniversary of the Michigan 4-H Foundation.

A centennial is a true milestone for any organization. It is an event for celebrating a moment in time, while both reflecting on the past 100 years and contemplating the years to come. As we look back at how 4-H influenced Michigan youth, families and communities for nearly 100 years, we need to create a collective story. That story is an assemblage of many smaller stories, each told from a different perspective. Everyone involved in 4-H over the years needs to tell his or her unique piece of that story.

All Michigan 4-H youth members, leaders and staff—those currently and previously involved—are invited to take part in the Michigan 4-H History Project. This project will establish a 4-H history collection at Michigan State University to preserve our collective 4-H story and be a resource for years to come.

This *Michigan 4-H History Project: Collection Manual and Oral*

History Interviewing Guide provides activities for you to do during the 2002 centennial year and beyond to collect and preserve Michigan's 4-H history.

- An oral history interview guide includes forms, sample questions and instructions you'll need to conduct a successful interview with people about their personal 4-H experiences.
- A guide to collecting and documenting historical objects gives information about how you can contribute to the 4-H historical collections at Michigan State University. You may donate objects yourself or help document objects others will donate.



Discover your own 4-H club history. Interview your fellow club members and your own leader. The Calvin 4-H Club, Cass County, 1982. (Michigan 4-H Youth Development files)

We will be able to create a more complete story about the people and objects involved in 4-H over the years if you use a combination of both methods—oral history interview with a person and a small donation of historical objects from that person.

Why Should 4-H'ers Be Involved in Collecting 4-H History?

The story of 4-H in Michigan is in the hearts and minds of people whose lives were touched by 4-H. It is in the collective memory of our families and communities. Much of it has never been recorded.

4-H members enrolled in 4-H today are important stakeholders in the 4-H story. You represent the contemporary generation of 4-H'ers. As “insiders” you know 4-H language and traditions. By “doing history” and recording the memories of others, you can learn many new skills including interviewing, historical research, and written and oral communication skills.

Why Should 4-H Volunteer Leaders and Staff Be Involved?

You, too, are important insiders—movers and shakers, even—of the organization. Building on the efforts of those 4-H leaders and staff who came before is part of our 4-H identity. Being “4-H proud” or aware of 4-H traditions is a reflective activity that helps adults in 4-H better understand the current principles and goals of the 4-H organization. Nostalgia, alone, might motivate some adults to be involved with the project. Those who love antiques, old photographs, and talking about the past will enjoy the Michigan 4-H history project as an enrichment activity that fills a need in their personal or professional lives.

4-H staff continue the history of the organization. They rely on passed-down knowledge about their county events and customs. Staff members are in the forefront to introduce new 4-H programs. They have connections to former 4-H people. They also have direct access to 4-H office files.

Organizational History and Personal History

A goal of the Michigan 4-H history project is to collect information and objects that reflect personal and community-based 4-H history and the 4-H organization's story. Getting different perspectives on history involves asking many different people to share their stories.

Former staff members can explain how the organization made decisions, promoted programs, managed events or recruited volunteers. From information like this, the story of how the organization has changed through time will emerge. Volunteer leaders can explain what activities were popular with kids, what programs were most enduring in their communities, and how adults benefited from their involvement with kids. Former 4-H members can tell about how 4-H helped them grow as individuals or influenced their career choice. This kind of information will tell both the organizational and the personal story.

TAPE-RECORDED INTERVIEWS

Interviewing People About 4-H History

■ WHOM TO INTERVIEW

You may find it easy to decide on a person to interview. Perhaps you already know a long-time 4-H leader, staff member or former youth member. The advantage of interviewing someone you know very well, such as a member of your own family or 4-H club, is that you share some of the same information about 4-H and together can easily think of specific events or topics. On the other hand, if you interview someone you know well, you might forget to ask basic questions because you share so much experience with that person. Therefore, you should also consider interviewing someone you don't already know. As a friendly outsider, you may get at more information and stories from such a person than from someone you know well.

You can locate individuals in your community who were involved in 4-H by asking the county 4-H staff for referrals or by looking into county records or old newspapers. Advertise your oral history project in the local paper, in the newsletters of civic organizations or by word of mouth, and ask people to contact you.

■ PREPARING FOR AN INTERVIEW

Once you have decided on whom to interview, you need to arrange when and where you will meet. The best places and times are the ones that are most convenient and familiar to the interviewee. If you will be looking at old photographs or objects during the interview, the person's home is an ideal place.

When you call to arrange a meeting, explain that you intend to tape record the session and make sure that the interviewee is agreeable to this before you show up for the interview. Describe the Michigan 4-H History Project's goals, and explain where you will donate the tape (including MSU Museum and any local museum with which you want to deposit a copy). Ask if the person is interested in donating historical objects.

Avoid conducting your entire interview during your first contact, but do spend some time finding out some basics about the person's history with 4-H. Then be prepared to ask these questions again (and more) during the tape-recorded session.

An adult should accompany you on your interview. You may also choose to team up with a friend and take turns asking interview questions. Limit the number of people being interviewed to one. You will find it much less confusing than trying to interview multiple subjects during the same interview!

To prepare for the actual interview, you must first make a list of questions. Use the lists of possible questions (see pp. 23 to 28) as a start, and write some questions of your own. You must also find and practice using a tape recorder.

You can focus your interview(s) on your club, your community or your county. Or you might want to focus your questions on a particular time period or subject. If you are interviewing a person who spent many years involved in 4-H, you could take a life-history approach, asking questions that will cover the full range of the person's experiences through time. You might need to conduct more than one interview with a person to cover this much ground. Alternatively, you might like to limit your interview to talking about one project area or one event.

■ CHOOSING AND USING A TAPE RECORDER

You will need some basic interviewing equipment:

- Cassette tape recorder
- Cassette tapes
- AC adapter (cord to plug machine into electrical outlet)
- Extension cord
- Batteries for the recorder and a set of extra batteries
- Microphone to attach to the recorder
- Microphone stand
- Batteries for microphone, if needed



The French Landing 4-H Poultry Club of Wayne County watching a demonstration by a fellow club member in 1920 under the supervision of a 4-H agent. (MSU Archives and Historical Collections, collection 16.34, box 5, folder 17)

Buy or borrow the best cassette tape recorder and microphone that you can find. There are many brands and models of good-quality recorders. A recorder that runs on both batteries and electricity is a good choice because it gives you the option of using either one, depending on your circumstances. You need basic buttons to record, play, rewind, fast-forward, stop, and eject. Look for a model that records with the push of a single "record" button. Other useful features include a control for adjusting the volume as you record and a pause button to stop and start again easily.

Tape recorders with built-in microphones are usually not as good

as those with a separate microphone that plugs in. The better the microphone, the better the recording you will make. Try to obtain an omnidirectional microphone, which records sound from a range in a rounded area in front of it but doesn't record noises behind it. (A unidirectional microphone records sound directly in front of it in an even narrower range.) Test both the built-in and the hand-held microphone to see which records the best quality sound. Use a stand for the microphone, or rest it on a soft towel or cloth facing the interviewee. A clip-on microphone that attaches to the interviewee's clothing is also a good choice.

Tapes should be 60 or 90 minutes in length. Look carefully at the cassette casing. Those held together by screws rather than glue are easier to repair if a tape gets tangled. Avoid using mini- or micro-cassettes, or tapes longer than 90 minutes in length. Many kinds of tapes are available. Those described as "normal bias tape," "high output" or "low noise" are good bets. Use only one side of the tape to ensure that the recorded sound does not print through the tape as the tape ages. Bring plenty of tapes to the interview—more than you think you might need.

It is very important to become familiar with your tape recorder, microphone, and tapes before your interview. (See box at right.)

■ PREPARING A LIST OF QUESTIONS TO ASK

Before your interview, make a list of questions you want to ask. Use the lists of sample questions to ask current and former 4-H members, volunteers and staff members on pages 23 to 28 as a starting point and add other questions you think are appropriate for the person you will interview.

Organize the questions on paper or on cards in an order that makes sense to you. It's a good idea to start an interview with basic questions. Ask the person to introduce himself or herself by pronouncing and spelling his or her name and giving date and place of birth and current address. From there, you might move on to topics of 4-H history, such as how the person first learned about 4-H, his or her club experiences, and fairs and awards.

Remember to write questions in such a way that they ask the interviewee to explain their answers fully and describe things in their own words. These are "open-ended" questions. Begin with words like "who," "what," "where," "when" and "how" or with phrases like "tell me about the time . . ." Avoid leading questions that ask for a "yes" or "no" response or suggest that the interviewee should agree or disagree with you, or otherwise puts words in the person's mouth. "Did you join 4-H at age 8?" is an example of a leading question that is close-ended. If you need to clarify some-

BECOME FAMILIAR WITH YOUR EQUIPMENT

1. Read the instruction manual and practice using each button.
2. Practice with a friend, recording your voices and varying the location, sound levels and distance of the voices from the microphone. Place yourselves in front of the shared microphone. Then try recording with one of you in front of the microphone and the other behind. Raise and lower your voice and see how that affects the recording. Remember where you should place both the interviewee and the interviewer in front of the microphone so that both parts of the conversation are recorded.
3. If your machine has a volume control that operates during the recording of the tape (and not just in playback mode), experiment with recording your voice with the volume control at different levels. Try recording with the settings too low, and then play the tape back. Can you hear hissing noises and the sound of the machine? Write down the levels that work best.
4. Shortly before you travel to your interview, test the equipment one more time to make sure everything is working properly.

thing you are confused about or didn't understand during the interview, then it is okay to ask a "yes" or "no" question. For example: "Did I hear you correctly that your club was made up of all girls?"

Even if you know the answers to certain questions, you should ask them. The goal of recording an oral history interview is to get the person you are interviewing to tell a story in a detailed way in his or her own words rather than simply to confirm facts. For example, if you know your interviewee well enough to know the name of his or her 4-H club, don't ask "Was the name of your 4-H club the Lucky Cloverbuds?" Ask the question this way instead: "What was the name of your 4-H club?" Then follow up with questions that get at more of the story, such as "How did your group come up with that name?" or "What is the meaning of that name?"

■ DONATION FORMS

Become familiar with the wording and purpose of the Donation Form (see page 17). For each interview you conduct, you must obtain the interviewee's permission to be interviewed, recorded with a tape recorder and photographed for the project. Without written permission, it will not be possible for anyone to listen to or use the information on the tape. By agreeing to the terms in the Donation Form, the interviewee acknowledges that he or she knows about the purpose of the project and understands that the tape will be donated to the MSU Museum (and any other place to which you and the interviewee would like to donate it), that future researchers may use the information contained in the tape, that he or she may be quoted, and that the information may be shared in other ways such as in articles or books, in exhibits, in educational programs and Web sites, and in 4-H flyers.

Tell your interviewee about the Donation Form ahead of time and allow time for questions. A good way to explain the permission form is to read it out loud, sentence by sentence, at the start of your interview. You may do this right before recording, or include it as part of your introductory remarks on the tape. Saying on tape that you both understand the Donation Form and that you have permission to record the session gives everyone—the interviewer, interviewee, and future listeners—the understanding that the interview was done properly.

For the Michigan 4-H History Project, it is recommended that the interviewee actually sign the Donation Form at the end of the recorded interview session when the person knows what has been recorded. If, at the end of the taping session, the interviewee feels as though something that was said should be erased, you as the interviewer have the obligation to respect the wishes of the interviewee and do so.

■ CONDUCTING AN INTERVIEW

Arrive at the place of the interview on time. Get right to the set-up and avoid launching into your interview questions until you are ready to record. Describe your project while you set up your interview equipment. Explain again about why you're using a tape recorder and why you'll ask the person to sign the Donation Form. Politely ask if the person could help you create a quiet interviewing environment by turning off televisions, radios, fans or other background noise. If possible, plug the tape recorder into an electrical outlet instead of relying on batteries. Next, test the equipment to see if it is working properly and test each other's voice on the tape. It is often helpful to an interviewee to hear his or her voice on tape before continuing.

Get a new tape out and label it with the interviewee's name and the date on side one. Put it in the machine and begin your recording. Start by making an introduction that includes the date (month, day, and year) and time, exact location of the interview, who you are, where you are from and who you are with. State who else is in the room with you. Explain that the interview is being recorded as part of the Michigan 4-H History Project and that you will be interviewing this person about his or her experiences in 4-H.



Corn club members of an Ottawa County 4-H club in 1935. Corn growing was one of Michigan 4-H's earliest project areas. (MSU Archives and Historical Collections, collection 16.34, box 45, folder 20, page 88)

Begin asking your core questions. Continue with other questions in whatever order is most logical. Don't worry about asking questions out of order. Ask new questions as you think of them or write them down to ask later. Ask only one question at a time.

To find out more details ask follow-up questions. Here's an example:

Q: What did your club do in the forestry project?

A: We planted trees and made wood identification boards.

Good follow-up questions to ask after that answer include:

Q: What are wood identification boards?

Q: How did you make them?

Q: How old were you when you did this project?

Q: Where did you plant the trees?

Q: Where did you get the seedlings?

It's important to let the interviewee talk about the subjects that are important to him or her. Allow the person to tell a detailed story and bring up new subjects. Try not to interrupt. Smile and nod rather than saying "uh huh" or "yes." Try not to feel uneasy about long periods of silence. An interview is directed by the interviewer who is asking questions, but you shouldn't feel that you have to stick to a list of prepared questions. If an interviewee brings up an interesting topic that doesn't follow where you thought the interview would go, that's okay. Ask about the new topic. Try to keep a conversational style. An interview should be more like a three-way discussion (you, the interviewee and the tape recorder), not a question-and-answer survey.

Keep eye contact with the interviewee as much as possible, showing with your face and body language that you are paying attention. From time to time, you should check the machine and look



What memorabilia can you identify in this photo? Achievement exhibit of Grace Moore, a Branch County 4-H'er, at the 1935 Boys and Girls' 4-H Club Week at Michigan State College. (MSU Archives and Historical Collections, collection 16.34, box 45, folder 22, page 132)

at the tape, rather than your watch, to see how much tape you have left. Try not to run out of tape in the middle of a sentence. If this happens, don't worry; just continue as quickly as you can with a new tape. Remember not to turn over the tape and rerecord over the first side.

It's best to keep the tape running during minor interruptions unless the interviewee asks you to stop. Even during short interruptions, such as someone else coming into the room, it's a good idea to keep the tape going because it will be interesting later to be able to listen to the entire experience. If you leave the tape running during interruptions, you will avoid the risk of forgetting to turn the tape back on. A good time to take a break, if needed, is when a tape comes to an end and you must change tapes. When you return to the recording session, put a new introduction on the new tape, such as "This is tape 2, continuing with an interview with Mr. Smith about 4-H history. My name is . . ."

Keep your interview to less than 90 minutes. When the interview is over, thank the person on tape and say "this is the end of the interview." Then turn off the tape and take it out of the machine. Push out the small plastic tabs at the back of the cassette tape; this prevents accidental re-recording over your interview. Finish labeling the tapes so you know which tape is which.

Ask the interviewee to sign the Donation Form.

If you are able to, take some photographs of the interviewee. A photograph becomes a part of the historical record with the tape-recorded interview. If you think you want to visit again, arrange for a follow-up interview. As soon as you get home, send a thank you card. Label your tapes more completely with the full date, your name, and the name of the person interviewed.

■ INDEXING TAPES

An index is like a table of contents. It is very useful for locating information on the tape later. It lists the topics of conversation in the order in which they were discussed.

Making an index of a tape involves listening to the tape-recorded interview and writing down a list of topics covered on the tape. Use the Tape-Recorded Interview Index Form in this guide to write your index. First, fill out the basic information about the interview as requested on the front of

the form. List one or two subjects as “general subjects,” such as “Mr. Smith’s years in 4-H in the 1940s.” For specific subjects, use some key words that the interviewee talked about, such as “forestry projects,” “woodworking,” “war time.”

Write a brief summary description of the tape contents. This should be a few sentences that describe the main topics discussed in the interview. For example:

Mr. Smith was in 4-H in Manistee County in the 1940s. He joined 4-H when he was 10 years old and stayed in until he was 18. On this tape he talks about his first club, a forestry project, how he got involved in woodworking projects and became interested in becoming a carpenter, and how kids in 4-H responded to the war effort during World War II.

To index the tape, listen to it from beginning to end. If your tape recorder has a meter or counter, include the counter numbers to show where the topic can be found on the tape. If your recorder doesn’t have a counter, use a watch and write down the number of minutes each topic is discussed. Stop the tape each time you need to write down the topic and counter number (or minutes).

Our example interview with Mr. Smith might have an index that looks like this:

000-015	Introduction
015-102	Mr. Smith’s name, address, basic information
103-130	How he first joined 4-H in Roscommon County
131-145	Growing up on a farm
146-152	Meeting other kids through 4-H
153-176	Mr. Smith’s first 4-H club
177-197	Learning about forestry and woodworking
198-232	World War II and how it affected Mr. Smith’s town
233-255	How his 4-H club did service projects during the war
256-288	Becoming more skilled at woodworking
289-311	Apprenticing with a carpenter, becoming a carpenter
312-321	What Mr. Smith liked best about 4-H
	END OF INTERVIEW

You can also transcribe the tape. A transcript is a word-for-word or verbatim written form of the interview. Transcribing involves much more work than making an index. To transcribe a tape, you must listen carefully to and write down or type every word exactly as it was spoken. For the purposes of the Michigan 4-H History Project, it is not necessary to transcribe the tape. However, if you would like to try it, you may use the Web sites listed at the back of this guide as references, or use *The Tape-Recorded Interview* by Edward D. Ives listed in the bibliography.



A 4-H quilt can tell the story of an individual, a club or an entire county. This quilt, made in 1987 by the Well-Dunn Club of Ingham County, depicts all the project areas the club members were involved in over the years. The MSU Museum seeks donations of 4-H quilts made by 4-H'ers or 4-H clubs. (Photo by Pearl Yee Wong, MSU Museum, accession # 2001:145. Donated by Jerry and Marion Robinson.)

HISTORICAL OBJECTS

Saving 4-H Keepsakes

Do you have a scrapbook of a 4-H trip? Or the first project you made? Do you save all of the ribbons, certificates, and awards you earn? Have you tucked away the bulletins and record books you once used? Have your family members passed on their 4-H memorabilia to you for safekeeping? Maybe you have a few precious items . . . or a closet-full. Why do we save 4-H memorabilia for so long?

The things we think are important enough to keep for a long time are usually the things that mean the most to us. Keeping the memories of our experiences alive is made more interesting by keeping our personal treasures. These keepsakes give real, tangible and sometimes powerful evidence of those memories. By keeping them, we hope to preserve our personal past. Seeing the objects again reminds us of the stories behind them. Decorating your room with 4-H memorabilia helps explain to others, and reminds yourself, of the importance of 4-H in your life. It helps define who you are. Keeping these objects into adulthood reminds you of your childhood experiences and the important role 4-H had in your life.

Museums, libraries, and archives also have important roles in keeping history alive. One way they do this is by preserving objects, books and documents. Most organizations keep the important papers and records created by their staff. Some of these items are one-of-a-kind documents, such as an original letter. Other items may be one of a small number of existing documents, such as a printed copy of a booklet. Museums, in particular, are equipped to store three-dimensional objects, as well as provide space for displaying them in interesting exhibits that tell a story. Museums collect these items from a broad range of people, as gifts or by purchase. Archives also collect from people and from organizations.

Building an Historical Collection of 4-H Keepsakes

At Michigan State University, staff, volunteers, and 4-H'ers in Michigan 4-H can help build an historical collection of 4-H history by contributing to two permanent collections on campus. The official repository for Michigan 4-H staff offices is the MSU Archives and Historical Collections. The MSU Museum will build a 4-H history collection of donations from private individuals. Both permanent collections can preserve the 4-H community's collective memory.

■ 4-H RECORDS AT THE MSU ARCHIVES AND HISTORICAL COLLECTIONS.

When files and documents in 4-H offices are no longer current, staff members transfer them to the MSU Archives, where they are kept as part of the official university record. Documents that originate from the 4-H office, written or received by the staff and in the possession of the 4-H office should be transferred when they are no longer current.

4-H offices both on and off campus are considered part of the university. The MSU Archives maintains historical records from every county 4-H office and the state office dating back to the early 1900s. Records such as written reports by agents, specialists, and state leaders, correspondence, photographs, newsletters, and bulletins constitute the bulk of the collection. The record is incomplete and the process of collecting a continuous one; as 4-H staff discover historical materials in their offices, and as time goes on, they transfer materials to the archives to create a centralized collection. This collection is the record of the 4-H organization.

■ THE MICHIGAN 4-H HISTORY COLLECTION AT THE MSU MUSEUM

The collection of 4-H historical materials at the MSU Museum is decidedly different than that of the MSU Archives. While the materials at the archives are documents generated by 4-H offices, the materials at the MSU Museum are objects, photographs, tape-recorded interviews, papers, and other materials people have collected during their lifetimes related to their 4-H experiences. Most materials collected are donated by private individuals. (Three-dimensional objects belonging to 4-H offices, such as banners, flags, posters, 4-H clothing, pins and the like, are also collected at the MSU Museum.)

How You Can Help Collect 4-H Historical Objects

What to collect. Help us search for 4-H objects by looking at your own personal memorabilia and asking others to do the same. 4-H objects needed for the collection include items listed in the box

below.

Behind every 4-H object is a story. Sometimes the object itself contains enough information on it that it can be properly identified and explained. An object without any obvious information will require further investigation to learn more about it. The best way to document the story of an object is to talk with the person who owns or made it. The owner will probably know what the object is called, who made it, why he or she owns it, where it was used, how it was used, when it was made or used, and so on.

WHAT TO COLLECT

- | | | |
|------------------------|-------------------------------------|-------------------------|
| • Bulletins | • Flags | • Photographs |
| • Awards | • Flyers | • Pins |
| • Banners | • Handmade projects | • Posters |
| • Brochures | • Letters | • Projects of all kinds |
| • Camp programs | • Memoirs and written reminiscences | • Quilts |
| • Certificates | • Menus | • Record books |
| • Clothing | • Meeting minutes | • Reports |
| • Club histories | • Name tags | • Scrapbooks |
| • Club records | • Newsletters | • Songbooks |
| • County 4-H histories | • Photo albums | • Subject files |
| • Diaries | | • Trophies |

Museums need precise information about donated objects and donors. Is an object handmade or commercially made? Is the donor of an object also its original owner? Was an object used in one place but now owned by someone in another location? All of this information is important in order to place an object in its proper time and place in history.

How to donate an object. If you are donating an object or a collection of objects that you own, please fill out these three forms:



Canning was an early project area. A Houghton County canning team demonstrates the “advantages of canning in tin” in 1939. (MSU Archives and Historical Collections, collection 16.34, box 66, folder 11)

- 1. Donation Form.** This authorizes the transfer of ownership from the donor to the MSU Museum. For your own tax purposes, state an estimated value of your donation on the form. Upon receipt of your donation, the museum sends an acknowledgment of your gift. If you are donating more than one item, use additional forms. If you have several similar items (for example, three bulletins) and the description is similar, you may list them all on one form. (See pg. 17.)
- 2. Object Information Sheet.** Be sure to identify yourself as the source of the information. Give the object a simple name, such as “apron” or “scrapbook.” If there is a title evident on the object, use the title. Use a measuring tape or ruler to measure the dimensions of each object.
To describe the object, use words to paint a picture. Describe its appearance, size, shape, color, texture, materials it is made of, content, and the exact number and description of any parts it has. Some example descriptions are boxed at right.
- 3. Individual Information Sheet.** Use this form to summarize information about the 4-H involvement of a donor of an object or the person interviewed on a tape. (See pg. 18.)

Send or bring the forms with your donation to the MSU Museum. The address and contact information are on page 35.

Package your objects carefully so that they will not be damaged during shipping or transport.

EXAMPLE DESCRIPTIONS

Scrapbook: A 12-inch-by-12-inch scrapbook with yellow cardboard cover, containing 26 pages. Words “My 4-H Story” on the cover. Pages contain photographs, pins, newspaper clippings, certificates and other materials.

Apron: Cotton apron made in heart shape, in blue calico. White edging around all edges. Two pockets on front. Two ties.

Check ahead of time with museum staff to see if the item you are considering donating is needed. Sometimes the museum won't be able to accept a donation because of the object's condition or size, or for some other reason (such as a lack of information, it duplicates another object already in the collection or it's not within the scope of the collection). If this should happen, your object will be returned to you with an explanation.

If you're helping to document an object belonging to another donor, you can help the donor fill out the forms. In this case you are the "collector" on the form. Follow the same steps as above. The donor (owner) of the objects should sign the Donation Form. If the objects belong to a person you have interviewed, you may use the same Donation Form for the tape-recorded interview and all the accompanying documents and objects.

■ DOING FURTHER RESEARCH

You can find out even more about an object if you wish. Perhaps you can locate a booklet that describes or depicts the object and sets it in a context of time and place. Write down the source you have located that documents this object.

■ NOTE TO 4-H STAFF

For donating 4-H office files, contact the MSU Archives to arrange for a transfer from your office to the archives. Contact information for the MSU Archives is found at the back of this guide.



What are your memories of 4-H summer camp? "Buddy check" at Muskegon County's 4-H camp at Wolf Lake. (MSU Archives and Historical Collections, collection 16.34, box 84, folder 7)

DONATION FORM

Donation of Objects

I hereby donate the following objects to Michigan State University Museum in East Lansing, Michigan to be a part of the 4-H historical collections at the museum. *List objects here. Use back of page if necessary. Fill out a separate object form to describe each item.*

_____	_____
_____	_____
_____	_____

I estimate the value of this object (or collection) at \$ _____.

Permission for Taped Interviews and Photographs

I give permission to _____ representing 4-H to photograph me and/or tape record an interview with me and to use my name and the information I provide for non-profit, educational purposes such as publications, exhibits, educational packets, radio and television broadcasts, and publicity. The photographs or tapes will be donated to Michigan State University Museum in East Lansing, Michigan.

For questions about this research, I may contact Marsha MacDowell, Yvonne Lockwood, or LuAnne Kozma of the MSU Museum by phone at (517) 355-0368, or Ashir Kumar of the Michigan State University Committee on Research Involving Human Subjects (UCRIHS) by phone at (517) 355-2180.

By giving permission, I do not give up any copyright or performance rights I may hold.

_____ SIGNATURE	_____ DATE
_____ NAME (PLEASE PRINT)	
_____ STREET ADDRESS	
_____ CITY, STATE, ZIP	
_____ COUNTY	_____ TELEPHONE (WITH AREA CODE)
_____ INTERVIEWER'S SIGNATURE	

Conditions: (if requested)

- You may not use the materials I provided in a publication unless I am notified.
- You may not release my name, address and/or phone number to the public.

MICHIGAN 4-H HISTORY PROJECT

INDIVIDUAL INFORMATION SHEET

NAME OF PERSON BEING INTERVIEWED _____

STREET ADDRESS _____

CITY, STATE, ZIP _____

COUNTY CURRENTLY LIVING IN _____

TELEPHONE (WITH AREA CODE) _____

	YEARS	COUNTY
4-H as a youth:	_____ to _____	_____
4-H as an adult leader:	_____ to _____	_____
4-H as a staff member:	_____ to _____	_____

Club name(s): _____

Project areas enrolled in: _____

Awards received: _____

Positions held: _____

Other: _____

MICHIGAN 4-H HISTORY PROJECT

OBJECT INFORMATION SHEET

_____ OBJECT (NAME, TITLE)	
_____ DONOR'S NAME	
_____ DONOR'S STREET ADDRESS	
_____ DONOR'S CITY, STATE, ZIP	
_____ COUNTY	_____ TELEPHONE (WITH AREA CODE)
_____ DATE DONATED	<input type="checkbox"/> YES <input type="checkbox"/> NO HANDMADE OBJECT?
_____ DATE-MADE / BOUGHT	_____ WHERE MADE / BOUGHT
_____ DATE USED	_____ WHERE USED
_____ HOW USED	

Description of object:

Materials:

_____ HEIGHT	_____ WIDTH	_____ LENGTH
-----------------	----------------	-----------------

continued on back

.....

Below is information about the (check one): maker owner of this object:

NAME _____

STREET ADDRESS _____

CITY, STATE, ZIP _____

COUNTY _____ TELEPHONE (WITH AREA CODE) _____

.....

COLLECTED BY _____ AGE _____

STREET ADDRESS _____

CITY, STATE, ZIP _____

COUNTY _____ TELEPHONE (WITH AREA CODE) _____

DATE COLLECTED _____ WHERE COLLECTED _____

.....

PERSON WHO PROVIDED HISTORICAL INFORMATION _____

STREET ADDRESS _____

CITY, STATE, ZIP _____

COUNTY _____ TELEPHONE (WITH AREA CODE) _____

.....

To be filled in by museum staff:

DATE RECEIVED _____ VALUE _____

ACCESSION # _____

GIFT
 PURCHASE

MICHIGAN 4-H HISTORY PROJECT

TAPE-RECORDED INTERVIEW INDEX

PERSON INTERVIEWED _____

STREET ADDRESS _____

CITY, STATE, ZIP _____

COUNTY _____ TELEPHONE (WITH AREA CODE) _____

INTERVIEWER _____

STREET ADDRESS _____

CITY, STATE, ZIP _____

COUNTY _____ TELEPHONE (WITH AREA CODE) _____

LOCATION OF INTERVIEW _____

DATE OF INTERVIEW _____ TIME OF DAY _____

OTHER PEOPLE PRESENT _____

TAPE RECORDER USED _____ MICROPHONE(S) USED _____

TAPE BRAND AND LENGTH _____ NUMBER OF TAPES USED _____

AMOUNT OF TAPE USED: SIDE 1 _____ AMOUNT OF TAPE USED: SIDE 2 _____

HIGH BIAS NORMAL/LOW BIAS METAL MONO STEREO DOLBY

DESCRIPTION OF INTERVIEW

General subjects:

continued on back



Specific subjects:

Summary description of tape contents:

TAPE INDEX

COUNTER #	SUBJECT
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

SAMPLE QUESTIONS

. . . to Ask a Current or Former 4-H'er

■ PERSONAL DATA

- What is your full name? Any maiden or former names?
- What is your current address?
- Phone number or other contact information?
- What county do you now live in?
- Where and when were you born?
- Where did you grow up? (county and state)

■ 4-H INVOLVEMENT

- What years were you in 4-H as a youth?
- What was the name of your club?
- How did you first learn about 4-H?
- How did you decide to join 4-H?
- What was your very first 4-H activity or project?
- How many clubs were you a member of? What were the club name(s)?
- What did the four "H's" mean to you? (Head, heart, hands and health)
- When did you learn the 4-H pledge?
- Who else was in your club?
- What friends did you make through 4-H?

■ DESCRIPTION OF 4-H CLUB AND CLUB ACTIVITIES

- Who was in the club? Number of members?
- What was the purpose of your club?
- Describe your 4-H leader. (Name, location, what did he/she teach?)
- How often did the club meet?
- Where did the club usually meet?
- What years was this club in existence?
- Tell me about one project that is especially memorable for you.
- Which project areas was your club involved in?
- How was your club involved in the county?
- Where are the club's records located?
- How involved were parents/guardians?
- What kind of involvement did your local 4-H agent have in club work?



■ FUND-RAISING PROJECTS

- What kinds of fund-raising activities did you do?
- What were you raising funds for? (Trips? Materials? College?)
- How did you come up with ideas for fund-raisers?

■ AWARDS AND RECOGNITION

- What awards did you receive?
- How were awards given out? At ceremonies? Events? Club meetings?
- Where did you keep your awards?
- How did you share the results of your award trip with others?

. . . to Ask a Current or Former 4-H Volunteer Leader

■ PERSONAL DATA

- What is your full name? Any maiden or former names?
- What is your current address?
- Phone number or other contact information?
- What county do you now live in?
- Where and when were you born?
- Where did you grow up? (county and state)

■ 4-H INVOLVEMENT

- What years were you in 4-H as a 4-H volunteer leader?
- What was the name of your club?
- How did you first learn about 4-H?
- How (or why) did you decide to join 4-H as a volunteer leader?
- What was your very first 4-H activity or project with the kids?
- How many clubs were you a volunteer leader for? What were the club name(s)?
- How did you organize the club?
- Where did you meet?
- How did you involve parents and community members in the club?

■ PROJECT AREAS

- How many projects did you teach at one time?
- How many years were you in each project?



Document the history of 4-H trips and events like this 4-H Capitol Experience trip in 1998. (Photo by Mark Bell, Michigan 4-H Youth Development files)



- What were your favorite projects? Least favorite projects?
- Which 4-H bulletins did you use? Do you still have these bulletins?
- How did you progress through the _____ project area through the years?
- Who taught the project content to you? How did you become trained in the content?
- What other adults or parents did you involve in your club's work? What were their roles?
- How did you keep records of your club's activities? Do you still have these records?
- What project materials or objects have you kept over the years? What has keeping them meant to you?

■ LEARNING AND TEACHING

- What leadership roles did you have in your club?
- What kinds of training opportunities did you have?
- What did you learn in 4-H that you still do or apply today?
- What has 4-H meant to you?
- What are some of the benefits of being in 4-H as an adult?
- Who were your role models?
- How did 4-H staff help you as a volunteer leader?
- How did you apply the things you learned in 4-H to activities you have continued to do?
- How did 4-H influence you in your career choice?

■ COMMUNITY SERVICE

- What kinds of activities or projects did you and your club do that helped others in the community?
- How often did your club do service projects?
- Why did your club do service projects? What were the needs in your community?
- How were you recognized for your efforts?

■ EVENTS

- What kinds of local events did your club hold?
- What kinds of events did your county 4-H office hold?
- What was your involvement in these events?
- What state events did you participate in?
- What national events did you participate in?
- Did you ever bring your club to a 4-H summer camp? If so, what was the camp program like? What did you do there? What was the name of the camp? When and where did you go?
- Describe a local 4-H event you took part in. (Demonstration? Parade? Exhibit? Fair?)

■ FUND-RAISING PROJECTS

- What kinds of fund-raising activities were you engaged in?
- What were you raising funds for? (Trips? Materials? College?)
- How did you come up with ideas for fund-raisers?



■ AWARDS AND RECOGNITION

- What awards did you receive for years of service or achievement?
- How were awards given out? At ceremonies? Events? Club meetings?
- Where did you keep your awards?
- How did you share the results of your award trip with others?

... To Ask a Current or Former 4-H Staff Member

■ PERSONAL DATA

- What is your full name? Any maiden or former names?
- What is your current address?
- What county do you now live in? Work in?
- Where and when were you born?
- Where did you grow up? (county and state)

■ WORKING FOR 4-H

- What years were you working as a 4-H staff member? In what county?
- What was your title?
- How did you first learn about 4-H?
- How did you decide to work for 4-H?
- What was your very first day on the job like?
- What were your responsibilities?
- Describe a typical day on the job.
- What special events did you coordinate?
- How did you recruit 4-H members and volunteers?
- How did you train volunteers to work with kids?
- What campus departments or staff did you work with over the years?
- Who was your supervisor?
- What training opportunities were available to you and how did these experiences help you in youth development work?



What did your club do for community events? The Sebewaing 4-H Jets made this float for the Sebewaing (Huron County) centennial parade in 1953. (MSU Museum, accession # 2001:159; photo donated by Joan Kuhne)



- What were some of the popular programs or project areas for kids during the ___ time period?
- How did you recognize the work of volunteer leaders?
- How did you recognize the work of 4-H members?
- Describe the importance of the county fair in your county 4-H program.
- How did your county 4-H program grow and change over the years you worked there?
- What are some of the most memorable times you have spent working in 4-H?
- Who were your mentors or role models?
- What did you learn from other staff members?
- What motivates you to work with youth?
- What experiences with youth did you have before working with 4-H?
- Describe a 4-H staff retirement party you attended.
- How did your job responsibilities change over the years?
- What creative or innovative programming did you do in your county or region?



COLLECTION POLICY FOR THE MSU MUSEUM

First priority will be given to objects collected during the course of tape-recorded oral history interviews (on audio or videotape) that give context and explanation for the objects donated; and to objects that are rare, limited and early (pre-1930) materials, with or without tape-recorded interviews.

Second priority will be given to objects that have a known provenance (proof of ownership) and a written or verbally provided description of who owned the object, and how and when the object was used.

Breadth and Depth of the Collection

A variety of objects will be sought that reflect:

- All geographic regions and counties of Michigan
- All decades from 1900 to the present
- County-based programs
- State events
- National 4-H events experienced by Michiganders
- The 4-H experience from youth, adult volunteer and staff perspectives
- A variety of 4-H project areas

Specific Collection Goals

Every effort will be made to collect the following specific types of materials:

- Michigan-produced 4-H bulletins (one copy of each)
- Statewide events materials—publications, guidebooks, pins, name tags, photographs
- Materials related to Michigan groups who attended national 4-H events.
- Materials related to 4-H summer camp programs
- Published county histories by county 4-H offices



- Photographs
 - *high priority*: owned by 4-H family and identified on back
 - *low priority*: unidentified photos
 - *not collected*: found, unidentified photos without provenance
 - *photos owned by county offices*: go to MSU Archives
- Projects made by 4-H youth, including the actual three-dimensional objects, and accompanying project records, scrapbooks, photographs, certificates, ribbons or pins received for the project
- Club histories—written, video, audio
- Awards and Recognition Materials—first priority will be for ribbons and awards accompanying the object or material for which the award was given



Bulletins, flyers, posters, programs, newsletters and other paper items are the kinds of things to collect. (Photo by Pearl Yee Wong, MSU Museum.)

MICHIGAN 4-H PROJECT AREAS THROUGH THE YEARS

Approximate starting dates for each category are listed after the project name. You may find in the course of your research that people were participating in projects earlier than our records show. We welcome that information.

Advanced Crops (1940)	Colt (1933)	Flower Gardening (1940)
Aerospace (1969)	Commodity Marketing (1972)	FOLKPATTERNS (1981)
Agricultural Engineering (1940)	Communications (1976)	Food and Nutrition (1962)
Agronomy/Field Crops (1962)	Community Service (1966)	Food Preparation (1920)
Archery (1948)	Conservation (1937)	Food Study Club (1924)
Arts/Crafts (1969)	Cooking (1920)	Forestry/Forest Fire Study (1920s)
Assistant Homemaker (1943)	Corn (1916)	Freezing (1950s)
Auto Care/Safety (1960)	Crafts (1940s)	Fur Trapping (1950)
Automotive (1970)	Crops and Soils (1972)	Gardening (1916)
Babysitting (1976)	Cultural Heritage Study (1976)	Geology/Minerals (1969)
Beans (1915)	Dairy (1919)	Girl Entertainers (1948)
Beef (1921)	Dairy Foods (1967)	Goats (1940)
Bees (1936)	Dog Care (1960s)	Good Grooming (1946)
Bicycle Care and Safety (1960s)	Electricity (1943)	Gun Safety/Archery (1960)
Breads (1960s)	Emergency Preparedness/Civil Defense(1966)	Handicappers (1979)
Camping (1960s)	Energy Conservation (1976)	Handicrafts (1917)
Canning (1919)	Engineering (1962)	Health (1940)
Career Exploration (1975)	Entomology (1950s)	Health and Safety (1950)
Challenge (1970)	Environmental Stewardship (1980s)	High Tech (1980s)
Character Education (1990s)	Family Life Education (1968)	Home Canning (1917)
Child Care (1948)	Family Living (1952)	Home Design (1965)
Child Development (1940)	Farm Fire Prevention (1950s)	Home Furnishing (1920s)
Choral Singing (1948)	Farm Machinery (1943)	Home Industries/Arts/Crafts (1961)
Citizenship/International (1963)	Farm Volunteers (1943)	Home Improvement (1952)
Clothing (1920s)		Home Management (1948)
Clowning (1977)		



Horse (1940s)	Outdoor Meals (1960s)	Sheep (1921)
Horseback Riding for Handicappers (1974)	Performing Arts (19__)	Shooting Sports (19__)
Horticulture (1962)	Personal Accounting (1948)	Small Grains (1948)
Hot School Lunch (1918; in the Upper Peninsula, 1931)	Personal Appearance (1972)	Small Motors (1966)
Human Development (1986)	Personal Development (1966)	Soil/Water Conservation (1940s)
Junior Leadership (1943)	Personal Improvement (1960)	SPACES (1980s)
Junior Red Cross (1945)	Pets	Strawberries (1940)
Knitting (1948)	Pheasant (1940)	Sugar Beets (1936)
Leatherworking (1950s)	Photography (1948)	Swine (1943)
Leisure Education (1976)	Pickles (1948)	Television Science (1965)
Market Gardening (1940)	Pig (1916)	Vegetable Gardening (1954)
Meal Planning (1950s)	Popcorn (1948)	Veterinary Science (1968)
Microwave Cooking (1980s)	Potato (1918)	Victory Project (1944-49)
Money Management (1960)	Poultry (1916)	War Activities (1943)
Older Youth (1976)	Rabbit (1920)	Weather (1968)
Orchards/Fruits (1940)	Range/Pasture (1953)	Wheat (1948)
Orchestra (1948)	Raspberries (1948)	Wildlife (1943)
	Recreation (1962)	Woodworking (1917)
	Recreational Leadership (1969)	

BIBLIOGRAPHY

Books

■ ABOUT INTERVIEWING

- Kozma, L. (1991). *FOLKPATTERNS Leader's Guide: A Cultural Heritage Project*. (4-H 1506). East Lansing, MI: Michigan State University Museum and Michigan 4-H Youth Development.
- Ives, E. D. (1980). *The Tape-Recorded Interview: A Manual for Field-Workers in Folklore and Oral History*. Knoxville, TN: University of Tennessee Press.

■ BOOKS ABOUT 4-H HISTORY

- Michigan State College, Extension Division. (1941). *History of Cooperative Extension Work in Michigan 1914–1939* (Bulletin 229). East Lansing, MI: Author.
- Reck, F. M. (1951). *The 4-H Story. A History of 4-H Club Work*. Ames, IA: Iowa State University Press.
- Wessel, T. & Wessel, M. (1982). *4-H: An American Idea 1900–1980*. Chevy Chase, MD: National 4-H Council.

Video

- University of Maine and the Northeast Archives of Folklore and Oral History. (1987). *An Oral Historian's Work: With University of Maine Folklore Professor Edward D. (Sandy) Ives* [Instructional videotape]. (Available from the Maine Folklife Center, 5773 South Stevens Hall, Orono, ME 04469-5773)

Web Sites

These Web addresses were accurate at the time of this writing, but are subject to change without notice. If an address doesn't work, use a search engine to find the site's current location. Reference to commercial products or trade names does not imply endorsement by Michigan State University Extension or bias against those not mentioned.



■ ABOUT AMERICAN HISTORY, ORAL HISTORY AND FOLKLIFE

American Association for State and Local History (<http://www.aaslh.org>) [accessed May 3, 2002]

American Folklife Center, Library of Congress (<http://www.lcweb.loc.gov/folklife/>) [accessed May 3, 2002]

H-OralHist (links to projects, state oral history associations, and a discussion list) (<http://www2.h-net.msu.edu/~oralhist/>) [accessed May 3, 2002]

My History Is America's History (A Project of the National Endowment for the Humanities) (<http://www.myhistory.org/>) [accessed May 3, 2002]

Oral History Association (<http://www.dickinson.edu/oha/>) [accessed May 3, 2002]

■ ABOUT THE 4-H CENTENNIAL

Michigan's 4-H Centennial (<http://www.mi4H100.org>) [accessed May 3, 2002]

National 4-H Centennial (<http://www.4hcentennial.org>) [accessed May 3, 2002]



Remember to interview 4-H staff and former staff members. They enjoy 4-H history, too, and have a lot of stories to tell of their role in 4-H on the county, state or even national level. Susie Sibal, a 4-H staffer in Jackson County, dressed as a 4-H clover in 1979. (Photo by Bill Minner, Michigan 4-H Youth Development files)

CONTACT INFORMATION

■ MICHIGAN STATE UNIVERSITY MUSEUM

Michigan 4-H History Project
Michigan State University Museum
East Lansing, MI 48824
Contact: LuAnne Kozma, 4-H specialist
Phone: (517) 353-5526
E-mail: kozma@msu.edu
Internet: <http://museum.msu.edu>

■ MICHIGAN STATE UNIVERSITY ARCHIVES AND HISTORICAL COLLECTIONS

101 Conrad Hall
East Lansing, MI 48824-1327
Phone: (517) 355-2330
Internet: <http://www.msu.edu/~msuarhc>

■ MICHIGAN 4-H FOUNDATION

220 Hannah Tech and Research Center
4700 South Hagadorn Rd.
East Lansing, MI 48823
Phone: (517) 353-6692
Internet: <http://www.mi4hfdtn.org/>

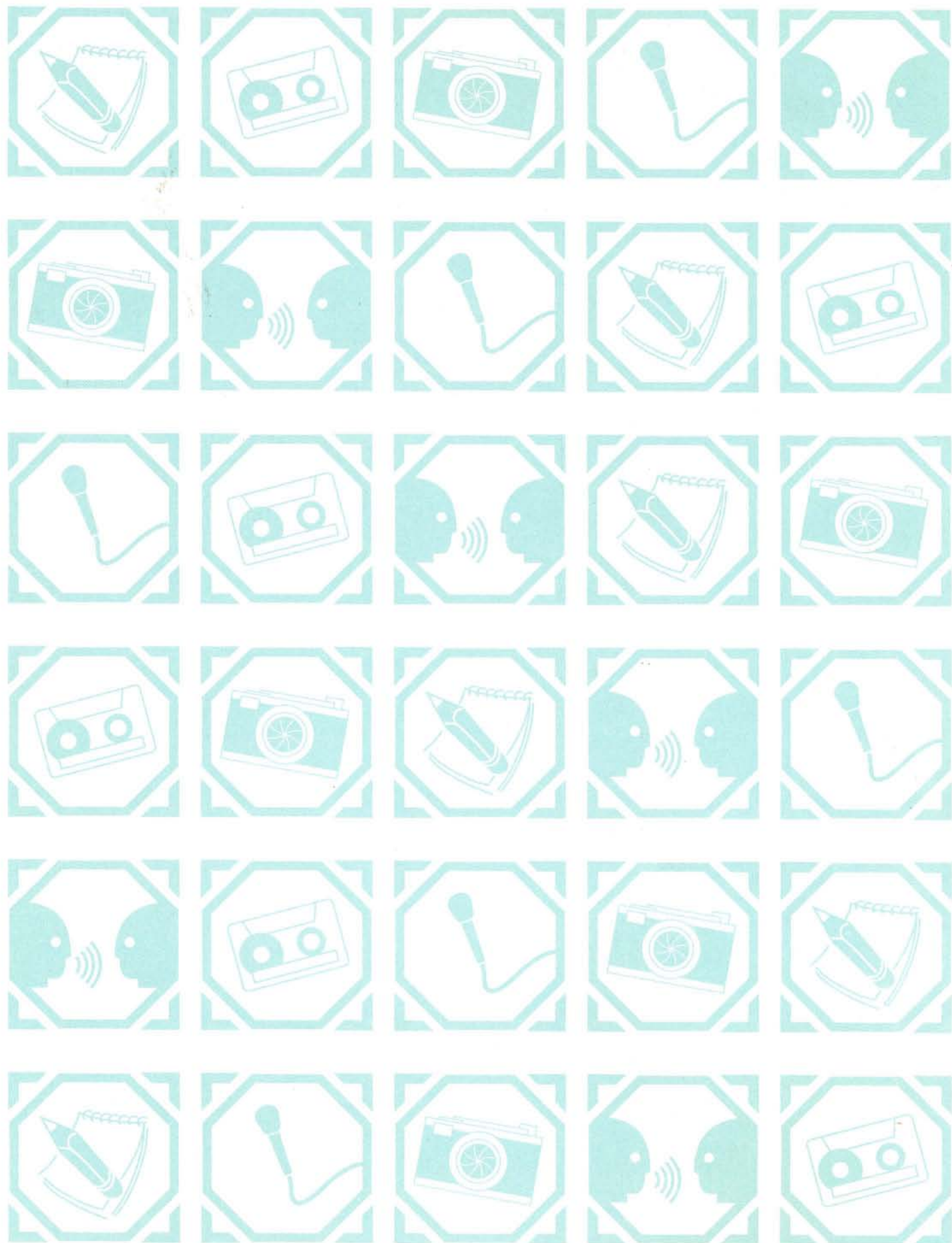
■ MICHIGAN 4-H YOUTH DEVELOPMENT

Michigan State University Extension
160 Agriculture Hall
East Lansing, MI 48824-1039
Phone: (517) 432-7575
Internet: <http://www.msue.msu.edu/cyf/youth/index.html>









Collecting Foodways Information on Short-Item Cards



Food in Folklore

- PURPOSE:** To become aware of how short-item cards can be used to collect folklore, to introduce new members to a group, and to find out a little about other people's folklore
- YOU'LL NEED:** Short-item cards (see example on next page)
OR use index cards (5- by 8-inch) to make your own short-item cards
Pen or pencil
- TIME:** 20-30 minutes
- HOW TO DO IT:** Invite new friends to a club meeting. Fill out short-item cards as a way of introducing each other and learning about foodways. Each person should choose a partner to ask one of the following foodways questions, or you can make up your own. Fill in as much information about your partner as possible on the short-item card. Share this information with the rest of the group.
- What home remedy do you use for a bee sting?
 - What food do you like to have when you are sick? Why?
 - Tell me a proverb or saying about food (like “An apple a day . . .”).
 - Tell me a nursery rhyme or game that refers to or uses food (like “One potato, two potato . . .”).
 - How do you keep bugs from damaging your vegetable garden?
- NOW WHAT?**
1. Make a booklet of your collected items. Write a story on them for a local or school newspaper.
 2. Make a poster display of your group's collected folklore.

Michigan Benchmarks and Standards

FOLKPATTERNS curriculum materials can be used to teach and meet the following Michigan Benchmarks and Standards. See specific parts of the curriculum for specific content standards.

English Language Arts—Content Standards and Benchmarks

ELA MC1

English Language Arts, Meaning and Communication

Content Standard 1 is: All students will read and comprehend general and technical matter.

ELA MC2

English Language Arts, Meaning and Communication

Content Standard 2 is: All students will demonstrate the ability to write clear and grammatically correct sentences, paragraphs, and compositions.

ELA MC3

English Language Arts, Meaning and Communication

Content Standard 3 is: All students will focus on meaning and communications as they listen, speak, view, read, and write in personal, social, occupational, and civic contexts.

ELA L4

English Language Arts, Language

Content Standard 4 is: All students will use the English language effectively.

ELA L5

English Language Arts, Literature

Content Standard 5 is: All students will read and analyze a wide variety of classic and contemporary literature and other texts to seek information, ideas, enjoyment, and understanding of their individuality, our common heritage and common humanity, and the rich diversity in our society.

ELA V6

English Language Arts, Voice

Content Standard 6 is: All students will learn to communicate information accurately and effectively and demonstrate their expressive abilities by creating oral, written, and visual texts that enlighten and engage an audience.

ELASP7

English Language Arts, Skills and Processes

Content Standard 7 is: All students will demonstrate, analyze, and reflect upon the skills and processes used to communicate through listening, speaking, viewing, reading, and writing.

ELA IIA 10

English Language Arts, Ideas in Action

Content Standard 10 is: All students will apply knowledge, ideas, and issues drawn from texts to their lives and the lives of others.

ELA IaR11

English Language Arts, Inquiry and Research

Content Standard 11 is: All students will define and investigate important issues and problems using a variety of resources, including technology, to explore and create texts.

Social Studies—Content Standards and Benchmarks

SS I2

Social Studies I is “Historical Perspective.”

Content Standard 2: All students will understand narratives about major eras of American and world history by identifying the people involved, describing the setting, and sequencing events. (Comprehending the past).

SS I3

Social Studies I is “Historical Perspective.”

Content Standard 3: All students will reconstruct the past by comparing interpretations written by others from a variety of perspectives and creating narratives from evidence. (Analyzing and interpreting the past).

SS V1

Social Studies V is “Inquiry.”

Content Standard 1: All students will acquire information from books, maps, newspapers, data sets and other sources, organize and present the information in maps, graphs, charts and timelines, interpret the meaning and significance of information, and use a variety of electronic technologies to assist in accessing and managing information. (Information processing).

SS V2

Social Studies V is “Inquiry.”

Content Standard 2: All students will conduct investigations by formulating a clear statement of a question, gathering and organizing information from a variety of sources, analyzing and interpreting information, formulating and testing hypotheses, reporting results both orally and in writing, and making use of appropriate technology. (Conducting investigations).

Michigan Benchmarks and Standards

4-H 1598: The Michigan 4-H History Project

Tape-Recorded Interviews

ELA MC1, ELA MC2, ELA MC3, ELA L4, ELA L5, ELA V6, ELA SP7, ELA IiA10,
ELA IaR11, SS I2, SS V1, SS V2

Historical Objects

ELA MC1, ELA MC2, ELA MC3, ELA L4, ELA SP7, ELA IaR11, SS I2, SS V1, SS V2